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Books of hours Sacred leaves Sacred leaves : books of hours

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BOOKS OF HOURS

Illuminated Devotion



FEBRUARY 4, 2004 - AUGUST 31, 2004

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SACRED LEAVES

BOOKS OF HOURS

Illuminated Devotion

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Catalogue of an exhibition in the Library of the University of South Florida, Tampa

12 December 2003 – 31 August 2004



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2004



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PREFACE

This catalogue accompanies the second exhibition in our series entitled *Sacred Leaves*. The exhibition and catalogue represent a further step in the USF Libraries' continuing strategic direction of fostering interdisciplinary cooperation and faculty/student/library partnerships encouraging access to unique, rare, and valuable materials housed in the Tampa Library's Special Collections.

Our first exhibition, entitled *Bibles in the Age of Gothic Cathedrals*, was curated by Dr. Helena Szépe, USF Associate Professor of Art History, with the assistance and expertise of Tampa Library faculty and staff members, notably Mr. Todd Chavez, Director of Technology and Technical Services. Through this partnership, students enrolled in Dr. Szépe's Fall 2002 Medieval Manuscripts Seminar were afforded the unique opportunity to conduct research on original thirteenth-century Bible leaves. The results of their research formed the basis for an exhibition housed in the USF Tampa Library's Special Collections Reading Room throughout most of 2003, as well as an accompanying website and catalogue.

This second exhibition and its accompanying catalogue, were again curated and edited by Dr. Szépe, with the assistance of Tampa Library faculty and staff. Dr. Szépe and her students have produced original research on a fine selection of leaves from Books of Hours. Books of Hours are personal guides to daily devotions, and have been called the "bestseller" of the late Middle Ages. This research adds to knowledge about Books of Hours, and provides a rich understanding of the devotional context and practices of medieval society.

Materials for all the exhibitions have been made possible through the generosity of a local collector, to whom we would like to extend our gratitude and thanks for his gift and support of our exhibition series.

Derrie Perez
Interim Dean
University of South Florida Library System



ACKNOWLEDGEMENTS

It has been a pleasure to supervise fifteen undergraduate and graduate students from the School of Art and Art History in the creation of this exhibition and catalogue, intended for the general visitor and reader.

We wish to thank Sophia Kugeares for coordinating the exhibition, and for the endlessly patient staff of Special Collections, headed by Larry Heilos, who facilitated our study of the primary and secondary materials. Librarian Todd Chavez continued to masterfully coordinate a number of important steps in the preparation of the exhibition and catalogue. I wish to especially thank Dean Derrie Perez for allocating valuable resources to this project; and Wallace Wilson, Director of the School of Art and Art History and Ron L. Jones, Dean of the School of Visual and Performing Arts, for continuing to endorse this partnership with the Library.

We are indebted to a number of people who have supported the study of Medieval and Renaissance Manuscripts at the University of South Florida. William Sibley has provided funds for the study of illuminated manuscript to the School of Art and Art History, and Jean Miles Blackburn donated valuable reference books to the Library. Scott C. Schwartz graciously showed a number of students some of the delightful Books of Hours in his collection. Michael B. Toth gave a stimulating lecture on the Greek Prayer Book better known as the Archimedes Palimpsest, and Lawrence J. Schoenberg gave wonderful insights into collecting, and showed the class some of his treasures. Lilian M.C. Randall, Curator Emeritus, The Walters Art Museum, gave scholarly advice. Two books by Roger S. Wieck, Curator of Medieval and Renaissance Manuscripts, Pierpont Morgan Library, were the central assigned readings for the course preparatory to the catalogue. We would like to thank Mr. Wieck for a particularly helpful tutorial and lecture for the class, which formed a highlight of the semester.

We are, above all, grateful to the private collector who generously loaned the books and leaves. We warmly dedicate this catalogue to all these friends and supporters of the study of illuminated manuscripts.

Helena Katalin Szépe

INTRODUCTION

One of the most intriguing developments of the late Middle Ages was the growing participation of the laity in individual meditation and prayer. Objects which we now consider “art,” such as small panel paintings, carved ivories, and statues, were created for both church and lay people to aid such devotion. In addition, a compilation of prayers and devotional texts called the Book of Hours developed as a lay version of the breviary. The breviary guided the clergy daily through the prayers of the Divine Office, which is organized around the eight canonical hours of the day, starting at the Hour of Matins (around midnight or 2:30) and ending with Compline in the early evening. Both breviaries and Books of Hours, therefore, were not meant to be read just once in sequence, but repeatedly and often, to continually invoke connection to, and aid from, Mary, Christ, God the Father, and the saints. As prompts to meditation and personal conduits to the divine, Books of Hours were often made small for portability, and could be personalized with particular texts.

Books of Hours were often illuminated, or decorated with images and designs in rich colors, and highlighted in gold and silver. Decoration of these books not only individualized them and made them more attractive, it was also integral to their use and meaning. Medieval books were usually neither paginated nor indexed. Instead, standard hierarchies of decoration, and sequences of images, guide readers through a Book of Hours, highlight spiritual meaning, and prompt meditation. Decoration, therefore, created an object more conducive to spiritual illumination.

This catalogue describes two complete Books of Hours; one in manuscript, and the other in printed form. The other entries take the reader through a series of leaves (folios or pages) that have at some point been removed from full books, and which are here presented in the sequence of a typical Book of Hours. There was, however, considerable variation in the contents of *Horae* (Latin for “hours,” used to denote Books of Hours) depending upon “use,” or local variations, and upon the wishes and financial outlay of the purchaser.

From the entries that follow, it will be clear that Books of Hours typically started with a Calendar; followed by Gospel Lessons for four of the Church’s major feasts; two prayers to the Virgin, the *Obsecro te* and the *O intemerata*; the Hours of the Virgin; the Hours of the Cross; the Hours of the Holy Spirit; the Penitential Psalms and the Litany; the Office of the Dead; and Suffrages of the Saints. In addition, other texts devoted to particular saints (Cat. 25), or to Mary (Cat. 23) could be included. Standard subjects for illumination developed for individual sections of Books of Hours, and are discussed further in the catalogue.

The Hours of the Virgin, or “Little Office of Our Lady,” is the defining text of a Book of Hours. The centrality of this text, and additional special prayers to the Virgin, reflect Mary’s importance in the late Middle Ages. The opening to each of these eight Hours is usually illustrated with scenes from her life, often in full-page images, as follows:

MATINS

The Annunciation (Figs. A.4 and B.2)

LAUDS

The Visitation (Fig. A.5)

PRIME

The Nativity (Fig. A.7)

TERCE

The Annunciation of Christ’s Birth to the Shepherds (Fig. A.8)

SEXT

The Adoration of the Magi (Fig. A.9)

NONE

The Presentation in the Temple (Fig. 12v)

VESPERS

The Flight into Egypt (Fig. A.10), or less frequently, the Massacre of the Innocents (Fig. 13a, v)

COMPLINE

The Coronation of the Virgin (Figs. 14a, recto and 15r)

Images linked to the Hours of the Virgin thus take the reader visually through the life of Mary from the Incarnation of Christ to her Coronation in Heaven.

It is important to note that although these images illustrate the life of Mary, the relevant narratives are not actually written out in the Hours of the Virgin. Instead, the images create a gallery illustrating the events partly recounted in the Gospel Lessons of a Book of Hours, but only to a very small degree alluded to in such texts as the hymns, antiphons, and responses of the Hours of the Virgin, which alternately directly address, petition, and praise God and Mary.

The desire of the devout to enter more fully into the Christian narrative, and to connect more directly with its main protagonists, encouraged artists of the later Middle Ages and early Renaissance to create realistic settings for devotional stories and themes. Artists increasingly employed techniques of modeling, foreshortening, and perspective to create the illusion that we, as viewers, are looking into a three-dimensional room or onto a deep landscape (for example, Figs. A.1, A.4). This allows us to virtually inhabit a space contiguous with that of the sacred figures, and enhances the efficacy of such images in devotion. Play between the reality of the two-dimensional surface of the page as affirmed by the script, and the three-dimensional illusion of the miniatures, is a further, compelling, visual dynamic of these books.

The margins around the texts of Books of Hours also came to be illuminated in an ever more three-dimensional and realistic manner. These marginal illuminations sometimes compete with the fiction of the page established by the main miniatures, or collude with it. One of the earlier leaves in the exhibition, Cat. 27, has typical gold *rinceaux*, or vine-leaves, which grow gracefully out of a gold bar delineating the left border. The leaves appear flat on the surface of the page, but a few foreshortened red and blue flowers create the illusion that they pop out into the viewer's spatial field. Sometimes animals such as birds or hybrid creatures, combining the body parts of several animals, play in the leafy borders, as in Cat. 7 (see detail). In this particular folio, a similar two-dimensional depiction

of vines, leaves, and flowers in gold and colors is found, but here some of the acanthus leaves are modeled to become fatter and three-dimensional, or 'fleshy'. In Cats. 14 and 22, green leaves and larger flowers fill the borders. The most carefully observed and naturalistic flowers in this catalogue are the cornflowers and columbine in the borders of Cat. 5. In the later fifteenth century, miniaturists began to create solid colored grounds for their borders, as in Cat. 15r. Visual interest could then be added by creating patterns of alternating color grounds (Cat. 25), or narrative sequences in the bottom border, or *bas-de-page* (Cats. 8 and 17). In the late fifteenth-century, borders were often transformed into illusionistic portals to enhance the sensation that we are looking through the page into a vision (Figs. A.4, A.11, 3v, and 12v).

The demand for Books of Hours was such that illuminators devised strategies to mass produce them even before the invention of printing. For instance, in Cats. 5, 14, and 25, the miniaturists have drawn a border design only once, on one side of the leaf, and let it serve as the design for the reverse side as well. After moveable type was developed in the mid-fifteenth century, Paris, and later Lyons, became international centers for printing *Horae*. Creating moveable metal type and relief images in wood or metal actually took longer than illuminating a single book, but allowed for large editions. Early printed *Horae* were often impressed on vellum, and rubricated and painted to imitate manuscripts (Fig. 12v). Individual type elements and image blocks could be used over and over in various editions, or repeated within the same book, to create the profusion of decoration and variety found in illuminated books.

Numerous magnificent Books of Hours were painted well into the mid-sixteenth century, and printed *Horae* continued to be produced until doctrinal shifts in the Roman Catholic Church curtailed their demand. The Protestant movements would generally emphasize reading the Bible itself directly, and to formulate prayers in one's own words, rather than as prompted by a written text, and would discourage the use of images in devotional practice.

Helena Katalin Szépe

To allow some insight into how the contents of Books of Hours can vary, the catalogue begins with a detailed description of one complete manuscript and one nearly intact printed Book of Hours. Determination of the use, or local version, of a Book of Hours is often possible by correlating variations in the text of unknown use with those in a number of Books of Hours for which use is known. Saints special to a particular city or diocese may be included or even highlighted in red in the Calendars of Hours made for a particular use. Within the Hours of the Virgin, one can often determine use by variations in sections of texts, such as the choice of particular psalms, antiphons, or *capitula* (see glossary for definitions). Finally, the text of the Office of the Dead can have variations which indicate where it was meant to be used. Determination of use of the leaves has been given where possible.

Biblical quotes in English are taken from the Douay-Rheims version (available online at <http://www.scriptours.com/bible/>). This English translation was taken from the Vulgate, the Latin version of the Bible most widely used in the Middle Ages. It is therefore closer to the Latin texts excerpted in Books of Hours, and is especially relevant to modern readers wishing to correlate the Psalms, which are numbered somewhat differently in standard modern Bibles.

FREQUENTLY CITED SOURCES

Works frequently cited have been identified by the following abbreviations:

Avril and Reynaud

Avril, François and N. Reynaud. *Les manuscrits à peintures en France, 1440-1520*, Paris, 1993.

Randall

Randall, Lilian M. C., assisted by Judith Oliver, et al. *Medieval and Renaissance Manuscripts in the Walters Art Gallery Volume II: France, 1420-1540*, Baltimore, 1992.

Wieck, *Painted Prayers*.

Wieck, Roger S. *Painted Prayers. The Book of Hours in Medieval and Renaissance Art*, New York, 1997.

Wieck, *Time Sanctified*.

Wieck, Roger S. *Time Sanctified. The Book of Hours in Medieval Art and Life*, 2nd ed. New York and Baltimore, 2001.

CATALOGUE A

BOOK OF HOURS (USE OF LYONS)

By the Workshop of the Master of Guillaume Lambert
France, Lyons c. 1475-1490

The antiphons and *capitula* of the Hours of the Virgin, Prime and None, and the inclusion of the feast days of Saints Nicetius and Eucherius, former bishops of Lyons, indicate that this manuscript was made for use of Lyons.

In addition to the textual clues that localize the intended readership of this manuscript, stylistic analysis of the miniatures confirms its execution in Lyons. Roughly a dozen manuscript workshops existed in that city during the late fifteenth century. The method of visual examination and comparison known as connoisseurship helps determine the existence of such workshops. After scholars isolate a master illuminator and his or her individual artistic traits, illuminations with a similar style reveal a link to the workshop.

Connoisseurship links this manuscript with the workshop of the Lambert Master of Lyons.¹ The gold architectural frames around the full-page miniatures are one of the salient characteristics of the Lambert Master. Although several followers of the Lambert Master later adapted this device, the master himself typically placed the first three words of the versicle along the bottom of the frame (Fig. A.1).²

Most distinctive about the Lambert Master's style is his cropping of the figures to push them closer to the reader, for dramatic emphasis, as seen in the Flight into Egypt miniature (Fig. A.10, detail). Not only are Joseph and Mary close to the picture plane, but the donkey on which they ride is cropped at the neck, creating a sense of intimacy.³

Illuminators and their followers can sometimes be identified by their selection of scenes for the openings to texts in a Book of Hours. For instance, the Office of the Dead most commonly features Job on the Dungheap or a Burial scene, but the less common Raising of Lazarus is present in this manuscript (Fig. A.11). This scene was typically included in manuscripts attributed to the workshop of the Lambert Master.⁴



(fig. A.10, detail)

I. TEXT

1. ff. 1-12v Calendar, in French, filled; major feasts in red; names preceded by 'S', 'SE' or 'Saint.' For use of Lyons; major saints listed in red, all others, including typically Lyonnaise saints, written in black.⁵

2. ff. 13v-22v Devotional Sequence; Gospel Lessons listed in typical order followed by *Obsecro te* on f. 18v. Text continued until f. 21v. (f. 22) Blank, ruled. Possibly reserved for *O intemerata* prayer?

3. ff. 23v-76r Hours of the Virgin, interrupted between Lauds and Prime with Hours of the Cross, Matins (ff. 46v-47r) and Hours of the Holy Spirit, Matins (ff. 47v-48r). For use of Lyons; variant antiphons at Prime and None, beginning *Gloria patri* instead of use of Rome *Alleluia*.⁶ Variant *capitula* for use of Lyons at Sext: *Sic cynamomom*, None: *Que est ista*, and Vespers: *Ecce virgo concipiet*.⁷

4. f. 76v Blank, ruled.

5. ff. 77v-188r Office of the Dead, for use of Lyons.⁸

6. ff. 118v-120v Blank pages. f. 118v ruled.

II. DECORATION

1. 17 miniatures (3 full-page) (f. 13r, Gospel Lessons, St. John) **St. John on Patmos** (full-page, Fig. A.1): 15.5 x 10 cm. St. John raises his quill pen, with his manuscript on his lap. His symbol, the eagle, does not hold John's inkpot, unlike other depictions of John from Lyonnaise Books of Hours. Image surrounded by gold frame with columns. Bottom of frame inscribed with the opening text of the Gospel Lesson: *In(d)icium sancti*. (f. 14v, Gospel Lessons, St. Luke) **St. Luke**: 4 x 3.8 cm. St. Luke is seated writing in a manuscript placed on his lap while his symbol, the ox, looks on. St. Luke wears a blue robe with a blue cap. (f. 15v, Gospel Lessons, St. Matthew) **St. Matthew** (Fig. A.2): 4 x 3.8 cm. St. Matthew writes in a manuscript while an angel kneels before him holding up a scroll. The angel gazes directly at Matthew, who looks down while writing. (f. 17r, Gospel Lessons, St. Mark) **St. Mark**: 4 x 3.8 cm. St. Mark writes his gospel while seated at a table covered in green cloth.

His symbol, the lion, is seated in front of him.

(f. 18v *Obsecro te*) **Holy Family** (Fig. A.3): 4 x 3.8 cm.

All three figures of the Holy Family crowd the space.

Mary holds the baby Jesus up to her exposed breast

(*Madonna lactans*). Joseph stands behind the two figures

with his hands folded in prayer. (f. 23r, Hours of the

Virgin, Matins) **Annunciation** (full-page, Fig. A.4):

15.5 x 10 cm. Interior scene with whole figures. The

Archangel Gabriel kneels before Mary and offers her a

bouquet of lilies. Entire miniature is bordered by gold

frame with flanking columns. Bottom of frame inscribed

with the incipit of Matins: *Domine labia mea*. (f. 38r,

Hours of the Virgin, Lauds) **Visitation** (Fig. A.5):

4 x 3.8 cm. Mary and her cousin Elizabeth are pictured

outside with a town indicated in the distance. Mary rests

her hand on her protruding belly while Elizabeth kneels

before her with an extended hand. (f. 46v, Hours of the

Cross) **Crucifixion** (Fig. A.6): 4 x 3.8 cm. The crucified

Christ is flanked by two figures, one in a blue robe and

the other in red. Both are shown with their hands folded

in prayer as they both gaze up toward Christ. (f. 47v,

Hours of the Holy Spirit) **Pentecost**: 4 x 3.8 cm. Mary

stands with hands folded in prayer as the Apostles look

on, and the dove of the Holy Spirit hovers above.

(f. 48v, Hours of the Virgin, Prime) **Nativity** (Fig. A.7):

4 x 3.8 cm. Mary and Joseph dominate the space, the

infant Jesus appears in the bottom right hand corner.

Mary, her hands folded in prayer, gazes down at the

infant. Joseph folds his arms across his chest. (f. 55r,

Hours of the Virgin, Terce) **Annunciation to the**

Shepherds (Fig. A.8): 4 x 3.8 cm. Three shepherds in

a field look up towards a lightly sketched angel. (f. 59r,

Hours of the Virgin, Sext) **Adoration of the Magi**

(Fig. A.9): 4 x 3.8 cm. Mary is seated with the infant

Jesus on her lap. The three Magi each present a gift.

(f. 62r Hours of the Virgin, None) **Presentation in the**

Temple (Circumcision): 4 x 3.8 cm. Mary holds the

infant Jesus in front of an altar covered in a white cloth.

The bishop blesses the child while Joseph stands at the

end of the altar. (f. 64v, Hours of the Virgin, Vespers)

Flight into Egypt (Fig. A.10): 4 x 3.8 cm. Cropped image

of Joseph, Mary and the infant Jesus on the back of a

donkey. Joseph holds the reins while looking back toward

Mary who holds the baby in her lap. (f. 70r, Hours of the

Virgin, Compline) **Coronation of the Virgin**: 4 x 3.8cm.

Mary reveals her bare head and has a thin gold halo.



(figure A.1)



(fig. A.2)



(fig. A.3)



(fig. A.4)



(fig. A.5)



(fig. A.6)



(fig. A.7)



(fig. A.8)



(fig. A.9)

She kneels before God, who wears the Crown of the Trinity and holds a gold orb. One of His hands is raised in blessing. (f. 77r, Office of the Dead) **Raising of Lazarus** (full-page, Fig. A.11): 15.5 x 10 cm. Covered with only a thin white veil across his shoulders, Lazarus is on bended knee in front of Jesus. His open grave lies in the foreground. In the crowd, one figure dressed in red covers his face; the other characters look on in awe. A large gold frame surrounds the miniature with the inscription along the bottom beginning the Office of the Dead prayer: *In manu tua domi(ne)*. (f. 112v, Office of the Dead) **Burial** (Fig. A.12): 4 x 3.8 cm. A body wrapped in white cloth is being interred. Three completely hooded figures in black cloaks stand by. Two figures are on the left, one reads from a manuscript, the other holds a staff.

2. **Decorated illuminated initials** (a) Primary text divisions: letters gold, inner/outer ground red or blue regularly alternate, fill consists of flower or foliate sprig. Size: 2 line (1) x 1.5 cm. Secondary text divisions: like (a). Size: 1 line (.5) x .9 cm. (b) 'KL' in calendar: like (a). Size 1.2 x 2.5 cm. (c) Dominical letters 'A' in calendar: like (a). Size: .5 x .5 cm.

3. **Borders.** Fourteen borders, each accompanied by a miniature. All vertical, 1/4 page, 11 x 1.5 cm. Typical fill consists of foliate sprigs and small flowers. Blue and gold color, compartmentalized with gold patterns, with no repetition. Mauve outlines.

III. TEXTBLOCK

ff. 120, 11.2 x 17.6 cm

Parchment. Parchment is thin to medium weight and well prepared. One tear on last folio, a modern parchment add-in at same time of binding. Similar add-in of same weight in front. Cropped slightly, not affecting decoration, only catchwords, 17 x 10 cm.

Page layout. Calendar: written space 6.5 x 11 cm, ruled in pale mauve ink, verticles set 1/.5/.5/4 cm. apart. Text: written space 6 x 11 cm, one column of 19 lines; ruling ink and bounding lines as in calendar.



(fig. A.10)



(fig. A.12)



(fig. A.11)

Collation. I⁶, II⁶, III⁸, IV⁸, V⁸, VI⁸, VII⁸, VIII⁸, IX⁸, X⁸, XI⁸, XII⁸, XIII⁸, XIV⁸, XV⁸, XVI². Quires open flesh-side out, first rectos on ff. 1, 7, 13, 21, 29, 37, 45, 53, 61, 69, 75, 83, 91, 99, 109, 118. Catchwords regularly extant beginning f. 28v, set vertically outside spine edge ruling at lower right, written in dark brown ink and cropped. Numbering of quires added later (modern?) in light pencil.

Script and punctuation. Calendar: written in well-spaced bâtarde script, .5 cm high; in dark brown, major saints days and months written in red. Dominical letters "b-g" in dark brown, each "a" is illuminated in gold with alternating blue and red backgrounds.

Text Divisions. Headings throughout in red.

IV. BINDING

Green morocco over card boards, gold tooled. Sewn on four boards. Center circle containing the monogram "IHS". Gold frame with decorative roundels at each corner, inside frame is 1.4 cm wide contains decorative fleur-de-lis. Same motif also found in center circle around monogram. Entire pattern duplicated on back. 5 spine design squares, 1, 3, and 5 have cross motif, other two have symmetrical cross motif. Endbands in green and gold. Gilt edges. Brown ribbon marker.

V. HISTORY AND PROVENANCE

Texts such as the Suffrages, Litany, or Seven Penitential Psalms, which would give information about the initial owner, are not present in this manuscript. Often the gender of the intended reader can be determined by the suppliant of the *Obsecro te* and Hours of the Virgin. If *devotio* is listed after *Alia oracio* then the intended reader was male. If *devotia* is listed, then the intended reader was female. However, only a blank space appears after *Alia oracio*, indicating that this manuscript was produced for an open market, not for a specific patron. – LAT

¹John Plummer coined the name Master of Guillaume Lambert for the miniaturist of a manuscript executed in 1484 by the scribe Guillaume Lambert. J. Plummer, *The Last Flowering: French Painting in Manuscripts, 1420-1530, from American Collections*. (New York, 1982) 76-77, cat. 99. The whereabouts of this manuscript were unknown after its sale by Quaritch in 1931 (item 47), but it has recently come up again for auction at Christie's. Christie's, *Valuable Printed Books & Manuscripts Including Natural History* (London, November 19, 2003) Lot 25.

The scribe Guillaume Lambert listed his name throughout the calendar of that manuscript, with "de Lyons" after his name. At least 30 other manuscripts have been attributed to this master and his workshop. For further discussion of the Lambert Workshop and other Lyonnaise ateliers, see Elizabeth Burin, *Manuscript Illumination in Lyons, 1473-1530* (Turnhout, 2001).

²Tanis, 83.

³Burin, 7.

⁴Ibid., 17.

⁵The contents of the calendar correspond with Parisian use, with some Lyonnaise variants: April 2 Nicetius (Bishop of Lyons), May 2 Desiderius (Apostle of central France), September 4 Marcellus (Priest of Lyons), September 25 Lupus, and November 16 Eucherius (Bishop of Lyons). Also see February 3 Blaise and June 2 Marcellinus, from Victor Leroquias, *Les livres d'heures manuscrits de la Bibliothèque nationale* (Paris, 1927) I: 59. (no. 16, BN Latin 1078)

⁶Burin, 48-49.

⁷Ibid., 48-49.

⁸Ibid., 49. See also, Knud Ottosen, *The Responsories and Versicles of the Latin Office of the Dead* (Aarhus, 1993) 218.

CATALOGUE B

BOOK OF HOURS (USE OF ROME)

*Heures à l'usage de Romme*¹

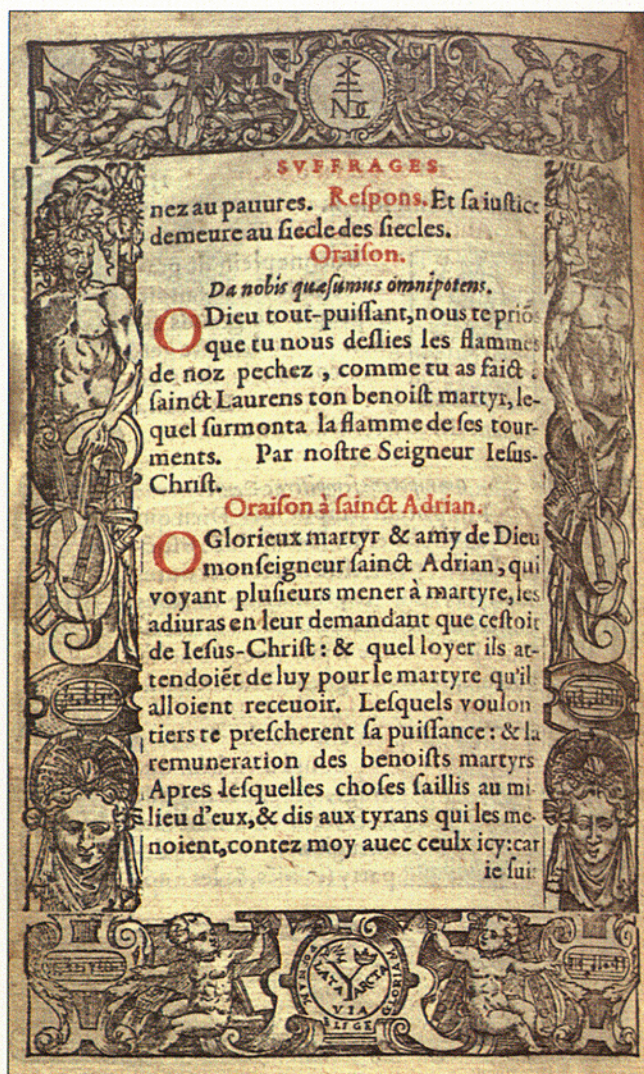
Printed by Léon Cavellat

France, Paris, 1579

In 1571, shortly before this late sixteenth-century Book of Hours was printed, Pope Pius V officially sanctioned the new Roman Catholic version of the Hours of the Virgin, *Officium Beate Marie Virginis nuper reformatum*. It was adopted for most Books of Hours printed in 1575 and later.² Previously, the use of the Hours of the Virgin of a particular Book of Hours was for the specific liturgy of its owner's diocese. During the sixteenth century, the central text of *Horae* was increasingly standardized as the Roman liturgy was disseminated in printed missals and breviaries. The liturgical unification of Catholic Europe was also promoted by the Council of Trent (1545-1563), an assembly of the Catholic clergy gathered to propose renewed principles for the Church in response to the Protestant Reformation.

Cavellat's Book of Hours includes texts that promoted two of the other Church initiatives laid out at the Council of Trent. First, both the Protestant and Catholic Reformations aimed to expand the laity's access to scripture. This aim is reflected in Cavellat's book by an expanded Gospel Sequence. Also, scripture references, which define Christ as a Savior who atoned for the sins of humankind, are embedded within the Apostle's Creed after the section on Christ's life. A second key Tridentine focus was the expansion of lay participation in and comprehension of the liturgy and the Eucharist. This volume achieves that through the inclusion of instructional texts, Bible passages, and devotional guides, which lead the reader through the celebration of the Lord's Supper. In addition, the Psalms included in the liturgy for Vespers and Compline and a selection of Hymns for feast days and more common liturgical events like Vespers, Compline, and the Eucharist are offered in both French and Latin.

Even though this Catholic Reformation prayer book includes texts only introduced into *Horae* in the second half of the sixteenth century, its illustrations were, for



(fig. B.14)



(fig. B.15)

the most part, the standard scenes used in Books of Hours since their invention. Also like its manuscript counterparts, this book followed contemporary artistic fashion by adopting Fontainebleau-style borders. The Fontainebleau style, with its unique decorative vocabulary including human figures, antique sculptural and architectural elements, garlands, and strapwork, originated at the Gallery of the Château de Fontainebleau, designed by Fiorentino Rosso, Primaticcio, and other Italian Mannerist artists for King Francis of France in 1540. The decoration of the Gallery was quickly translated into a style used in woodcuts and engravings. The Fontainebleau style was immensely popular in prints and the woodcut borders of books during the second half of the sixteenth century.¹¹

In some borders scattered through the book, monograms imprint the identity of the printer and his predecessor. Printing was generally a family business in sixteenth century France. In fact, Léon Cavellat's father and two brothers also produced books in Paris. Léon Cavellat came into possession of many of his tools for printing through his wife's former husband, Nicolas Du Chemin.⁴ The initials of the deceased Du Chemin fill an oval-shaped space in the strapwork design of certain borders (see Fig. B.14). These borders also often contain musical instruments and notation. Because Du Chemin was known as a printer of musical texts, the borders may have been used originally in previously printed music books.⁵ Cavellat was careful to show that this book was not just a product of the deceased Du Chemin's woodblocks and type, but also of his own hard work; he replaced Du Chemin's monogram with his own in a few of the monogrammed borders (see Fig. B.15).

I. TEXT

1. ff. [1]r – [6]r Calendar, in French (first two folios, which contained title page, 1579-1600 almanac, and January calendar page, are missing).⁶ Each month opens with a description including the number of days and nights in the month and the length in hours of a night and of a day in that month. A four-line poem describing the characteristics of the month appears at the end of each calendar page. Names preceded by 'saint' or 'sainte'. Major feasts in red. Contents has similarities with Paris calendar, but with additional saints.¹⁵

2. ff. [6]v – [50]v (ff. [6]v – [11]v) Gospel Sequence, in French and Latin. Gospel Lessons appear in typical order (John 1:1-14, Luke 1:26-38, Matthew 2:1-12, and Mark 16:14-20). Rubrics include author, and the feast day upon which the text was to be read. Followed by antiphon, headed '*Commemoration des quatre Euangelistes. Antienne.*' and '*Commemoratio quatuor Euangelistarum. Antiphona.*': 'Ceulx icy sont quatre oliues...' and 'Isti sunt quatuor oliue...'; and oraison 'O Seigneur Dieu nous qui aujour...' and 'DEus qui ho diema...'. (ff. [12]r – [14]v) Prayer of our Lord Jesus Christ, in French and Latin, headed '*L'oraison de nostre Seigneur Iesus-Christ pour toutes personnes.*' and '*Oratio Domini nostri Iesu Christi ad patrem pro his qui illi fidunt & credunt.*': 'PEre, l'heure est venüe...' and 'PAter, venit hora, clarifica filium tuum...'. (ff. [15]r – [50]v) The Passion according to the Four Evangelists, in French and Latin, headed '*LA PASSION DE NOSTRE SEigneur Iesus-Christ, selon les quatre Euangelistes.*' and '*PASSIO DOMINI nostri Iesu Christi, secundum quatuor Euangelistas.*' beginning '*IESVS apres auoir dict loüanges & graces...*' and '*HYmno dicto, egressus Iesus...*'. Ends with versicle: 'Seigneur qui as souffert pour nous.', response: 'Ayez misericorde de nous.', oraison: 'SEIGNEVR Dieu qui as mis tes mains...', and prayer headed 'Aultre Oraison.': 'SEigneur Iesus-Christ qui as dict...'; alternatively, versicle: 'Qui passus es pro nobis.', response: 'Domine misere nobis.', oraison: 'DEus quima nus tuas...', and prayer headed 'Alia Oratio.': 'DOMine Iesu Christe qui dixisti...'. Continues in French only with Gospel texts concerning the Resurrection, Appearance, and Ascension of Christ, as well as, the Day of Pentecost. Begins '*S'ensuyt la Resurrection de Iesus-Christ selon les quatres Euangelistes.*'. Texts as follows: Matthew 28:1-7, Mark 16:1-7, John 20:1-9 and 11-18, Luke 24:13-35, Luke 24:36-47, John 20:19-31, John 21:1-14, John 21:15-19a, John 21:19b-24, Matthew 28:16-20, Mark 16:14-20, John 15:26-16:4, Acts 2:1-11.

3. ff. 1r – 76r (ff. 1r – 66r) Hours of the Virgin, for use of Rome, in French and Latin. (ff. 66r – 76r) Office of Our Lady for Advent, in French and Latin.

4. ff. 76v – 82v Hours of the Cross, in French and Latin.

5. ff. 83r – 87v Hours of the Holy Spirit, in French and Latin.

6. ff. 88r – 105r (ff. 88r – 100r) Seven Penitential Psalms, in French and Latin, begins with antiphon 'Seigneur Dieu n'ayes souuenance.' and 'Ne reminiscaris Domine.' (ff. 100r – 102v) Litany, in French and Latin. (ff. 103r – 105r) Page headed 'PRIERES.', begins 'Seigneur Dieu, vueilles ouir noz prieres...' or 'Propitius esto, exaudi nos Domine...', followed by two prayers, titled 'Oraison.' and 'Oratio.', the first beginning 'Slre Dieu, qui as accoustumé d'auoir pitié...' and 'DEus cui proprium est misereri semper...', and the second beginning 'O Dieu facteur & redempteur...' and 'Fidelium Deus omnium conditor & redemptor...'.

7. ff. 105v – 146v (ff. 105v – 142v) Office of the Dead, for use of Rome, in French and Latin. (ff. 143r – 146v) Athanasius Creed, in French and Latin, headed 'Le Symbole de saint Athanaise.' and 'Symbolum sancti Athanasij.'

8. ff. 147r – 165r (147r – 160v) Suffrages, in French. (ff. 161r – 165r) *Devotes Oraisons*, in French. Titles for prayers as follows: 'Quand tu auras prins ton repos, & tu te leueras.', 'Oraison à Dieu.', 'Quand tu sortiras hors de ta maison.', 'Quand on veult commencer son œuvre.', 'Après qu'on aura faict son labeur pour la iournée, & qu'on voudra aller reposer.', 'Oraison contre la tempeste.', 'Oraison contre la tentation de la chair.', 'Oraison pour le ROY.', 'Oraison contre toutes mauuaises pensées.', 'Oraison pour impetrer misericorde.', 'Oraison pour ceulx qui sont en tribulation.', 'Oraison pour les bienfaiteurs.', 'Oraison pour l'amy en danger.', 'Oraison a Dieu & aux saints.', 'Oraison pour dire quant on se lieue de son lict: ou quant on veult commencer quelque chose.', 'Oraison à la glorieuse vierge Marie à dire tous les iours.', 'Oraison quand on entre en l'Eglise.', 'En prenant de l'eau benedite faictes le signe de la croix, & dites', and 'Après vous irez vous presenter deuant le Crucifix, & direz ceste oraison.'

9. ff. 165v -178v Devotional and Instructional Sequence. Headed 'S'ENSVYVENT LES INSTRVC-TIONS ET enseignemens de nostre Seigneur Iesus-Christ, baillez par les Apostres à tous Chrestiens.' Opens with prayers in French and Latin beginning with the Lord's Prayer, headed 'L'oraison de nostre Seigneur Iesus-Christ, enseignée à les Apostres.' and 'Oratio Dominica.'; the Angelus, headed 'La salutation Angelique.' and 'Salutatio

Angelica.'; Apostle's Creed, headed 'Le Symbole des Apostres.' and 'Symbolum Apostolorum.', and interrupted after text on Christ by list of scripture references (Matthew 2, I Timothy 2, I John 2, Romans 8, and Hebrews 7); *Benedictio*, headed 'Quand on prend sa refec-tion.' and 'Cum sumitur cibus.', opening 'NOstre Seigneur benessez...' and 'BENedicite, Dominus...'; *Gratiarum actio*, headed 'Graces après la refec-tion.' and 'Gratiarum actio.', opening 'NOus te rendons graces Roy toutpuissant Dieu...' and 'AGimus tibi gratias Rex omnipotens Deus...', ending with versicle 'Ne souffre point...' and 'Et ne nos inducas...' then response 'Mais deliure...' and 'Sed libera...'; and sec-tion closes with oraison in French only, opening 'Dleu par sa diuine bonté vueille mettre paix...'. Next section headed 'S'ensuyt la maniere pour se confesser à Dieu quand on se leue, ou quand on se couche, en pensant a ses pechez.' Begins 'Dleu tout-puissant ayt mercy de nous...IE me con-fesse à vous mon Dieu...' and 'MIsereatur nostri omnipotens Deus...CONFiteor Deo omnipotenti...'. Followed by prayers headed as follows: 'Quand on leue le saint Sacrement de l'autel.' and 'Quum Eucharistia eleuatur.' opening 'IE te saluë vray salut du monde...' and 'AVE salus mundi, verbum patris...'; 'Quand on leue le Calice.' and 'Cum calix eleu-atur.' opening 'IE te saluë vray sang de nostre Seigneur Iesus-Christ...' and 'AVE verè Sanguis Domini nostri Iesu Christi...'; and 'Quand on dict Agnus Dei.' and 'Quum dic-itur Agnus Dei.' opening 'Aigneau de Dieu...' and 'Agnus Dei...'. From this point, text is only in French. Continues with instructional text, headed 'La preparation pour deuotement recevoir le saint Sacrement.', opening 'DEuant que de recevoir le saint Sacrement trois conditions sont necessaires...'. Then, the Institution of the Eucharist headed 'S'ENSVIT L'INSTITVTion du saint Sacrement, de par nostre Seigneur Iesus-Christ.'. Opens 'LA Cene de nostre Seigneur Iesus-Christ, est vne sainte memoire & action de graces...'. After this introductory text, scripture texts concerning the Lord's Supper including Matthew 26: 26 and 27, Mark 14: 24-25, Luke 22: 17-20, I Corinthians 11: 23-29, and I Corinthians 10: 16-17. Followed by series of prayers: 'Oraison pour deuotement recevoir le saint Sacrement.' opening 'SEigneur Dieu ie ne suis pas digne...'; 'Oraison du benedict & saint Sacrement.' opening 'O Dieu Pere æternel, ie cognois...'; and 'Quand on a receu le saint Sacrement.' opening 'SEigneur Dieu, qui iustifie le pecheur...'. Next section, headed 'Instruction pour le Chrestien.' Contains headings 'Quand l'enfant est

parvenu à discretion, doit premier sçauoir que c'est de Dieu.' and 'Secondement doit cognoistre soymesme, à sçauoir que c'est de l'homme.' (f. 176r - 178v) Lists of the following, in French: Seven Sacraments headed 'S'ENSVYVENT LES SAINCTS SACREmens instituez de Iesus-Christ, lesquels l'Eglise espouse de Iesus, & colomne de verité à gardé, & fidelement administré iusques à present.'; Ten Commandments, headed 'Les dix commandemens de la loy de Dieu, lesquels chascun aydé de la grace de Dieu peult estre tenu garder de cuer, volonté & operation, sur peine de damnation æternelle.'; Five commandments of the Church, headed 'Les Commandemens de la sainte Eglise Catholique necessaires à tous Chrestiens pour les sçauoir & observer.'; Three theological virtues, headed 'Les trois vertus Theologales.'; Four cardinal virtues, headed 'Les quatre vertus Cardinales.'; 5 senses, headed 'Les cinq sens de nature.'; Seven gifts of the Holy Spirit, headed 'Les sept dons du saint Esprit'; Seven deadly sins, headed 'Les sept pechez mortels.'; Seven opposing virtues, headed 'Les sept vertus contraires'; Seven works of corporal mercy, headed 'Les sept œuvres de misericorde. temporelles.'; Seven works of spiritual mercy, headed 'Les sept œuvres de misericorde spirituelles.'; requirements for true repentance, headed 'Les choses requises au vray pecheur pœnitent.'; and Six sins against the Holy Spirit, headed 'Les six pechez contre le saint Esprit.'

10. ff. 179r – 228v (ff. 179r – 218r) Psalms for Vespers, in French and Latin: Sunday, Ps. 109, 110, 111, 112, 113; Monday, Ps. 114, 115, 116, 119, 120; Tuesday, Ps. 121, 122, 123, 124, 125; Wednesday, Ps. 126, 127, 128, 129, 130; Thursday, Ps. 131, 132, 134, 135, 136; Friday, Ps. 137, 138, 139, 140, 141; Saturday, Ps. 143, 144, 145, 146, 147, 148, 149, 150.⁸ Followed by 'Le Cantique de la vierge Marie.' opening 'MOn ame magnifie le Seigneur Dieu...' (in Latin, 'Canticum beatæ Mariæ' opening 'Magnificat anima mea Dominum...'). (ff. 218r – 221v) Psalms for Compline, in French and Latin: Ps. 4, 30, 90, 133.⁹ Followed by 'Le Cantique de saint Simeon. Luc. 2.' opening 'SEigneur Dieu, tu laisses maintenant...' (in Latin, 'Canticum Simeonis. Lucæ. 2.' opening 'NVnc dimittis serum tuum Domine...'). (ff. 222r – 228v) Hymns, in French and Latin. Titles and openings as follows: 'A vespres. Hymne.': 'LVmiere heureuse ô Trinité...' or 'Ad vesperas. Hymnus.': 'O Lux beata Trinitas...'; 'A Complie. Hymne.': 'DEuant qu'il soit la fin du iour...' or 'Ad

Completorium. Hymnus.': 'Te lucis ante terminum...'; 'Au iour de la Natiuité de Iesus-Christ. Hymne.': 'DVpoint du cler soliel leuant...' or 'In Natiuitate Domini. Hymnus.': 'A Solis ortus cardine...'; 'Le iour de l'Epiphanie, ou des Roys. Hymne.': 'ENnemy viciieux Herode...' or 'In Epiphania Domini. Hymnus.': 'HOfis Herodes impie...'; 'Le iour de l'Ascension. Hymne.': 'IEsu nostre redemption...' or 'In die Ascensionis Domini. Hymnus.': 'IEsu nostra redemptio...'; 'Le iour de Pentecouste. Hymne.': 'Vien, ô saint Esprit créateur...' or 'In die Pentecostes. Hymnus.': 'VENi créator spiritus...'; 'Du saint Sacrement. Hymne.': 'CHante ma langue à haulte voix...' or 'De sancto Eucharistiæ Sacramento. Hymnus.': 'PAnge lingua gloriosi...'. Followed by colophon, in French only: 'Cy finent ces presentes Heures à l'usage de Romme en Latin & François, nouuellement imprimées à Paris, Par Leon Cauellat à l'enseigne du Gryffon d'argent, ruë S.lean de Latran. 1579.'

II. DECORATION

1. Woodcuts (39 from 38 woodblocks)

(f. [12]r, Gospel Sequence, Prayer of Jesus Christ) **Agony in the Garden** (Fig. B.1): 3.3 x 4.2 cm. Christ raises his hands in supplication toward heaven. Above, an angel holds a cross and a chalice, references to his impending crucifixion. In the foreground, three of Jesus' closest disciples, Peter, James and John, lie asleep. Peter holds a sword in his left hand, which he will later use to slice off the ear of the high priest's slave, Malchus, during Christ's arrest. (f. [15]r, Gospel Sequence, Passion) **Crucifixion**: 3.4 x 4.8 cm. Christ hangs on a central cross. A Roman soldier holds a sponge filled with vinegar up to Christ, and two other soldiers kneel on the ground, prepared to roll the dice to determine the distribution of his clothing between them.

(f. 1r, Hours of the Virgin, Matins) **Annunciation** (Fig. B.2): 6 x 4 cm. The Archangel Gabriel bows his head before the Virgin as she looks up from her book. The Holy Spirit in the form of a dove hovers over the center of the scene. (f. 21v, HV, Lauds) **Visitation**: 6 x 4 cm (with border, 8 x 5.5 cm). Elizabeth welcomes her newly pregnant cousin Mary. (f. 34r, HV, Prime) **Nativity**: 6 x 4 cm (with border, 8 x 5.5 cm). In the central foreground, the Christ child lies in a straw-lined bed. A donkey and an ox join the Virgin and Joseph as they



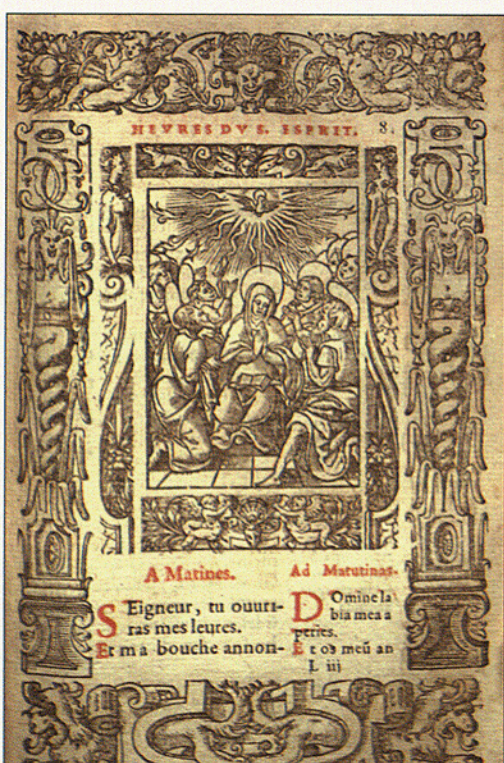
(fig. B.1)



(fig. B.2)



(fig. B.3)



(fig. B.4)

kneel in adoration beside the child. In the background, shepherds stare at the angels addressing them from the sky. (f. 38v, HV, Terce) **Annunciation to the Shepherds:** 6 x 4 cm. Three shepherds look up to an angel, who holds a banner saying, 'GLORIA IN EXEL'. (f. 43r, HV, Sext) **Adoration of the Magi:** 6 x 4 cm (with border, 8 x 5.5 cm). The Virgin sits with the Christ child on her lap accepting gifts from the magi. The baby raises his right hand in blessing and holds a small fruit in his left hand as an elderly, bearded magus kneels to offer his gift. In the mid-ground, a young magus waits to make his presentation. Another wise man points out the star that led them to the baby. (f. 47v, HV, None) **Presentation in the Temple:** 6 x 4 cm (with border, 8 x 5.5 cm). Under a canopy and behind a cloth-covered altar, the high priest Simeon holds the Christ child, who raises his right hand in blessing. In front of the altar, Mary kneels, while Joseph stands, gazing out of an arched window. (f. 52v, HV, Vespers) **Flight into Egypt:** 6 x 4 cm (with border, 8 x 5.5 cm) Mary and the Christ child are mounted on a donkey that Joseph guides along a path. To the left, an idol crumbles as the Holy Family passes. (f. 60v, HV, Compline) **Coronation of the Virgin:** 3.3 x 4.9 cm. God the Father and Christ raise their right hands in blessing and with their left, they hold a crown above Mary's head. The Holy Spirit in the form of a dove hovers above.

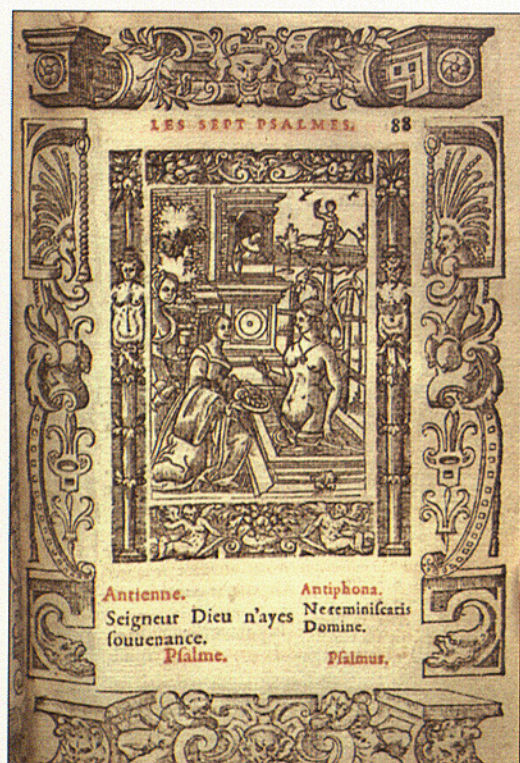
(f. 76v, Hours of the Cross) **Crucifixion** (Fig. B.3): 3.4 x 4.8 cm. Woodcut repeated from f. [15]r.

(f. 83r, Hours of the Holy Spirit) **Pentecost** (Fig. B.4): 6 x 4 cm (with border, 8 x 5.5 cm). The Virgin, an opened book on her lap, is surrounded by the Apostles. The Descent of the Holy Spirit is represented by the rays and "tongues of fire" emanating from the dove with opened wings above.

(f. 88r, Penitential Psalms) **Bathsheba Bathing** (Fig. B.5): 6 x 4 cm (with border, 8 x 5.5 cm). The nude Bathsheba stands in a bathing pool waited upon by her two handmaidens. King David watches her from a window in the background. Bathsheba's husband, Uriah, stands in the background. (f. 105v, Office of the Dead) **Job on the Dungheap** (Fig. B.6): 6 x 4 cm (with border, 8 x 5.5 cm). A naked Job, with downcast

expression, sits on the ground against a tree-stump. He faces away from his wife and friends, towards the viewer. Flames leap from the window of his home and clouds swirl in the sky. Job has lost all of his possessions, family, and health and is now subjected to the ridicule of his friends and wife who tell him to curse God and die. In the late Middle Ages, images of the suffering Job represented the plight of the deceased in Purgatory. The Office of the Dead, the text opened by this image, was recited for the deceased in order to reduce their stay in Purgatory and hasten their passage into Heaven. In the end, God relieves Job's distress by restoring him and blessing him with more children and livestock than he had before his period of trial. The living prayed for the dead in hopes they would soon experience joy like Job's.

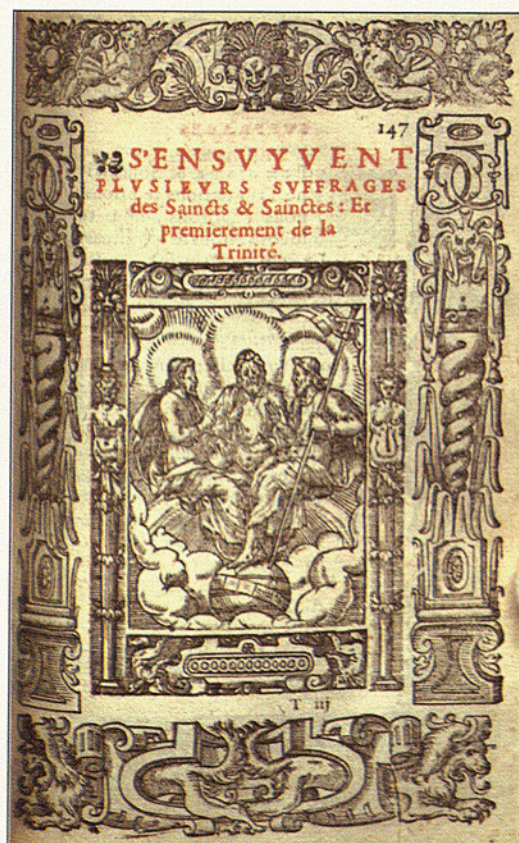
(f. 147r, Suffrages) **Trinity** (Fig. B.7): 6 x 4 cm (with border, 8 x 5.5 cm). The three, bearded, persons of the Trinity sit in the sky surrounded by clouds with their feet upon an orb. This image opens the section of the book containing Suffrages because the first Suffrage is addressed to the Trinity. Most of the other Suffrages are illustrated with small, 2.5 x 2 cm, woodcuts at their openings, as follows. (f. 149r) **Michael the Archangel** slaying a demon. (f. 149v) **John the Baptist** wearing hermit's clothing and holding a cross-like staff. A lamb jumps at his leg, and John pets its head (f. 150r) **John the Evangelist** holding a chalice with an emerging serpent. (f. 150v) **Peter** holding the key to the Kingdom of Heaven. (f. 151r) **James**, with the staff of a pilgrim in the crook of his right arm, pages through a book. (f. 151v) **Andrew** martyred on an x-shaped cross. (f. 152r) **Stephen** holding the palm of martyrdom, and **Laurence** holding a palm of martyrdom and a gridiron, the instrument of his death. (f. 153r) **Sebastian** pierced with arrows. (f. 154r) **Dionysius (Denis)** (Fig. B.8), a Parisian and cephalophoric saint, in clerical garb carrying his head. (f. 154v) **Nicholas** blessing the three boys in a tub whom he had resuscitated from death, and **Roch**, with a hound and an angel. (f. 155r) **Martin**, upon his horse, giving half of his cloak to a needy beggar. (f. 155v) **Augustine** in bishop's attire holding a staff in his left hand and a tiny figure holding a book in his right. (f. 156r) **Jerome** kneeling and holding a small crucifix. A lion sits at his feet. (f. 156v) **Gregory**, in bishop's clothing, holding a double cross staff in one hand and an



(fig. B.5)



(fig. B.6)



(fig. B.7)



(fig. B.8)

open book in the other; and **Ambrose**, in bishop's costume, writing at a desk. (f. 157r) **Anne** (Fig. B.9), seated, instructs her daughter, the Virgin Mary, from a book on her lap. (f. 158r) **Catherine** (Fig. B.10) with a broken wheel and a sword, the instruments of her martyrdom. (f. 158v) **Margaret** with a dragon. (f. 159r) **Barbara** with a tower. (f. 160r) **Genevieve** (Fig. B.11), a Parisian saint, with her Book of Hours and a candle. To her right, a devil tries to blow out her candle, but the angel to her left constantly relights it. (f. 172v, Devotional and Instructional Sequence, Institution of the Eucharist) **Last Supper** (Fig. B.12), 5.5 x 5.5 cm. Christ with the twelve apostles sits at a table against a wall draped with fabric. This image of the first Eucharist is placed in the middle of instructional texts which explain the Lord's Supper and associated devotional practices for the laity.

(f. 179r, Psalms for Vespers and Compline) **David in Prayer** (Fig. B.13): 8 x 5.5 cm. David kneels in the foreground in front of classical structures. A harp lies in front of him, and an angel hovers above holding a skull in his left hand and in his right, an arrow pointed toward David.

2. DECORATED INITIALS

Certain texts open with initials inside squares, with Fontainebleau style or *rincaux* fill. Texts include four Gospel Lessons, Prayer of Jesus Christ, Passion, and first five Resurrection Gospel readings, Athanasius Creed, Suffrage to the Trinity, Lord's Prayer which begins the Devotional and Instructional Sequence, the Institution of the Eucharist, and Psalm 109, the first of the Psalms for Sunday Vespers.

3. BORDERS

A series of sixteen full-page strapwork Fontainebleau-style borders with repeated elements including human figures, herms, sphinxes, architectural elements, fruit swags, garlands, with musical instruments and notation throughout. Series is broken only in abbreviated quires.¹⁰ The border on the verso of the folio closing each quire is comprised of musical imagery and includes an oval filled with the monogram of Nicolas Du Chemin in the top center. A circle in the border's bottom center contains a "Y" with a flame on the left arm and a crown on the

right along with the words 'LATA', 'VIA', and 'ARCTA'. 'PCENAM ELIGE GLORIAM' surrounds the emblem. On the verso of closing folios in the Gospel Sequence quires, the monogram is replaced with Léon Cavellat's. On the recto of folios opening quires, the "Y" emblem, this time not surrounded by 'PCENAM ELIGE GLORIAM', is contained in an oval in the bottom center of the border. Also, Du Chemin's monogram is in an oval in the bottom center of borders on the verso of those folios opening quires. (The opening and closing folios in the final quire are exceptions to these patterns.) Smaller borders in a similar style surround some of the large woodcuts. (For woodcuts with borders, see above.)

III. TEXTBLOCK

ff. 278 (first 50 unfoliated and subsequent 228 foliated in the upper right hand corner), 17.8 x 11.5 cm

Paper. 17.0 x 10.5 cm.

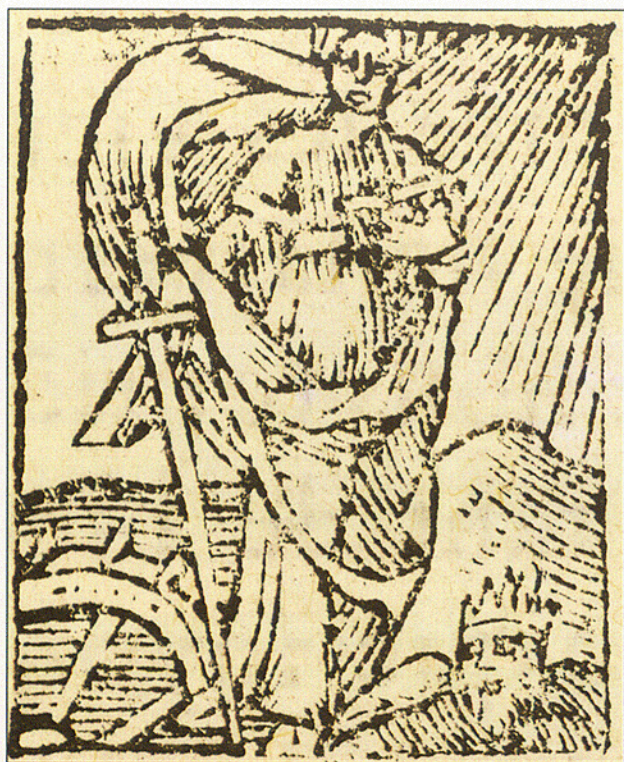
Page layout. Typed space with page header, 10.5 x 5.5 cm. Calendar set in four columns. Text set in two columns except in sections printed only in French where it is set in one column. Column of Latin text on outside of folio (right on rectos; left on versos), 30 lines, 10 x 2 cm. Column of French text on inside of folio, 25 lines, 10 x 3.5 cm.

Collation. *8-1,2, a⁸, e⁸, i⁸, o⁸, u⁸, aa⁴, A-I⁸, K-T⁸, V⁸, X-Z⁸, aa-ee⁸, ff4. First rectos on ff. [1], [7], [15], [23], [31], [39], [47], 1, 9, 17, 25, 33, 41, 49, 57, 65, 73, 81, 89, 97, 105, 113, 121, 129, 137, 145, 153, 161, 169, 177, 185, 193, 201, 209, 217, 225. Catchwords for French text regularly extant throughout, set horizontally at bottom right of page beneath textblock inside border, usually in black ink, but all or part in red ink when all or part of opening word on next recto is in red ink (exceptions ff. [50]v, 41v, 128v, and 208v). Signatures at lower right of rectos beneath textblock and inside border.

Type. Calendar: Latin type, except poem at the base of each calendar page in italics; page header type, 0.25 cm and text type, 0.2 cm. In red: technical description of month at top of page, name of month in poem at base of page, major feasts, and dominical letter A. Text: Latin type; page header type, 0.2cm, French text, 0.3cm, Latin



(fig. B.9)



(fig. B.10)



(fig. B.11)



(fig. B.12)

text, 0.25cm. In red: page headers, text divisions, and opening initials, except in Gospel Sequence.

Text divisions. Headings in red except in Gospel Sequence where they are in black.

IV. BINDING

Modern brown morocco. Spine, five raised bands, in second compartment, gilt title: 'LIVRE / D'HEURES'. Worn gilt edges. Endband in green and red silk.

V. BIBLIOGRAPHY

Bohatta, Hanns. *Bibliographie der Livres D'Heures*. Vienna, 1924, n° 1288; Lacombe, Paul. *Livres d'heures imprimés au XVe et au XVIe Siècle*. Nieuwkoop, 1963, n° 469; Renouard, Philippe. *Imprimeurs & libraires parisiens du XVIe siècle: Fascicule Cavellat/Marnef & Cavellat*. Paris, 1896, n° 557.¹¹ – LRH

¹The title comes from both the title page and colophon of this edition. While this particular book is missing its title page, several catalogues that include this book provide the title as printed on the title page. Renouard's entry for the edition records the title printed as 'HEURES DE NOSTRE DAME, A L'VSAGE DE ROMME'. Lacombe's entry records the title as 'Heures à l'usage de Romme'. Also, see colophon as transcribed in section I part 10 of this entry, where the book is referred to as 'Heures à l'usage de Romme'.

²Cristina Dondi, "Books of Hours: The Development of the Texts in Printed Form" in *Incunabula and Their Readers: Printing, Selling, and Using Books in the Fifteenth Century*. ed. Kristian Jensen (London, 2003) 57. I have been unable to confirm that this book contains the official version of the Hours of the Virgin authorized by Pope Pius V.

³On the Fontainebleau style, see Henri Zerner, *The School of Fontainebleau*. (New York, 1969).

⁴Renouard, *Imprimeurs & libraires parisiens du XVIe siècle: Fascicule Cavellat/Marnef & Cavellat* (Paris, 1896) 410.

⁵Renouard, *Répertoire des imprimeurs parisiens* (Paris, 1965) 125.

⁶Lacombe, Bohatta, and Renouard all list the edition as having fifty-two unnumbered folios before the Hours of the Virgin. Renouard also reports a title page and a 1579-1600 almanac as part of those unnumbered folios. This particular volume has only fifty unnumbered folios before the Hours of the Virgin, no title page or almanac, and the calendar opens at February.

⁷Erik Drigsdahl refers to calendars of this type as "composite universal calendars". In this type of calendar, the dates with no obvious feast days were filled with saints from the Martyrologium Romanum. Such generalized calendars would be useful in many locations and increase the commercial success of the edition. See Erik Drigsdahl, *International Commercial Calendar: Horae ad usum*



(fig. B.13)

Romanum, Antwerp (?) c. 1530: Copenhagen KB CMB Ms. NKS 1259 8°, 2002, <http://www.chd.dk/cals/nks1259kal.html> (accessed 8 October 2003).

⁸The numbering of Psalms in this book follows the Vulgate numbering which is usually one less than the numbering of Psalms in most modern day Protestant editions of the Bible.

⁹See note 8.

¹⁰Borders are typically in order, 1-16. However, quire aa4, opening with f. [47], has borders in the following order: 1, 2, 7, 8, 9, 10, 15, 16. Also, quire ff4, opening with f. 225, has borders in an alternate order: 7, 6, 3, 2, 15, 14, 11, 10.

¹¹Renouard lists additional bibliography. Copies of this edition are in the following collections according to Renouard: École des Beaux-Arts, coll. Lesoufaché, 411; coll. Masson, 85 – Karlsruhe, Landesbibl. However, the volume(s) studied by Lacombe, Bohatta, and Renouard has/have six quires not contained in this book added at the end. These appear to contain supplementary texts including the fifteen effusions of the blood of Jesus and a life of St. Margaret.

CATALOGUE OF LEAVES

These leaves were at some time detached from eighteen different manuscripts produced primarily in France, Flanders, and Germany from c. 1300 to c. 1530.

Associated leaves which derive from one particular manuscript are designated as "Sister Leaves".

Measurements are indicated in centimeters, and the style of script is designated after the language of the text.

1 A-F

Leaves forming a complete Calendar

S. Netherlands, Bruges, c. 1440-1470

The Calendar is usually the first section of a Book of Hours. Like modern calendars, it contains 365 days of the year divided into twelve months, but it emphasizes feast days. The days in red, known as Red Letter Days, denote major feast days such as Epiphany in January (see Fig. 1-a), and Christmas in December (see Fig. 1-f). Lesser feast days such as that of Pope Gregory in March are written in brown ink (see Fig. 1-b). To the left of the feast days appear two vertical columns of numbers and letters. The numbers, known as the Golden Numbers, assist one in locating Sundays. The letters from A through G are known as the Dominical Letters, and represent the days of the week. Collectively, these numbers and letters allow one to determine the date of Easter for each year.¹

The border decoration of each calendar page consists of foliage executed in black and adorned with dainty flowers in gold, blue, and red. Calendars in Books of Hours are not usually illustrated, though the more luxurious copies can depict two dominant subjects; the labors of the month and the signs of the zodiac.

The Medieval system of keeping time derives from the Roman system in which the word *kalends* is the first day of each month. A palette of gold, red, blue, and green highlights the initials *KL* for *kalends* at the top of each calendar page, and also colors the striking vertical bar that separates text from border. After the *KL*, appears the name of the month, followed by *habet dies* (has days), followed by the number of days in the month, and finally the number of days in the lunar month.² This calendar

contains specific feast days suggesting it was made for use of Bruges.⁴ For instance, the feast day of Donatian, bishop of Rheims and patron of Bruges, is signaled in red on the fourteenth of October (see Fig. 1-e). Similar feast days common for Bruges include Basil on the fourteenth, and Eligius on the twenty-fifth, of June. The border decoration is also consistent with others made in the Southern Netherlands in the mid-fifteenth century.⁶ – LMP

Vellum

Folio: 17.8 x 11.4

Text: 12.8 x 6.5

Latin, gothic

DECORATION: Foliate borders on top, bottom, and left of each page. Illuminated initials at beginning of each calendar month, vertical gold bar at left margin of each page.

TEXT IDENTIFICATION: Full twelve-month Calendar, use of Bruges.

SISTER LEAVES: Catalogue 16.

¹ An excellent introduction to calendars in Books of Hours can be found in Wieck, *Time Sanctified*, 45-54.

² Bridget Ann Henisch, *The Medieval Calendar Year* (Philadelphia, 1999) 215-221.

⁴ Erik Drigsdahl's Tutorial Website has a complete Bruges calendar example listing all common saints of the region. Erik Drigsdahl, *Books of Hours Tutorial*, 1997. <http://www.chd.dk/use/hv-reims.html>, (accessed December 2003).

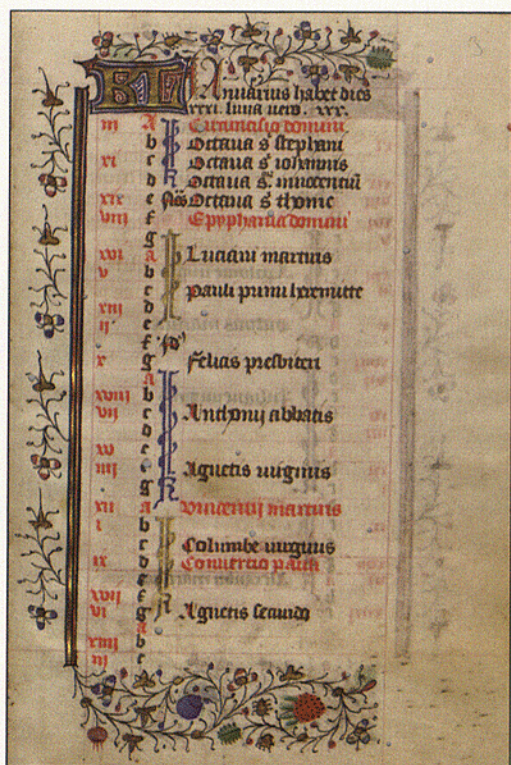
⁶ Christopher de Hamel, *A History of Illuminated Manuscripts* (London, 1994) 170

2

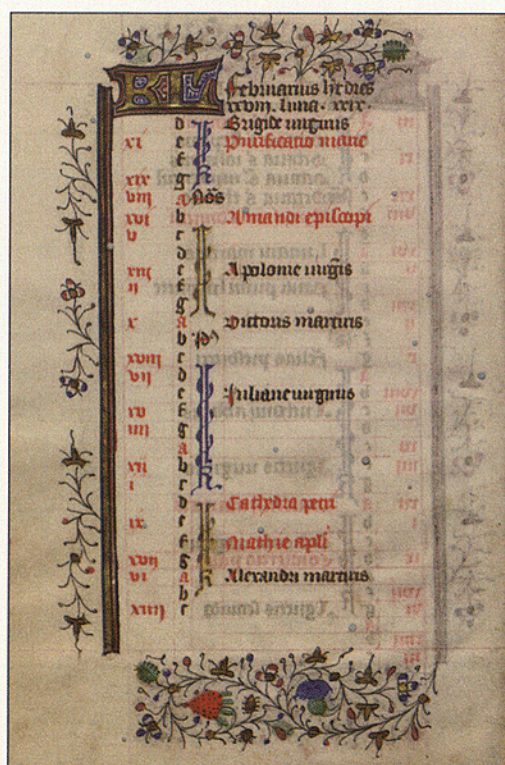
Leaf from Gospel Lessons

Northern France, c. 1470-1480

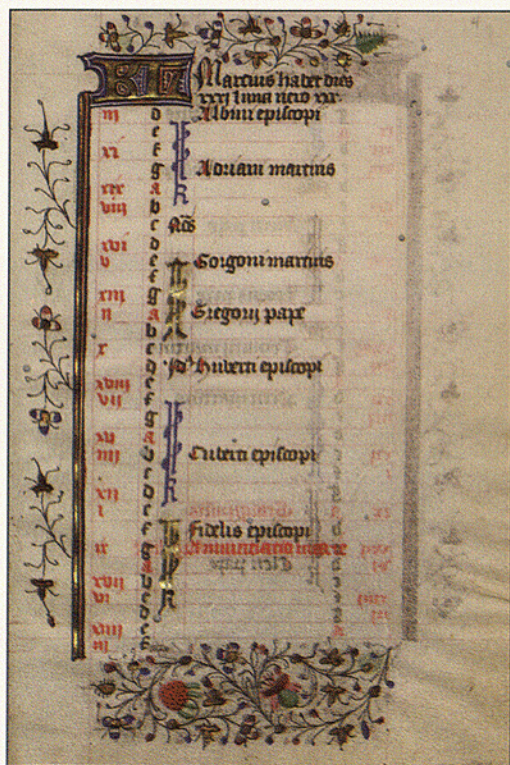
By the end of the fourteenth century, the Calendar section of a Book of Hours was usually followed by the Gospel Lessons. The Lessons are often announced with portraits of the four Evangelists accompanied by their symbols: the eagle (John), the ox, (Luke), the angel (Matthew), and the lion (Mark). The sequence of the Lessons follows the life of Jesus chronologically. The Gospel Lesson of John, taken from Mass on Christmas day, ends with God's promise that His Word will become



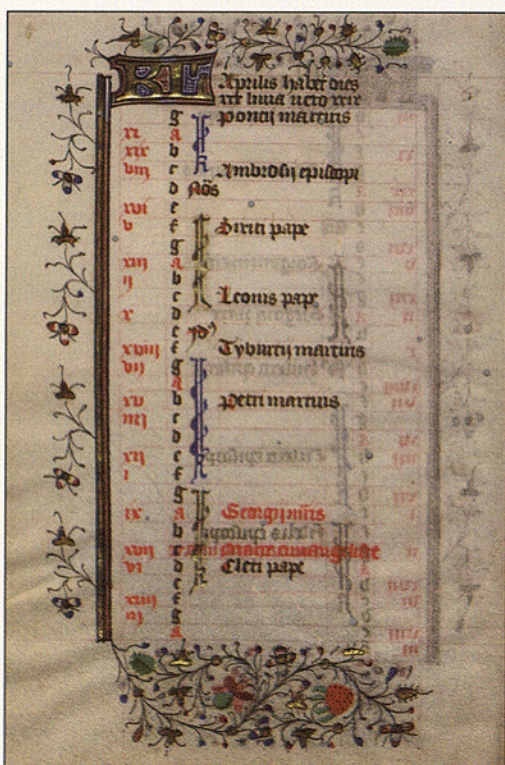
(fig. 1a r Calendar, January)



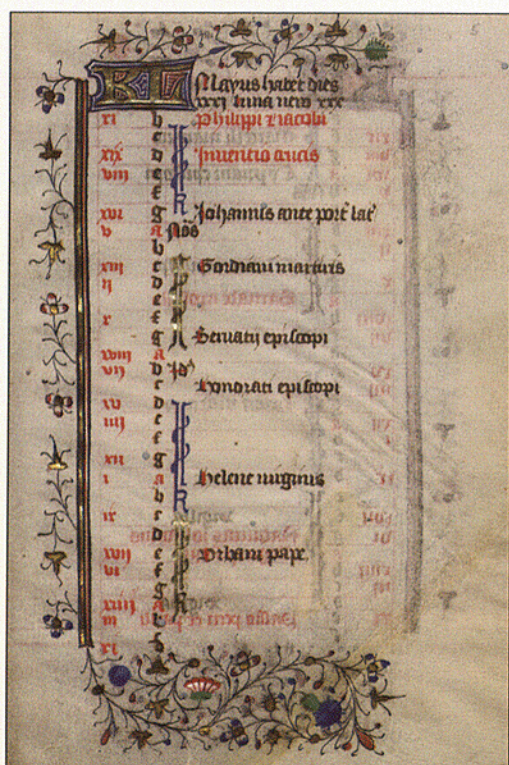
(fig. 1a v Calendar, February)



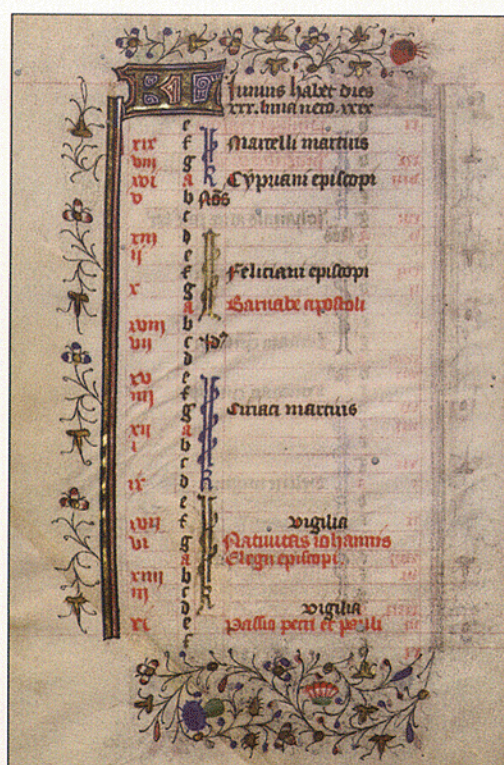
(fig. 1b r Calendar, March)



(fig. 1b v Calendar, April)



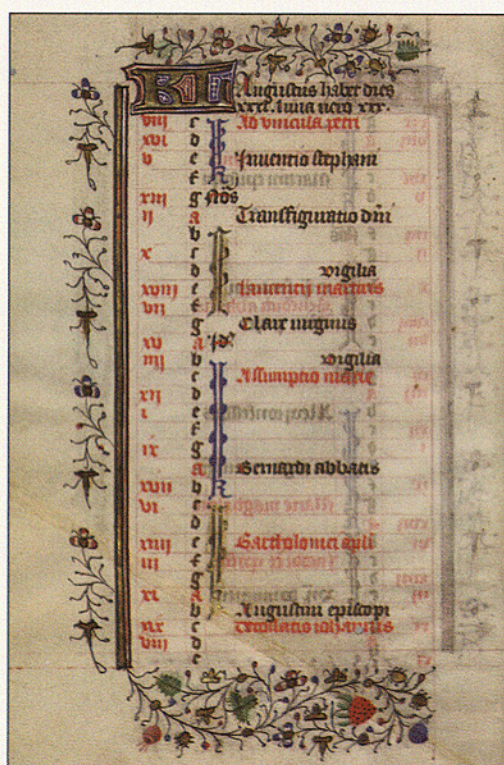
(fig. 1c r Calendar, May)



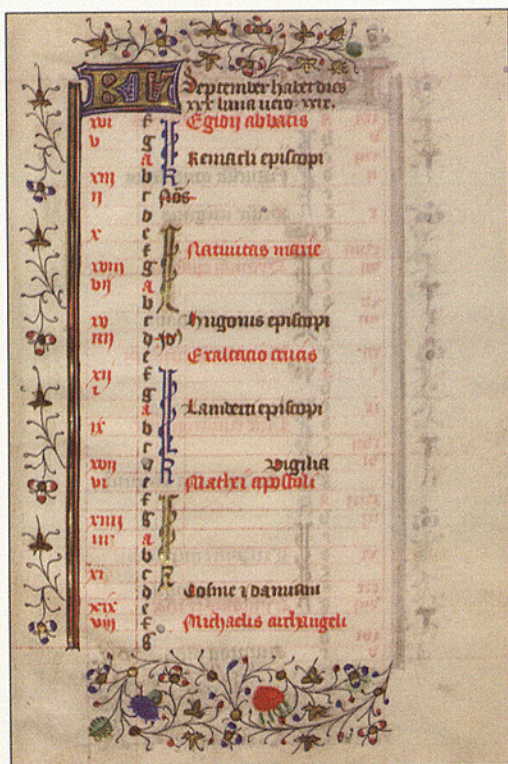
(fig. 1c v Calendar, June)



(fig. 1d r Calendar, July)



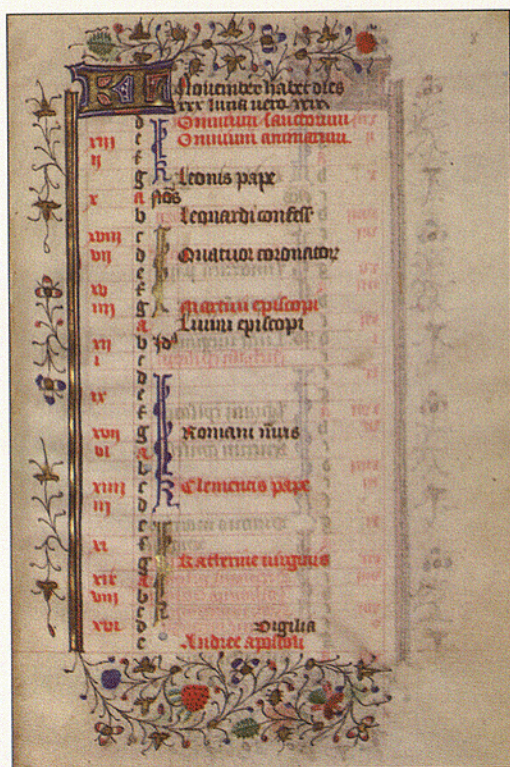
(fig. 1d v Calendar, August)



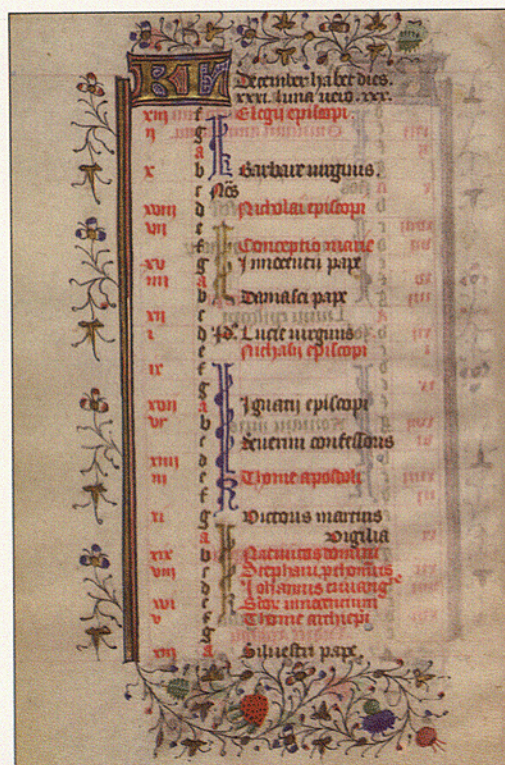
(fig. 1e r Calendar, September)



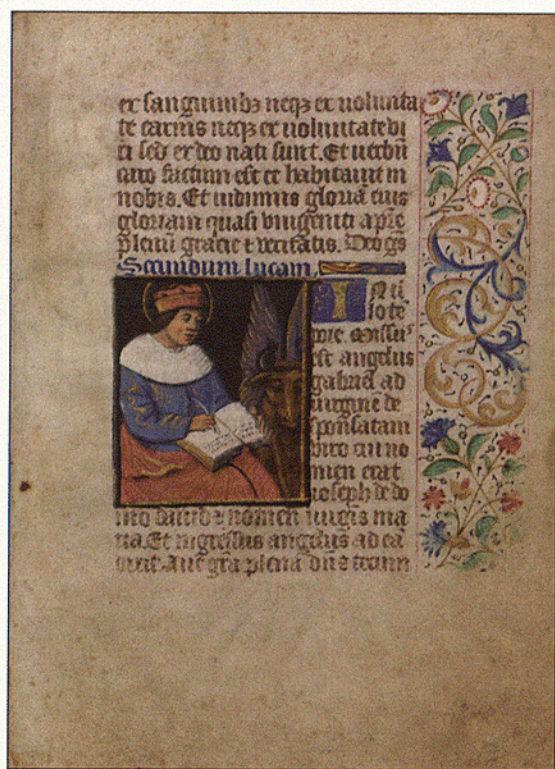
(fig. 1e v Calendar, October)



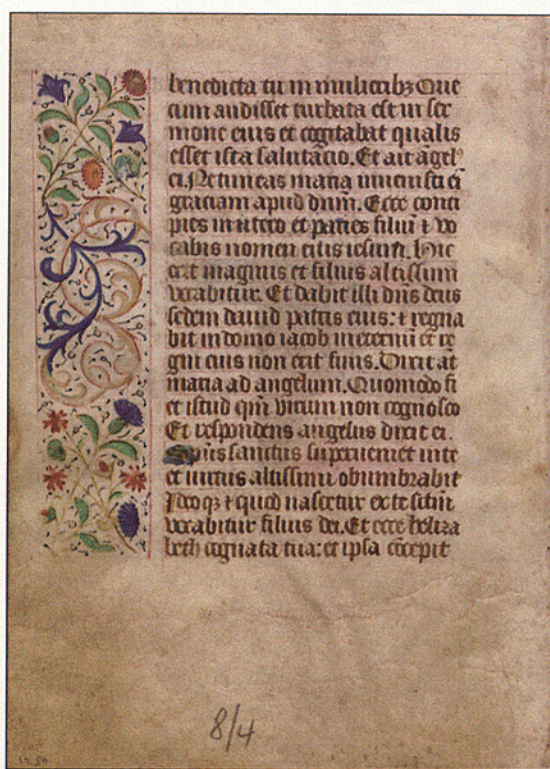
(fig. 1f r Calendar, November)



(fig. 1f v Calendar, December)



(fig. 2 r, Gospel Lessons, Luke)



(fig. 2 v Gospel Lessons, Luke)

flesh. The Gospel Lesson of Luke, for the Feast of the Annunciation, tenderly relates Mary's acceptance of God's will when she hears of her own pregnancy and that of her cousin Elizabeth's.

A blue rubric, *Secundum Lucam*, identifies the opening of the Gospel, followed by the illumination in which Luke's figure emerges out of the darkened interior like a beacon in the night. The glowing white collar that fans out over his shoulders in a half-moon shape emphasizes the Saint's holiness, an effect that is reinforced by the pages of his open book and again in the foliate border on the upper right by two white flowers ringed in red. They repeat the shape of Luke's collar as they intertwine with two blue lilies, symbols of the Virgin's purity and humility. Next to Luke sits his symbol, the winged ox.

The symmetry of the solid, arching forms of the figures, the dominating white palette, and use of the royal colors of red, white, and blue in Luke's costume suggests the general influence of Jean Fouquet (born in Tours

1420-1479). Fouquet brought the styles of the early Flemish and Italian Renaissance painters to France in the fifteenth century, combining detailed observation, formal spatial organization, and gentle humor¹. – CR

Vellum

Folio: 15.5 x 11

Text: 9.5 x 6

Latin, gothic

DECORATION: *recto*: Line-ending of maroon and blue with gold pen work, flourished gold initial I on a blue spirals with red, white, and blue flowers. *verso*: Foliate border of blue and gold acanthus spirals with red and blue flowers.

TEXT IDENTIFICATION: Gospel Lessons:
Ending of John, opening of Luke.

¹On Fouquet, see Jean Fouquet : peintre et enlumineur du XVe siècle, ed. François Avril (Paris, 2003).

3

Leaf from Gospel Lessons and opening of Passion according to John

Betrayal of Christ

Published and printed? by Gilles and Germain Hardouin¹

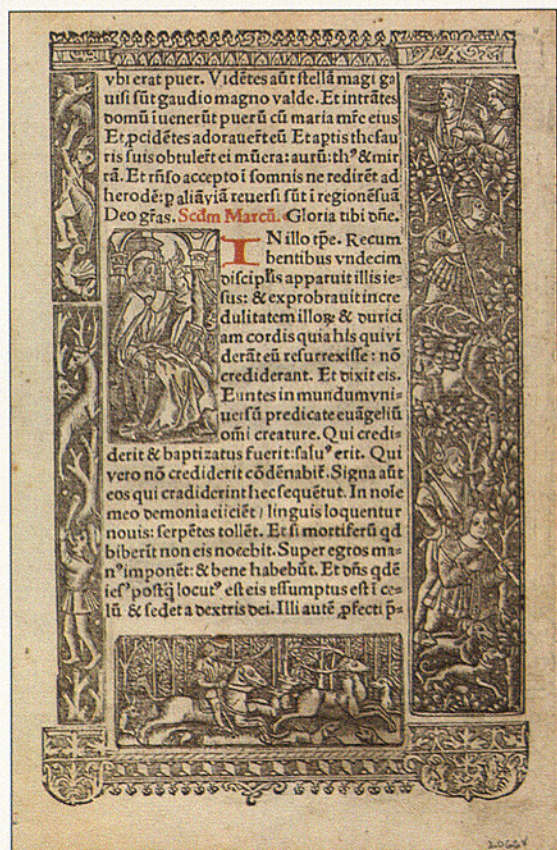
Betrayal metalcut and Mark woodcut by the Workshop of Jean Pichore²

France, Paris, c. 1505-1515³

The Gospel Lessons in Books of Hours are the readings for particular feast days. The reading from Matthew, which recounts the Magi's visit with the Christ child, is for the Feast of Epiphany. The text from Mark is to be read on the Feast of the Ascension and narrates Christ's departure from Earth. Readers began to desire additional

scriptures in their Books of Hours, especially texts relating the Passion, the story of Christ's Crucifixion and the events leading up to it. In response, the Passion according to John was sometimes included in manuscript *Horae* by the start of the fifteenth century.⁴ This printed version uses red ink to highlight the divisions between the various texts in the Gospel Lessons.

As in Cats. A and 2, evangelist portraits accompany the Gospel readings. On the recto, Mark sits at the opening of the Lesson with his symbol, the lion, in a woodcut designed by Jean Pichore. Pichore operated a workshop in Paris responsible for designing many of the woodcut and metalcut illustrations used by the printers and publishers of early printed Parisian *Horae*. In the case of this evangelist portrait, Pichore modeled his design on a miniature by the French illuminator Jean Poyet. In Pichore's woodcut, Mark, in front of a colonnade, holds his feather pen in the air while receiving his Gospel Book from his pouncing, cat-like lion, just as he does in



(fig. 3 r, Gospel Lessons, Mark)



(fig. 3 v, The Passion according to John, Arrest of Christ)

Poyet's Briçonnet Hours (Haarlem, Teylers Museum, Ms. 78). Pichore was in Tours in 1485 when Poyet was working there on the miniatures for the Briçonnet Hours, so it is possible that he copied them at that time.⁵

The borders around the recto depict a hunting scene in which men in contemporary costumes, blowing horns and carrying lances, chase through the forest after a handsome stag. Similar borders appeared in other *Horae* produced by Gilles and Germain Hardouin, brothers who specialized in the publishing and printing of Books of Hours.⁶

The Betrayal of Christ illustrates the Passion text. Events that opened the Passion text, such as Christ's Agony in the Garden or the Betrayal, typically complemented this reading. In this metalcut, Judas, one of the disciples, kisses Christ's right cheek, a prearranged signal that reveals Jesus' identity to the Roman soldiers who seize him. In exchange, Judas receives a sack of silver. Peter stands defiantly behind Judas with his sword drawn after cutting off the ear of the high priest's slave Malchus in order to defend Christ. Malchus is shown fallen in front of Jesus. He is still clinging to his lantern, which was a customary prop for his character in contemporary Passion plays.
– TH and LRH

Paper

Folio: 17.3 x 11.2

Text: 11.1 x 6

Latin, latin type

DECORATION: *recto*: Small woodcut and historiated metalcut border. *verso*: Full-page metalcut.

TEXT IDENTIFICATION: Gospel Lessons: End of Matthew 2:9 and verses 10-12, Mark 16:14-20, and rubric for the Passion according to John.

⁵Gilles and Germain Hardouin (also spelled Hardouyn) were active during the first half of the sixteenth century. Gilles was a publisher from 1491-1519 and a printer from 1491-1521. Germain worked as both a printer and publisher from 1500-1541. (See Philippe Renouard, *Répertoire des imprimeurs parisiens* (Paris, 1965) 197-8.) The Mark woodcut and Betrayal metalcut appear in other Hardouin Books of Hours editions. See Heribert Tenschert and Ina Nettekoven, *Horae B.M.V.: 158 Stundenbuchdrucke der Sammlung Bibernmühle, 1490-1550* (Ramsen and Rothalmünster, 2003) 2: n° 66, n° 67, n° 70, n° 73.

⁶See entries listed above in Tenschert and Nettekoven. For further discussion of this workshop, see Caroline Zöhl's forthcoming *Jean Pichore, Buchmaler, Graphiker und Verleger in Paris um 1500* (Turnhout).

⁷The woodcut of Mark is in a 1513 Hardouin Book of Hours edition, and the Betrayal scene appears in an edition printed in 1505 and two printed in 1509. See entries listed above in Tenschert and Nettekoven.

⁸Wieck, *Painted Prayers* 50.

⁹See Tenschert and Nettekoven, 1:340 who cite research by Zöhl (1999) and Hofmann (2001). Special thanks to Roger S. Wieck for pointing me to these sources.

¹⁰Ruth Mortimer, *Harvard College Library Department of Printing and Graphic Arts Catalogue of Books and Manuscripts: Part I: French 16th Century Books* (Cambridge, MA, 1964) 2:382 and 384.

4

Leaf opening Matins, Hours of the Virgin

The Virgin and Child in a Garden

Germany, probably Cologne, c. 1460

This leaf originally prefaced Matins,¹ which is the first of the core set of prayers of any Book of Hours, the Hours of the Virgin. The long series of texts in Matins were to be recited, ideally, at daybreak. As can be seen from



(fig. 4 v, Hours of the Virgin, Matins, Madonna of Humility)

examples in this catalogue (Figs. A.4 and B.2), the typical illustration to Matins is the Annunciation to Mary.

In this manuscript, however, Matins opened with a more allegorical and contemplative image of the Virgin and Child in a garden, with the Virgin, who is seated low to the ground, offering the Christ Child a golden apple. The miniature therefore combines the themes of the Virgin as the *hortus conclusus* (enclosed garden), as the Second Eve, and as the Virgin of Humility. The phrase 'enclosed garden' derives from the Old Testament *Song of Songs* (4:12), and came to denote Mary's purity and virginity in the Middle Ages. The golden apple that the Virgin offers Christ indicates Christ as the New Adam and the Virgin as the Second Eve. The birth of Christ, with Mary as His vessel, was instrumental to the redemption of man after the Adam and Eve fell from grace in the Garden of Eden. Humility was regarded in the Middle Ages as the root from which grew all other virtues. This combination of motifs is rare in Books of Hours, but can also be found in the illuminated opening initial to the text of the Mass of the Virgin in a Book of Hours from Cologne of about 1444, now in Berlin.²

The style of the illumination, and the sweet, contemplative mood, strongly indicate that this manuscript was painted in or near Cologne, a prominent and wealthy town in the fifteenth century, with a thriving commercial port on the Rhine River. Cologne was also an important center for art production. The large oval heads, chubby cheeks, very large halos and delicate features of the Virgin and Child indicate influence from the Master of the Dombild, or Adoration Altar, of Cologne Cathedral. This artist has long been associated with Stefan Lochner (died 1451), but the accuracy of this identification has been disputed.³ The illumination of several other prayer manuscripts has been attributed to this Dombild Master/Stefan Lochner.⁴ Although sharing some stylistic characteristics with this leaf, their format for decoration is markedly different.⁵ Closer in format are the detached leaves from a German Book of Hours in Solingen.⁶ These also have more similar border decoration, including large-petal flowers with gold centers and gold thistle flowers. The palette of pinks, red, and pale green, with lapis lazuli as an accent, further indicate Cologne manufacture of the manuscript illumination.⁷

German Books of Hours are extremely rare, and those written in German even more so. Far more common in the vernacular are Hours in the Dutch translation of Geert Groote.⁸ Grote is generally seen as a founder of the revival and deepening of spiritual life which would become the *Devotio Moderna*, or Modern Devotion. The *Devotio Moderna* stressed the inner life of individuals and called for meditation upon the life and Passion of Christ. Two branches of this religious movement in Cologne became important centers for book production; the Brothers of the Common Life (Fraterherren) of St. Michael at Weidenbach, and the Augustinian Canons of the Windesheim Congregation, called Herrenleichenam. Windesheim was a congregation of Canons Regular which originated near Zwolle, Holland. It was established under the direction of six of Groote's disciples, and the Canons of Windesheim were the chief monastic representatives of the *Devotio Moderna*. A number of manuscripts have been linked to the Fraterherren and Canons in Cologne, but whether such manuscripts were actually illuminated at those houses has been questioned.⁹ – HKS

Vellum

Folio: 9.1 x 6.1

Text: 5.3 x 3.7

Low German, gothic

DECORATION: *verso*: 1 full-page miniature.

TEXT IDENTIFICATION: Ownership inscription on *recto*: "Dit boek hort [...] lucren weldehüsen".

SISTER LEAVES: Catalogue 19.

PROVENANCE: This leaf was folio 7 in a manuscript sold at Sotheby's in 1999. Sotheby's, *Western Manuscripts and Miniatures*, London, Tuesday 22 June, 1999, lot 91.

BIBLIOGRAPHY: Sotheby's, *Western Manuscripts and Miniatures*, London, Tuesday 22 June, 1999, lot 91.

¹As described in Sotheby's. *Western Manuscripts and Miniatures*, London, Tuesday 22 June, 1999, lot 91, 85.

²Berlin, Staatliche Museen zu Berlin Preussischer Kulturbesitz, Kupferstichkabinett, Inv. 78 B1a, folio 154r. Illustrated in Stefan Lochner Meister zu Köln. *Herkunft-Werke-Wirkung*. Ed. Frank Günter Zehnder (Cologne, 1993) cat. 75, 394-397.



(fig. 5 r, Hours of the Virgin, Matins)



(fig. 5 v, Hours of the Virgin, Matins)

¹Brigitte Corley, *Painting and Patronage in Cologne, 1300-1500* (Turnhout, 2000) 133-136.

²See especially Ines Dickmann, "Stefan Lochner - ein Buchmaler zu Köln? Bemerkungen zum Stand der Forschung," *Stefan Lochner Meister zu Köln*, Ibid., 109-118.

³Berlin Kupferstichkabinett, inv. 78 B 1a; Darmstadt, Hessische Landes- und Hochschulbibliothek, inv. Hs 70, Corley, Ibid., 283, note 63. M. Woelk, K. H. Staub, *Stefan Lochner Gebetbuch 1451*, (Wiesbaden, 1996).

⁴Bergisches Museum, Schloss Burg an der Wupper, Solingen. Joachim M. Plotzek, *Andachtsbücher des Mittelalters aus Privatbesitz* (Cologne, 1987) cat. 66, 204-206; *Stefan Lochner Meister zu Köln*, Ibid. cat. 76, 398-3.

⁵Many thanks to Roger S. Wieck for drawing this to my attention.

⁶Geert Grote, *Het Getijdenboek*, ed. N. van Wijk (Leiden, 1940).

⁷For a discussion of H. Knaus' extensive writings on this subject, and bibliography, see D. Jansen, "Entlang des Rheins: Wanderung von Dekorationsmotiven im Umfeld der Windesheimer zwischen Köln und Utrecht," *Masters and Miniatures. Proceedings of the Congress on Medieval Manuscript Illumination in the Northern Netherlands*, ed. K. van der Horst and J.-C. Klamt (Doornspijk, 1991) 127-135.

5

Leaf from Matins, Hours of the Virgin

France, Troyes, c. 1460-1470

Nocturns, prayers initially recited by monks in the evening or early morning, were incorporated into Matins

in Books of Hours because this Hour was usually said before dawn. Traditionally three nocturns were used, with each prayer said on specific days of the week. However, many Books of Hours only include one nocturn and its three accompanying lessons. The text of this leaf can be identified as for use of Troyes from the second and third lesson of the first nocturn (*Benedicta tu*) read on Sundays, Mondays, and Thursdays.¹

Interestingly, a scribe erred in copying the rubric introducing the third lesson. A rubric in gold on the recto reads *lectio secunda*, indicating the second lesson. In order to continue the sequential order, an abbreviation for *lectio prima* on the following page should actually indicate *lectio tertia*, or the third lesson. The precise match of the disputed lesson's opening lines, *O sacratissima virgo*, with the opening lines of the third lesson from a Book of Hours, use of Troyes, supports the theory that the rubric is written incorrectly, and that the leaf was originally from a manuscript made for Troyes.¹

The border, illuminations, and initials are very similar to manuscripts illuminated in Troyes, especially those

attributed to the Master of the Troyes Missal.² Full plants, such as the columbine in the lower corner of this leaf, are also found in manuscripts of the Master of Troyes.³ This folio is a remarkable example of traced borders; the entire border is mirrored. Traced borders were a common characteristic of workshop productions and can be observed in numerous leaves throughout the catalogue (see, for example, Catalogues 14 and 16). – AC

Vellum

Folio: 19 x 14.1

Text: 10 x 6.5

Latin, gothic

DECORATION: *recto* and *verso*: One-line and two-line illuminated initials, illuminated line endings Full border including flowers and black/gold ivy vines, blue flowering plants, gold bars.

TEXT IDENTIFICATION: Hours of the Virgin, Matins: second and third lessons from the first nocturn, use of Troyes.

¹ See Copenhagen, Royal Library GKS (The Ancient Royal Collection) 4° 1608 HORAE (Use of Troyes, c.1470) for comparison of text, Lessons ii and iii. Erik Drigsdahl, *Books of Hours Tutorial*, 1997 <http://www.chd.dk/tutor/hvmatut.html> (accessed 4 November, 2003).

² See examples in Avril and Reynaud, 181-184 and Christie's, *Valuable Printed Books & Manuscripts, Including Natural History*, Thursday 19 November 2003, Lot 22.

³ See examples in Sotheby's *Western Manuscripts and Miniatures*, London, Thursday 18 June 2002, Lot 50.

6

Leaf from Matins, Hours of the Virgin

France, Rouen, c. 1480

More than any other office of the Virgin, Matins offers the most varied collection of additional prayers, hymns, and psalms. Any number of these accessory texts could be recited along with the standard Hour at daybreak, serving to reinforce both the natural experience of a new day, and the metaphysical theme of the Incarnation as embodied by the text's traditional illumination, the Annunciation. The concluding hymn *Te Deum laudamus*, is a hymn of thanksgiving also reserved for the most

exultant occasions of church and state, such as the coronation of a king, or the canonization of a saint.

This leaf is decorated with a single vertical border of loosely twining acanthus in shades of blue, red, and green oriented to face the spine of the book. The pattern is broken regularly by a paisley motif of gold. (See Catalogue A, the pages of which are ornamented by a very similar, though more geometric variation on this style.) – BMT

Vellum

Folio: 16 x 10

Text: 10 x 6

Border: 14 x 2

Latin, bâtarde

DECORATION: *recto* and *verso*: Foliate vertical border and decorated initials and line fillers.

TEXT IDENTIFICATION: Hours of the Virgin, Matins with the hymn *Te Deum laudamus*.

7

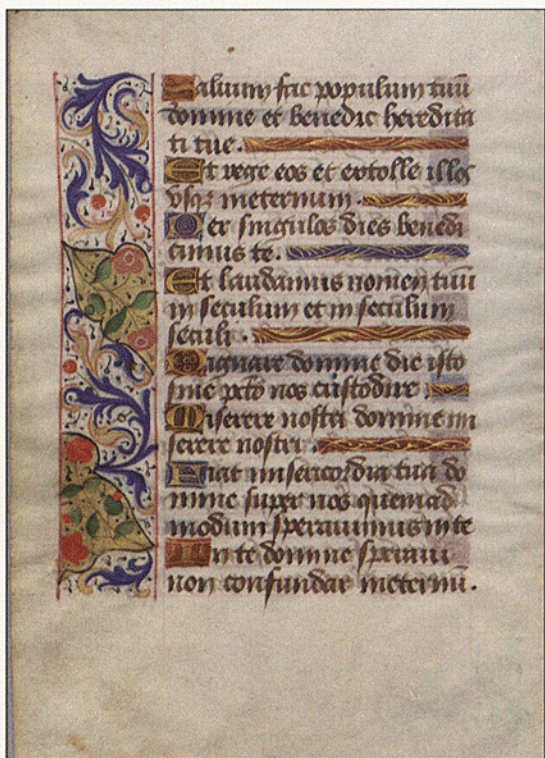
Leaf from Lauds, Hours of the Virgin

Southern Netherlands, c. 1425-1450

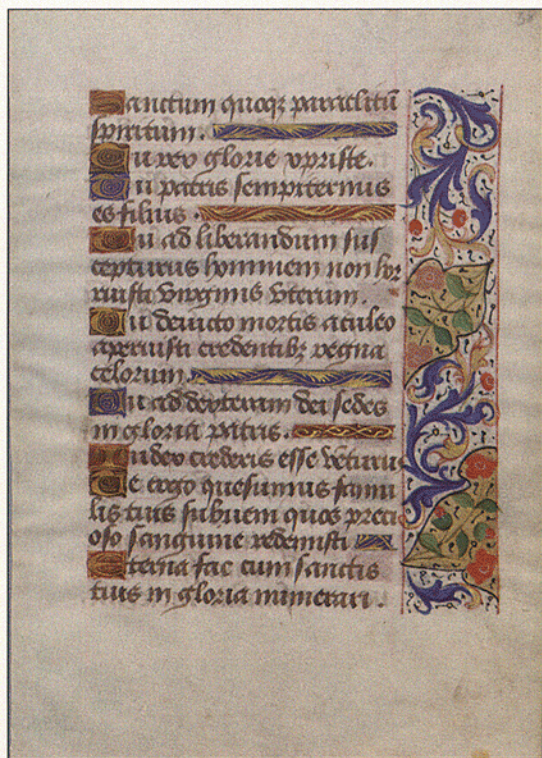
Lauds is associated with the Visitation, an event in the life of the Virgin when she journeyed to the house of her cousin, Elizabeth, and learned that Elizabeth would give birth to John the Baptist.

The leaf contains the end of Psalm 62, and a foliate initial "D" opens Psalm 66. Psalm 66 was prayed to ensure the longevity of the church. There is no rubric calling for a division between the two Psalms; the scribe has merged Psalm 62 and 66 in order to treat them as one Psalm.

The continuous vines worked into the border are common in manuscripts from the Southern Netherlands, as are the illuminated bars terminating in flowers that support the text. The hybrid creature occupying the lower right of the leaf appears to be a combination of



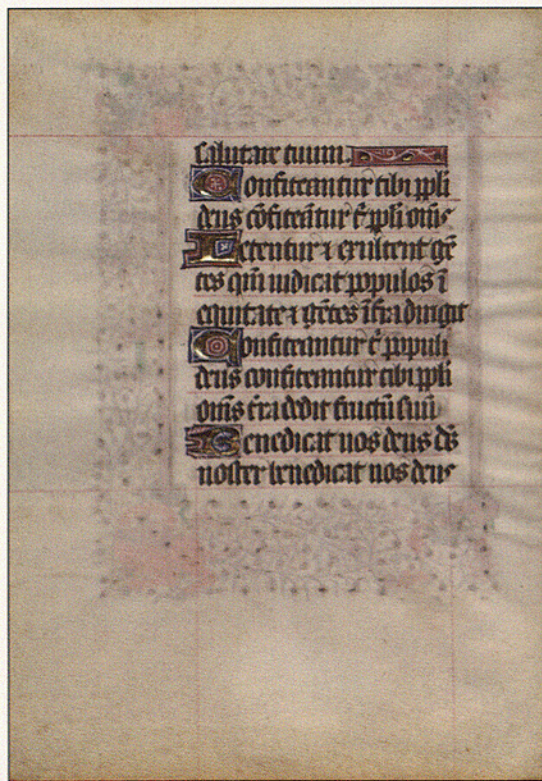
(fig. 6 r, Hours of the Virgin, Matin)



(fig. 6 v, Hours of the Virgin, Matin)



(fig. 7 r, Hours of the Virgin, Lauds)



(fig. 7 v, Hours of the Virgin, Lauds)



(fig. 7 r, detail)

dog, dragon, and pig. He is generally more robust than his French counterparts of the time. – SH

Vellum

Folio: 21 x 14.6

Text: 9 x 6.6

Latin, gothic

DECORATION: *recto*: Full border containing illuminated seedpods, flower buds, and loose vine work. A hybrid figure occupies the lower right margin. Illuminated initials. *verso*: Illuminated initials.

TEXT IDENTIFICATION: Hours of the Virgin, Lauds: conclusion of Psalm 62, and Psalm 66 to verse 8.

8

Leaf from Lauds, Hours of the Virgin

France, Paris?, c. 1500-10

Lauds continues with Psalms of praise to God. The recto contains Psalm 148: 2-14 and the verso continues to Psalm 149: 1-4.

Illuminated initials in red, blue, and gold indicate the beginning of each new verse. The recto and verso both have foliate borders and a *bas-de-page* illumination. The miniature on the recto depicts a monkey and a squirrel in gestures of prayer, and the verso depicts a bird and a fly. The distinct style of the border, illuminations, and matching measurements link this leaf to a manuscript which originally had 250 illuminated leaves, all now



(fig. 8 r, Hours of the Virgin, Lauds)



(fig. 8 v, Hours of the Virgin, Lauds)

dispersed. The borders with animal scenes are also comparable to those in another Book of Hours, of Paris use, now in the Morgan Library.¹ The symbolism relevant to the animals in these illuminations does not generally fit within the context of the Psalms and these images were probably intended to entertain and amuse. – MSD

Vellum

Folio: 18.2 x 13

Text: 11.8 x 7.2

Miniature: 16 x 2

Latin, gothic

DECORATION: *recto* and *verso*: Borders decorated with various flowers and plants. Several illuminated letters and line fillers. *Bas-de-page* illuminations depicting animals in comic and satirical scenes.

TEXT IDENTIFICATION: Hours of the Virgin, Lauds: lines 2 - 14 of Psalm 148 and 1-4 of Psalm 149.

SISTER LEAVES: Catalogue 17; Cleveland Museum of Art (see reference below in Bibliography); Maggs Bros. Ltd., *Illuminations*, London, 1999 (Catalogue 1283), "Illumination", Lot 41.

PROVENANCE: Sotheby's, *Western Manuscripts and Miniatures*, London, July 3rd 1984, Lot 84, 128-132.

BIBLIOGRAPHY: Stephen Fliegel, *The Jeanne Miles Blackburn Collection of Manuscript Illuminations*, Cleveland Museum of Art, p. 63, Cleveland 1999; Sotheby's, *Western Manuscripts and Miniatures*, London, July 3rd 1984, Lot 84, 128 - 132

¹ New York, Morgan Library, M. 197. I would like to thank Roger S. Wieck for bringing this manuscript to my attention.

Leaf ending Prime and opening Terce,
Hours of the Virgin

France, Rheims, Late 15th century

The Hours of Prime and Terce coincided roughly with our hours of six and nine a.m. In more lavish Books of Hours, an illumination of the Annunciation to the Shepherds might be included at the opening of Terce.

Each region had customary selections of Psalms, and combined these with particular antiphons, capitula, and orations. The recto of this leaf begins with the last verses of Psalm 117, ending with *Quoniam in saeculum misericordia eius*, although the words *Quoniam* and *misericordia* are abbreviated to *Qm* and *mia*. The one large decorated initial beginning the *capitulum Hec est virgo* helps to identify the prayer sequence. The use of Psalm 117, combined with this Hymn sequence, the

antiphon *O Admirable*, and *capitulum Hec est virgo*, confirm that this manuscript was made for use of Rheims.¹

The acanthus vine border decoration on the verso side, with flowers and fruits encased inside medallions on colored grounds, is an innovation of late fifteenth century French illumination, and the style is also consistent with Rheims. – FSB

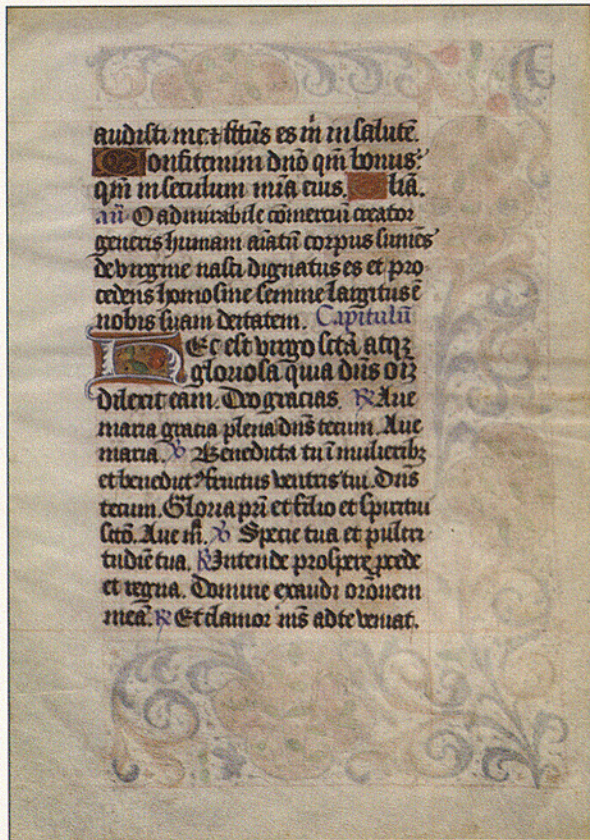
Vellum

Folio: 19 x 13.3

Text: 11.8 x 7.3

Latin, gothic

DECORATION: *recto*: One large decorated initial with floral illumination, two smaller decorated capitals. *verso*: Text block surrounded on three sides by fleshy acanthus border in blue and gold, with flowers and strawberries encased within medallions. Four decorated initials with floral illuminations.



(fig. 9 r, Hours of the Virgin, Lauds)



(fig. 9 v, Hours of the Virgin, Terce)

TEXT IDENTIFICATION: Hours of the Virgin,
ending of Prime and opening of Terce.

Erik Drigsdahl, *Books of Hours Tutorial*, 1997,
<http://www.chd.dk/juse/hv-reims.html>.

10

Leaf opening Terce, Hours of the Virgin

France, Angers? late 15th century

The top of the text has a red rubric, *Ad Tertiam*, which identifies the text as Terce. The Hour of Terce follows the Hour of Prime. Terce was typically recited in the morning and illustrated with the Annunciation to the Shepherds (Fig.A.8). The opening versicle and response of Terce are the same as that of Lauds, Prime, Sext and Vespers, and they read, in translation:

V. "Incline unto my aid, O God.

R. Lord make haste to help me." – BN

Vellum

Folio: 15 x 11.5

Text: 11 x 8

Latin, gothic

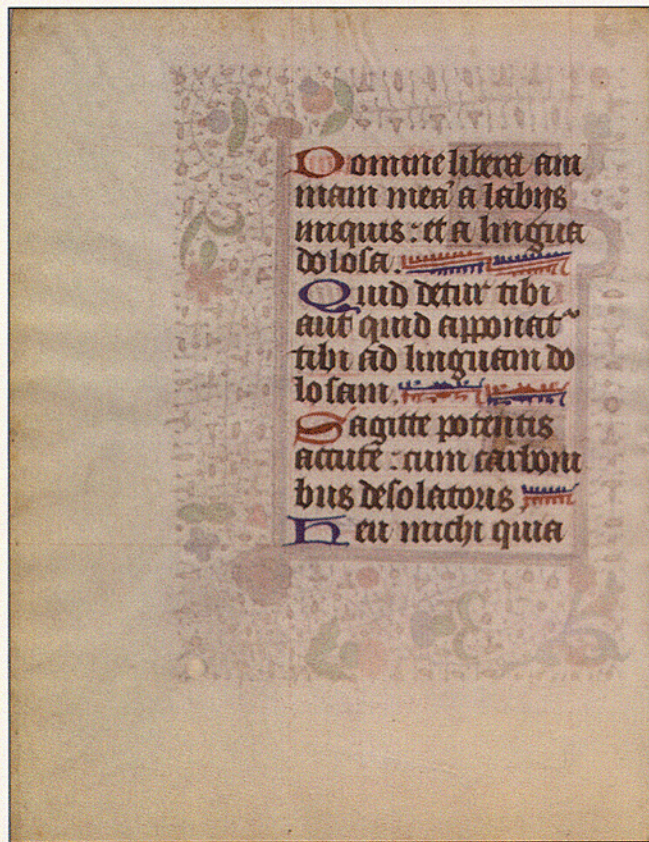
DECORATION: recto: Three-line opening initial with *rinceaux* decoration. Vine leaves and flowers in a full border defined by a bar.

recto and verso: line-endings.

TEXT IDENTIFICATION: Hours of the Virgin,
opening of Terce.



(fig. 10 r, Hours of the Virgin, Terce)



(fig. 10 v, Hours of the Virgin, Terce)

11

Leaf from Terce, Hours of the Virgin

France, Paris?, c.1470-1480

The Hour of Terce corresponds roughly with 9 a.m. In the manuscript from which this leaf originates, the following three Psalms were included: 119, 120, 121. In addition to these Psalms, and to versicles and responses, Terce typically consists of a hymn, antiphons, a capitulum, and orations. – CR

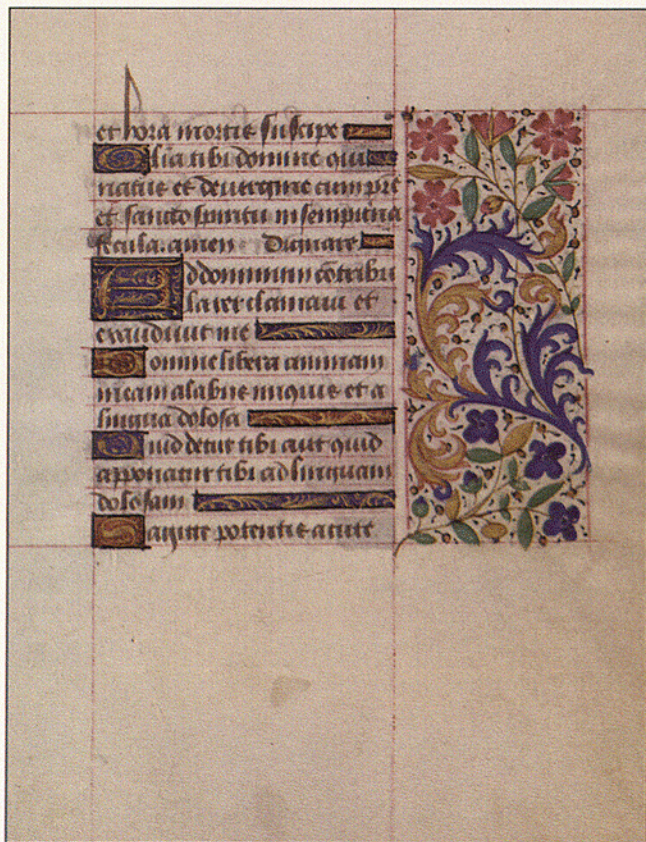
Vellum

Folio: 12.8 x 9

Text: 5.7 x 4

Latin, bâtarde

DECORATION: *recto and verso:* Foliate border of blue and gold acanthus spirals, blue and red flowers; decorated initials and line fillers of blue and maroon with gold pen work.



(fig. 11 r, Hours of the Virgin, Terce)

verso: flowers outlined in black ink used intermittently as line endings.

SISTER LEAVES: Catalogue 15

TEXT IDENTIFICATION: Hours of the Virgin, Terce: Psalms 119 and 120.

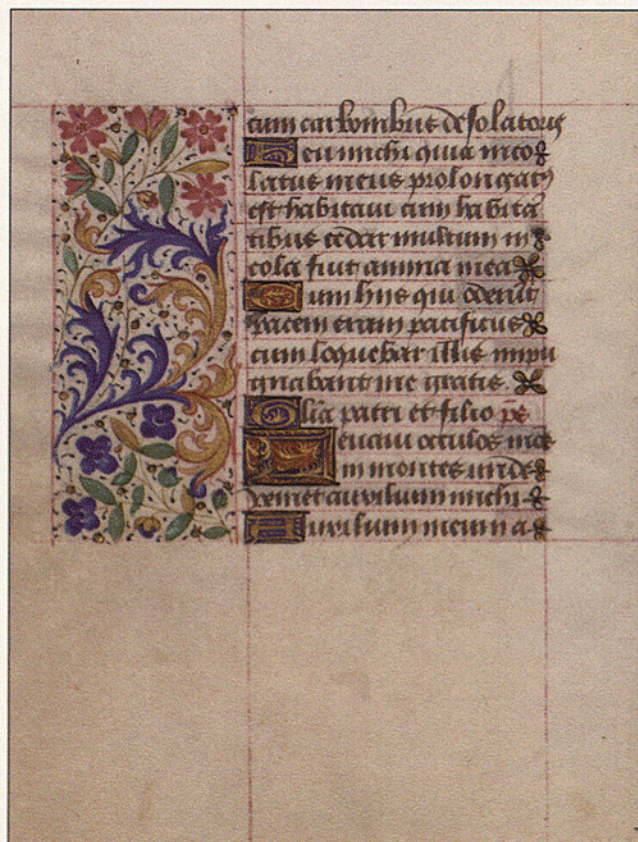
12

Leaf ending Sext, Hours of the Cross; Sext, Hours of the Holy Spirit; and opening None, Hours of the Virgin

Presentation in the Temple

Published and printed? by Gilles and Germain Hardouin¹

Presentation woodcut and two border metalcuts by the Workshop of Jean Pichore²

France, Paris, c. 1505-1515³

(fig. 11 v, Hours of the Virgin, Terce)

This leaf is from a Book of Hours that contains “mixed” Hours. Here, Sext of the Hours of the Cross and Sext of the Hours of the Holy Spirit are inserted after Sext of the Hours of the Virgin. This arrangement would have been followed in such a mixed Book of Hours for every Hour except Matins and Lauds. The mixed format encouraged the reader to pray through the Hours of the Cross and Hours of the Holy Spirit directly after finishing those devoted to Mary. An abbreviated form of the mixed Hours can be seen in Cat. A, where only Matins from the two additional Hours is included after Matins and Lauds of the Virgin.

Sext of the Hours of the Virgin was to be read midday. It is typically illustrated with the Adoration of the Magi, in which each wise man presents a gift to the Christ child, who is usually seated on Mary’s lap (see Fig. A.10).

Typically, None of the Hours of the Virgin is accompanied, as it is here, by an image of the Presentation in the Temple. The Virgin and Joseph have brought the baby Christ into the temple to show that he belonged to God. This was the custom for parents of forty day-old firstborn Jewish males according to Mosaic Law. The parents present Jesus to the High Priest Simeon who had been promised by God that he would see the Messiah before his death. The kneeling Joseph holds in his left hand a basket of young pigeons or turtledoves, the customary sacrifice for the occasion. In his right hand, he holds a sword, which reminds the reader of Simeon’s prophecy to the holy parents that their Son would accomplish great things, but sorrow, like a sword, would pierce their hearts. Behind Joseph, a woman named Anna peeks at the small Child. God had revealed to her that this little One was the Savior who had been promised by the prophets.



(fig. 12 r, Hours of the Virgin, None, Presentation in the Temple)



(fig. 12 v, Hours of the Virgin, Sext)

The typical texts of None probably appeared on the folio that originally faced the illuminated woodcut. But the text at the base of the woodcut is the opening of the Cantic of Simeon. It relates specifically to the illustration and is not usual for None. Here, it acts as a title for the image. According to the Bible, Simeon exclaimed these words of praise when he saw the Christ child and realized God's promise to him had been fulfilled. "Now thou dost dismiss thy servant, O Lord, according to thy word in peace: Because my eyes have seen thy salvation" (Luke 2:29).

This particular copy of the edition was printed on vellum and hand-colored. Space for the opening initials had been left blank for an illuminator to paint. Here, it is decorated with gold letters on red and blue fill. Even the lines of printed text are ruled by hand in red to resemble manuscripts. The Hardouin brothers were well known for producing printed *Horae* that mimicked manuscript versions.⁴ Printed Books of Hours that imitated manuscripts allowed owners the opportunity to have a unique prayer book at a less prohibitive cost than the fully handmade luxury books. On this folio, the woodcut left the impression of an attendant to the right of Simeon, but the illuminator removed him from the scene by painting him over with the green and gold stripes of the canopy.

Historiated metalcut borders, like that on the recto of this folio, are common in early printed *Horae*.⁵ These borders typically form a narrative series that runs throughout the book. Historiated borders were one of the main selling points of printed Books of Hours. In the opening pages of their books, printers and publishers often boasted about the originality of the borders that illustrated the margins of their editions. The border on this leaf is from an Apocalypse series designed by the workshop of Jean Pichore using vignettes from Albrecht Dürer's Apocalypse.⁶ In the bottom compartment of the vertical border, John the Evangelist is accompanied by his symbol, the eagle, and he holds a book in his lap. John is on the island of Patmos where he received the vision that formed the content of Revelation. Above, in the central vertical image, a haloed John looks up into the starry sky, envisioning what is pictured in the top

rectangular space. Here, four angels raise their hands in awe as the temple of God is opened in heaven. The corresponding text from Revelation 11:19 is inserted between the scenes and between the figures of an Old Testament prophet wearing a winged helmet and John the Evangelist on the bottom, horizontal border. It is translated, "And the temple of God was opened in heaven: and the ark of his testament was seen in his temple. And there were lightnings and voices and an earthquake and great hail." The personification of Aquarius, a metalcut likely reused from a January calendar page, is tucked in at the left of the bottom border as a space filler. – TH and LRH

Vellum

Folio: 22.2 x 14.3

Text: 13.8 x 7.7

Latin, gothic type

DECORATION: *recto*: Historiated metalcut border, four hand-colored two-line initials, and six hand-colored one-line initials. *verso*: Full page hand-colored woodcut and hand-colored one-line initial.

TEXT IDENTIFICATION: Ending from Sext, Hours of the Cross; Sext, Hours of the Holy Spirit; and opening to None, Hours of the Virgin.

⁴See Cat. 3, note 1. Presentation woodcuts like the one on this folio and elements of the metalcut border are in other Hardouin Book of Hours editions. (See Heribert Tenschert and Ina Nettekoven, *Horae B.M.V.: 158 Stundenbuchdrucke der Sammlung Bibermühle, 1490-1550* (Ramsen and Rothalmünster: 2003) 2: n° 69, no 71, n° 105 and 3: n° 124.)

⁵See entries listed above in Tenschert and Nettekoven. Of the border metalcuts, only John Receiving His Vision and The Temple Opening in Heaven have been verified to be from the workshop of Jean Pichore. See Cat. 3, note 2.

⁶Presentation woodcuts like the one on this folio appear in Hardouin editions of *Horae* printed in 1508 and 1510. (See Tenschert and Nettekoven, 2: n° 69 and n° 71.)

⁷John Harthan, *The Book of Hours* (New York: 1977) 171.

⁸Mary Beth Winn has written extensively on the topic of historiated borders in early printed Books of Hours, specifically on Biblical typological borders that include events from the New Testament along with their Old Testament prefigurations. See especially "Biblical Typology in the Border of French Books of Hours (1488-1510)" in *Ideas of Order in the Middle Ages* (Binghamton, 1990) 101-120 and "Illustrations in Parisian Books of Hours: Borders and Repertoires" in *Incunabula and Their Readers: Printing, Selling, and Using Books in the Fifteenth Century*, ed. Kristian Jensen (London: 2003) 31-52.

⁹See Tenschert and Nettekoven, 2: 537 who cite research by Nettekoven (1999).



(fig. 13 a, v, Hours of the Virgin, Vespers, Massacre of the Innocents)

13 A,B

Originally facing leaves opening Vespers,
Hours of the Virgin

Massacre of the Innocents

Workshop of Willem Vrelant (active 1450-1481)

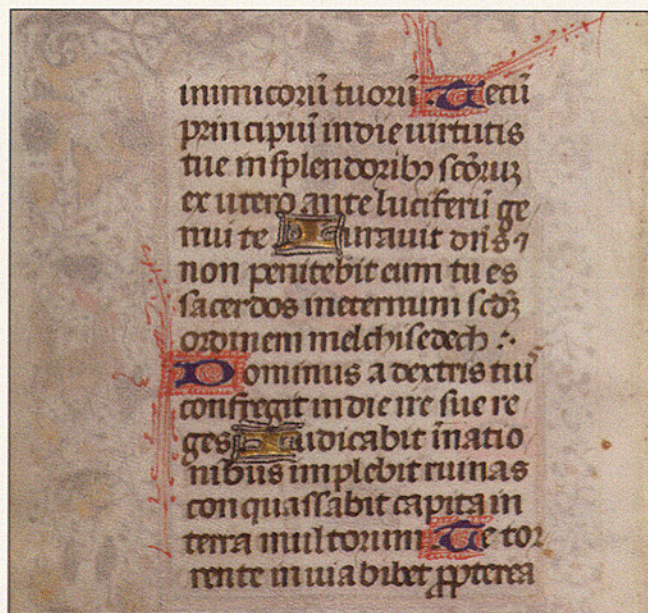
Netherlands, Bruges, c. 1460-1470

Vespers was recited at early evening, and this text was often accompanied in Books of Hours by illustrations of the Flight into Egypt (as seen in Fig. A.10), or the Massacre of the Innocents. It was characteristic of the miniaturist Willem Vrelant to use the latter as his subject in illustrating the opening to Vespers.¹

The Massacre of the Innocents illustrates Herod's order to murder all two year-old males in Bethlehem. Joseph,



(fig. 13 b, r, Hours of the Virgin, Vespers)



(fig. 13 b, v, Hours of the Virgin, Vespers)

Mary and Jesus escaped into Egypt. In this miniature a mother kneels with a haloed child before Herod on his throne. The halo identifies the infant as one of the Holy Innocents, the first martyrs.

Willem Vrelant was a prominent illuminator in Bruges from 1454 to 1481, and his career is well-documented.² Willem Backer of Vrelant originally registered as a citizen of Utrecht in 1449. He eventually took his town name as a surname and was recorded in the Confraternity of St. John the Evangelist of Bruges as Willem Vrelant. Vrelant's miniatures are generally conservative in style, with a dark palette, and frequent use of grisaille.³ Often flat and two-dimensional, his figures appear immobile and stiff.⁴ In contrast with his characters' limited naturalism, there is often much attention to drapery and dress. Miniatures attributed to Vrelant often show scenes occurring in front of open buildings or the countryside. When scenes are pictured inside a building, usually a window opens to the outside, to reveal a typical Flemish landscape, as in this leaf. The overlapping hills, winding paths, and short, round yellow trees that dot his countryside work in concert to convey depth.

The full-page miniature was probably illuminated separately and then inserted into the book, a practice typical of Vrelant and Flemish workshops. The recto of folio (a) is blank with no rulings, indicating that the recto was not intended to be written upon. Both facing leaves have complementary borders with designs of black and gold acanthus and ivy.

Workshops were common in the fifteenth century, but there remains controversy over the existence of a Willem Vrelant workshop.⁵ Support for theories of a workshop can be found in registration documents of the bookmakers' guild in Bruges which indicate that Vrelant paid dues for four pupils.² Furthermore, hundreds of miniatures have been attributed to Vrelant, suggesting that the style extended beyond the Master himself. The difficulty of determining what was produced by Vrelant and what was made in his style (workshop or emulator) still persists. – AC

Vellum

Folio: 9.3 x 6.9

Text: 5.3 x 3.7

Miniature: verso (a) 7.5 x 3.7

Latin, gothic

DECORATION: (a) *recto*: blank, not ruled. (a) *verso*: A full-page miniature inside a foliate border. A wren is perched, mid-page, left border.

(b) *recto*: Five-line, two-line, and one-line illuminated initials; flourished red/blue initials, gold bar. Border: a rooster is located mid-page right. (b) *verso*: One-line illuminated and flourished initials.

TEXT IDENTIFICATION: Hours of the Virgin, Vespers, with Psalm 109.

¹A large number of miniatures depicting The Massacre of the Innocents have been attributed to Vrelant and his followers. Bernard Bousmanne, *Item a Guillaume Wyelant aussi enlumineur* (Belgium, 1997) 119-120.

²Many guild ledgers and patron receipt books survive which give information about Vrelant's career. Thomas Kren and Scott McKendrick, "Willem Vrelant." in *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe* (Los Angeles, 2003) 117.

³The use of gray hues is a very common characteristic of works attributed to Willem Vrelant and his workshop. Georges Dogaer, *Flemish Miniature Painting in the 15th and 16th Centuries* (Amsterdam, 1987) 100.

⁴Dogaer, 99.

⁵For a more thorough reading of the controversy, refer to Anne Van Buren, "Willem Vrelant: Questions and Issues" in *Revue Belge d'Archeologie et d'Histoire de l'Art* 48 (1999) 3-30.

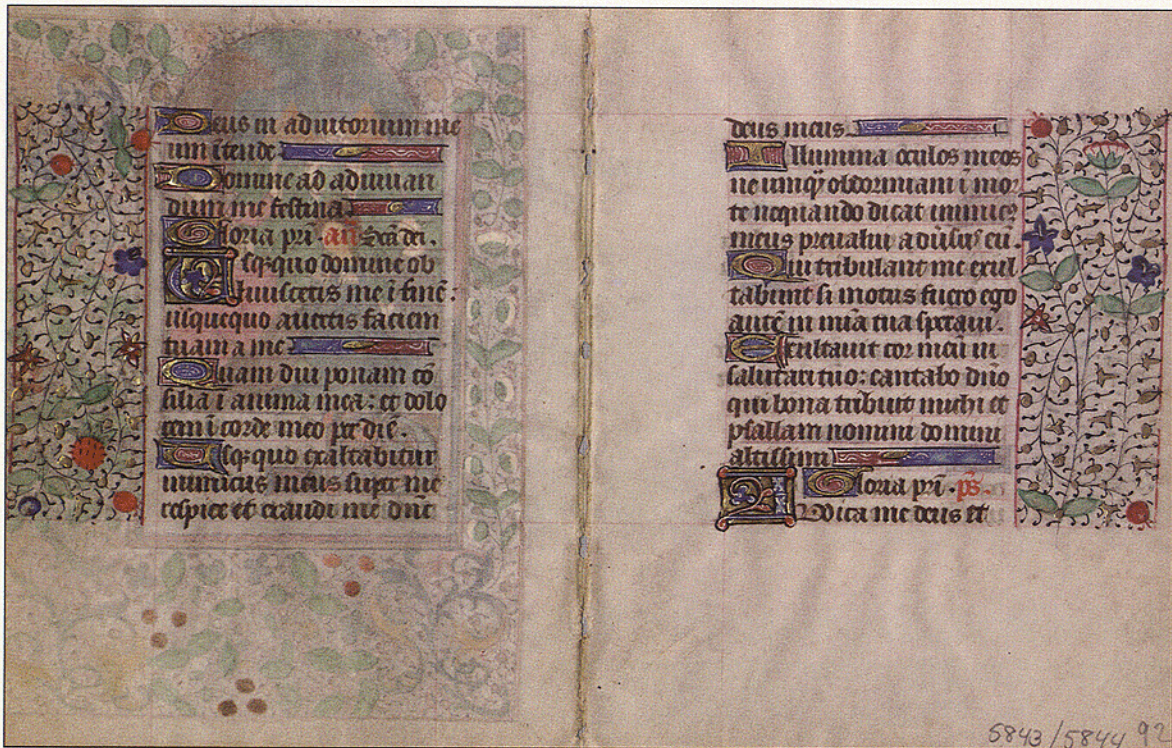
14 A,B

Bifolium with opening to Compline,
Hours of the Virgin

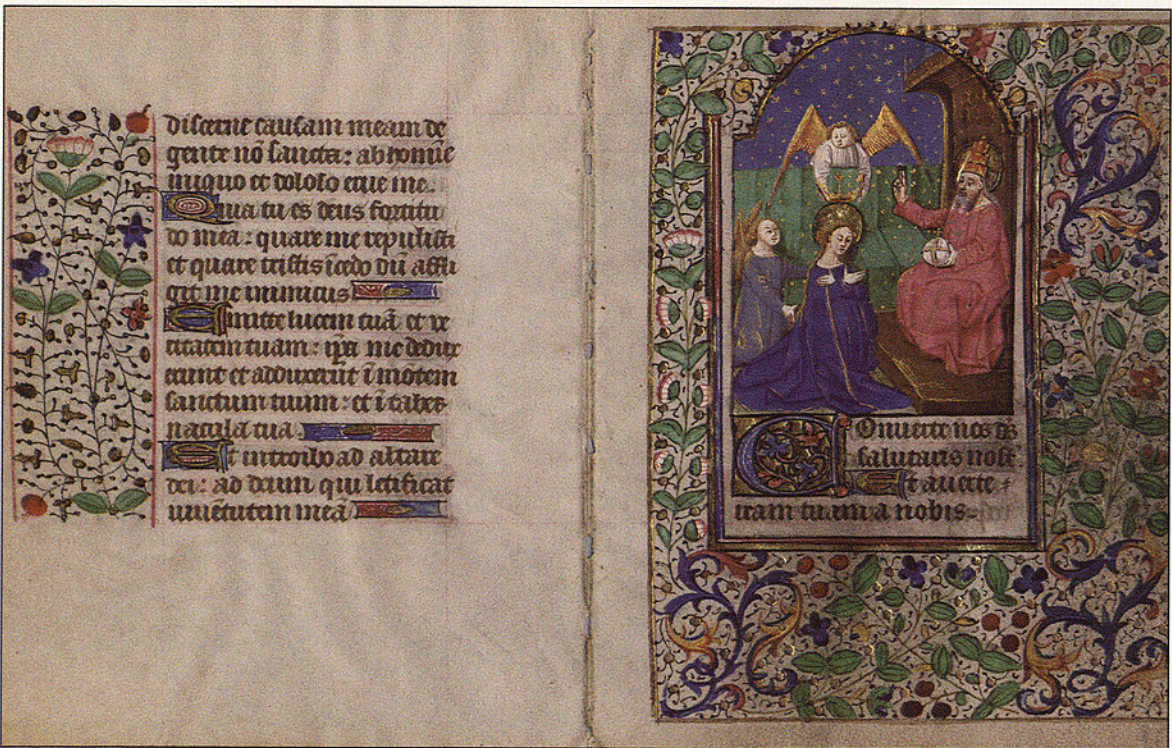
Coronation of the Virgin

France, Paris, c.1460

Compline, the eighth and last Hour of the Virgin, was meant to be recited in the evening. The miniature paired with this Compline represents the traditional subject of the Coronation of the Virgin. Here Mary is accompanied by two angels as she is crowned Queen of Heaven by the Trinity, represented by the enthroned figure who wears the three-tiered headdress symbolizing the Father, Son and the Holy Ghost. The opening versicle below the miniature, *Converte nos Deus salutaris noster*, further identifies this as Compline, yet the text



(fig. 14 a, v and b, r, Hours of the Virgin, Compline)



(fig. 14 b, v and a, r, Hours of the Virgin, Compline, Coronation of the Virgin)

has been shortened to make room for an antiphon and a psalm. The psalm, indicated by the red initials Ps., ends the text. It is taken from Psalm 42 which begins with the words, *Judica me deus et discerne causum meum de gente no sancta* ("Judge me, O God, and distinguish my cause from the nation that is not holy").

The style of this illumination shares striking similarities to that of other manuscripts made in Paris during this time.¹ In particular, it owes much to the Master of Jean Rolin, who was a follower of the Bedford Master.² The simple delineation separating the miniature from its surrounding illumination, the ornamentation of the flourished initial beginning the prayer, and the type of foliage and design used around the miniature and beside the main body of the text indicate its influences, as well as its use. Also the stiff, deep folds of the drapery and steep perspective lines further confirm a mid-fifteenth century date. – LO

Vellum

Folio: 11 x 8.5

Text: 6 x 4

Miniature: 7.5 x 4.5

Latin, gothic

DECORATION: (a) *recto*: Half-page miniature with foliate borders, illuminated initials. (a) *verso*: foliate border and illuminated initials.

(b) *recto and verso*: Traced foliate borders and illuminated initials.

TEXT IDENTIFICATION: Hours of the Virgin, Compline: opening and Psalm 42 in its entirety.

SISTER LEAVES: Catalogue 22.

PROVENANCE: From a Book of Hours for use of Paris. The inclusion of full-page miniatures for SS. Claude and Barbara may be a clue to the patron saints of the original book owners³; Nicole Halle, signature inside upper cover of original book cover; Le Norman du Coudray, of Orléans; Lord Saltoun's sale in Sotheby's, 10 July 1967, lot 87; Sotheby's auction, 6 July 2000, lot 81.

BIBLIOGRAPHY: Sotheby's, *Western Manuscripts and Miniatures*, London, Thursday 6 July 2000. p. 90, lot 81.

¹See Randall, Figs. 211-15, for a comparison.

²The Master of Jean Rolin, named after his illuminations for Cardinal Jean II Rolin, was most likely trained in a Parisian *atelier* and was active as an illuminator from about 1440-65. He must have also worked with the Bedford Master himself. See Avril and Reynaud, 23-24 for more on the Bedford Master.

³This bifolium was originally part of a Book of Hours sold in its entirety by Sotheby's. See the bibliography for sale details.

15

Leaf opening Compline, Hours of the Virgin

Coronation of the Virgin

France, Paris?, late 15th century

The Coronation of Mary is usually depicted with Mary kneeling while an angel places a crown on her head. This particular leaf is unusual because there is no angel crowning her or standing beside her. Instead, angels watch and pray in the background as Mary kneels in front of God the Father.

This leaf is in a style typical of manuscripts illuminated in Paris and Rouen in the late fifteenth century. The borders are filled with fruits such as strawberries, blueberries, and blackberries. There are also flowers, thistles, and swirling blue and white acanthus, with two birds.¹ – BAB

Vellum

Folio: 12.8 x 9

Text: 6 x 4

Latin, bâtarde

DECORATION: *recto*: Full-page miniature inside a foliate border.

verso: 1/4 foliate border. Illuminated initials and line-endings.

TEXT IDENTIFICATION: Hours of the Virgin, Compline.

SISTER LEAVES: Catalogue 11

¹For manuscripts with similar borders, see Randall, Cats. 190 and 197.



(fig. 15 r, Hours of the Virgin, Compline, Coronation of the Virgin)



(fig. 15 v, Hours of the Virgin, Compline)

16

Leaf with ending of Prime, all of Terce,
and opening to Sext, Hours of the Holy Spirit

S. Netherlands, Bruges, c. 1440-1470

The seven Hours of the Holy Spirit are dedicated to invoking the Holy Spirit (Holy Ghost) in redemption.¹ When present, the Hours of the Holy Spirit follow the Hours of the Virgin and the Hours of the Cross, except in some manuscripts where they are assembled together (as seen in Cats. A and 12). The typical textual sequence of each Hour of the Holy Spirit is as follows: two versicle/response pairs, a hymn, an antiphon, another versicle/response and an *oratio*. It is common for Hours of the Holy Spirit to have a miniature of Pentecost only at the beginning of Matins (for illustration, see Fig. B.4).

This particular leaf begins mid-Prime, opens Terce on the recto and opens Sext on the verso. The leaf differs from

the usual text in that all of the Hours skip the first versicles and responses to begin with the hymn. Each Hour has an individual hymn, but shares the final versicle, response and *oratio*.

Traced borders flank the top and bottom of the text creating a mirror image on both the recto and verso, thus indicating workshop shortcuts. There is an illuminated double bar that runs the length of the left border on both sides of the folio with gold and black ivy-motif flourishes. This particular border design and the use of traced borders are common throughout the Netherlands and France during the mid-fifteenth century.² – AC

Vellum

Folio: 17.5 x 11.6

Text: 9.8 x 6.4

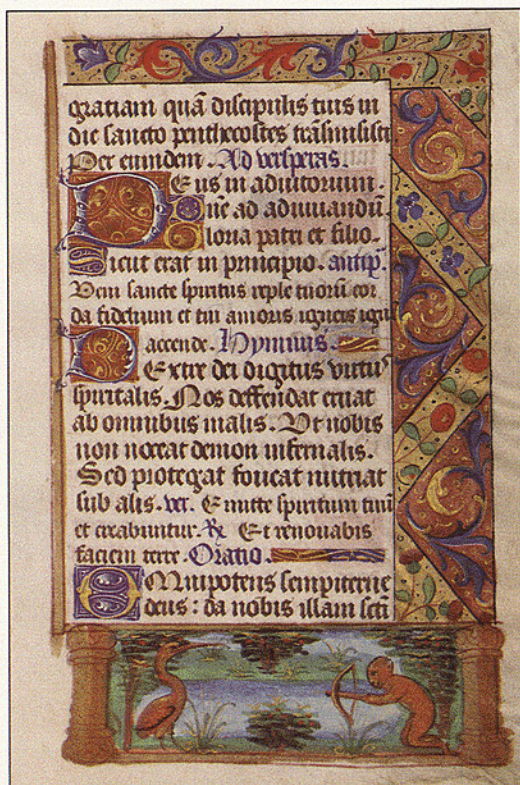
Latin, gothic



(fig. 16 r, Hours of the Holy Spirit, Terce)



(fig. 16 v, Hours of the Holy Spirit, Sext)



(fig. 17 r, Hours of the Holy Spirit, Vespers)



(fig. 17 v, Hours of the Holy Spirit, Compline)

DECORATION: recto and verso: Border including flowers and black/gold ivy, top and bottom, double banded bar on left side. All initials are written in gold with alternating blue and red foreground/infill and have white filigree.

TEXT IDENTIFICATION: Hours of the Holy Spirit; Prime, Terce and Sext.

SISTER LEAVES: Catalogue 1 a-f.

¹There are only seven canonical Hours of the Cross and Holy Spirit as compared to the eight of the Hours of the Virgin. Lauds is absent. Wieck, *Time Sanctified* 162.

²De Hamel, 170.

17

Leaf from Vespers and Compline,
Hours of the Holy Spirit

France, Paris or Rouen?, c. 1500-10

This leaf is rubricated in blue ink rather than in the standard red. The blue ink was derived from lapis lazuli, an expensive mineral that adds a luxurious appearance. Short exclamations such as antiphons, responses and versicles are written smaller to distinguish them from the other parts of the text.

The recto and verso both have foliate borders and a *bas-de-page* illumination. These miniatures depict an ape and a bird. On the recto a monkey is hunting a bird, but on the verso it is not clear what these same animals are doing. The miniatures from the original full manuscript have been described as containing a range of comic and satirical animal scenes, many with a hunting theme. Animal imagery in Medieval manuscripts was sometimes intended to convey a moral message. In this instance these miniatures seem purely decorative. – MSD

Vellum

Folio: 18.2 x 13

Text: 11.8 x 7.2

Miniature: 16 x 2

Latin, gothic

DECORATION: recto and verso: Full borders decorated with various flowers and plants. Several illuminated letters, line fillers and rubrics. *Bas-de-page* illuminations depicting comic scenes of an ape with a bird.

TEXT IDENTIFICATION: Hours of the Holy Spirit, Vespers and Compline.

SISTER LEAVES: Catalogue 8, Cleveland Museum of Art (see reference below in Bibliography); Maggs Bros. Ltd., *Illuminations*, London, 1999 (Catalogue 1283), "Illumination", Lot 41.

PROVENANCE: Sotheby's, *Western Manuscripts and Miniatures*, London, July 3rd 1984, Lot 84, 128-132.

BIBLIOGRAPHY: Stephen Fliegel, *The Jeanne Miles Blackburn Collection of Manuscript Illuminations*, Cleveland Museum of Art, p. 63, Cleveland 1999; Sotheby's, *Western Manuscripts and Miniatures*, London, July 3rd 1984, Lot 84, 128 – 132

18

Leaf ending Compline, Hours of the Holy Spirit
(Prayerbook and Benedictional for Cistercian nuns)

Angels Presenting the Cross, to preface
the Hours of the Cross

France, c. 1530-1550

This leaf is from a prayerbook which did not include the Hours of the Virgin. The originating manuscript was, therefore, not a Book of Hours, but it included some texts commonly found in *Horae*.

Compline concludes the Hours of the Holy Spirit with prayers and hymns requesting the Holy Spirit to comfort the reader and infuse him or her with piety. The end of the text on this leaf is accompanied by an illumination of two angels presenting the Cross, to open the text which followed (out of usual order), the Hours of the Cross. During the Middle Ages, splinters from the True Cross were often exhibited in reliquaries which looked like this Cross, and this image may be a representation of an actual reliquary.

The entire composition is surrounded by an architectural frame with whimsical accents, such as curling acanthus leaves and the tiny sculptural head located at the bottom of the frame. The recto contains text broken by two abstract vines and a number of decorated initials painted in a style popular throughout France. – BMT

Vellum

Folio: 20 x 14

Text: recto: 12 x 9 verso: 3 x 9

Miniature: 10 x 9

Latin, gothic

DECORATION: *recto* and *verso*: decorated initials and line-endings. *verso*: 1 three-quarters page miniature within gold frame.

TEXT IDENTIFICATION: Hours of the Holy Spirit, Compline.

PROVENANCE: Cistercian House; The Abbey of Cîteaux; M. Chardin; William Foyle (Christie's. *The Library of William Foyle. Part I: Medieval and Renaissance Manuscripts*, London, 11 July 2000, lot 37, f. 12).

BIBLIOGRAPHY: Christie's. *The Library of William Foyle. Part I: Medieval and Renaissance Manuscripts*, London, 11 July 2000, lot 37, 112-113.

19

Leaf opening the Penitential Psalms
Germany, Cologne, c. 1460

The Seven Penitential Psalms (6, 31, 37, 50, 101, 129, and 142), long associated with atonement, were ascribed in the Middle Ages to King David. The most common illustration to this section of Hours, therefore, is an image of David with his lyre, kneeling in penitence before God and an avenging angel. In the later fifteenth century, it also became popular to depict Bathsheba bathing, as a reference to David's sin of adultery with her (Fig. B.5).

The translation of Psalm 6 in this manuscript may ultimately derive from that of Geert Grote, but is in a German dialect closer to that of a Prayer Book now in Darmstadt, believed to have been produced in Cologne in the mid-fifteenth century.¹ The border decorative elements are also very similar to that manuscript,



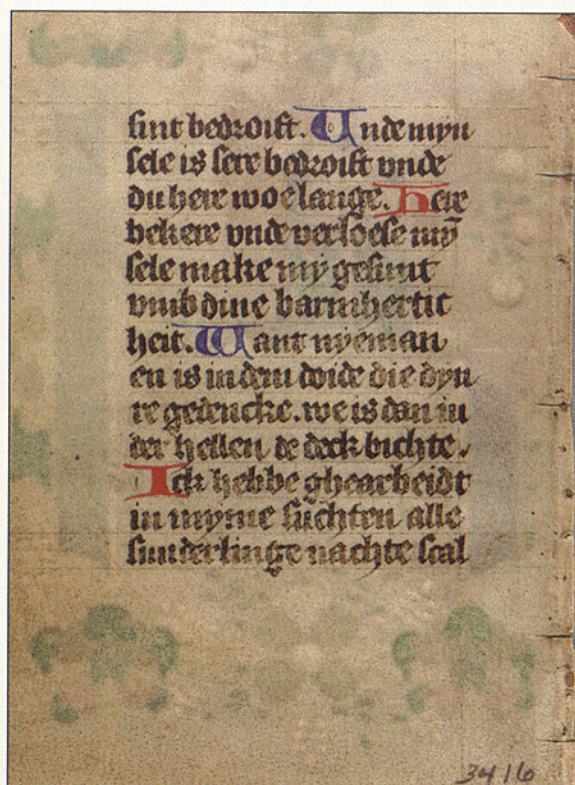
(fig. 18 r, Hours of the Holy Spirit, Compline)



(fig. 18 v, Hours of the Holy Spirit, Compline, Angels Presenting the Cross)



(fig. 19 r, Penitential Psalms)



(fig. 19 v, Penitential Psalms)

including the large four-lobed flowers with gold centers, and 'pitcher-shaped' flowers. The gold sprigs are common in Cologne illumination of the mid-fifteenth century, as in single leaves from a Cologne Book of Hours now in Solingen.² Because the Penitential Psalms were one of three openings that were typically illuminated, and because this opening text page is extensively illuminated, there may have been at one time a facing illumination.³ Stylistic similarities with Dutch manuscripts can be ascribed to continual interchange with the Northern Netherlands, intensified by the establishment of *Devotio Moderna* branches in Cologne.⁴ – HKS

Vellum

Folio: 9.1 x 6.5

Text: 5.3 x 3.7

Middle German, gothic

DECORATION: *recto*: 7-line gold opening initial with a pink and gold flower on blue and mauve ground. Border illuminated with typical Cologne-style four-lobed flowers with central gold dots, bell-shaped flowers, gold thistles, and gold branches.

TEXT IDENTIFICATION: The Penitential Psalms, opening to Psalm 6.

SISTER LEAVES: Catalogue 4.

PROVENANCE: Sotheby's. *Western Manuscripts and Miniatures*, London, Tuesday 22 June, 1999, lot 91, fol. 101r (foliated as '99').

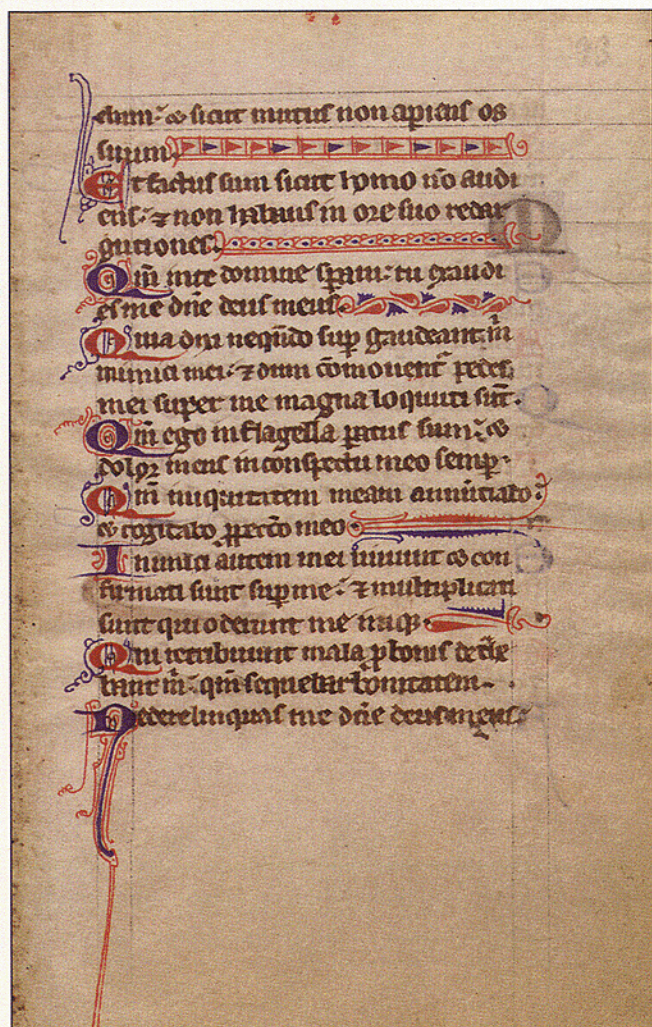
BIBLIOGRAPHY: Sotheby's. *Western Manuscripts and Miniatures*, London, Tuesday 22 June, 1999, lot 91.

²Now in the Hessische Landes- und Hochschulbibliothek, Darmstadt, Inv. Hs 70. The opening to Psalm 6 in this manuscript is transcribed in S. Beissel, "Gebetbuch des Fürsten zu Salm-Salm," *Zeitschrift für Christliche Kunst*, 1905, 2:34. See also the entry in Stefan Lochner Meister zu Köln, F.G. Zehnder, ed. (Cologne, 1993) cat. 74, 388-397.

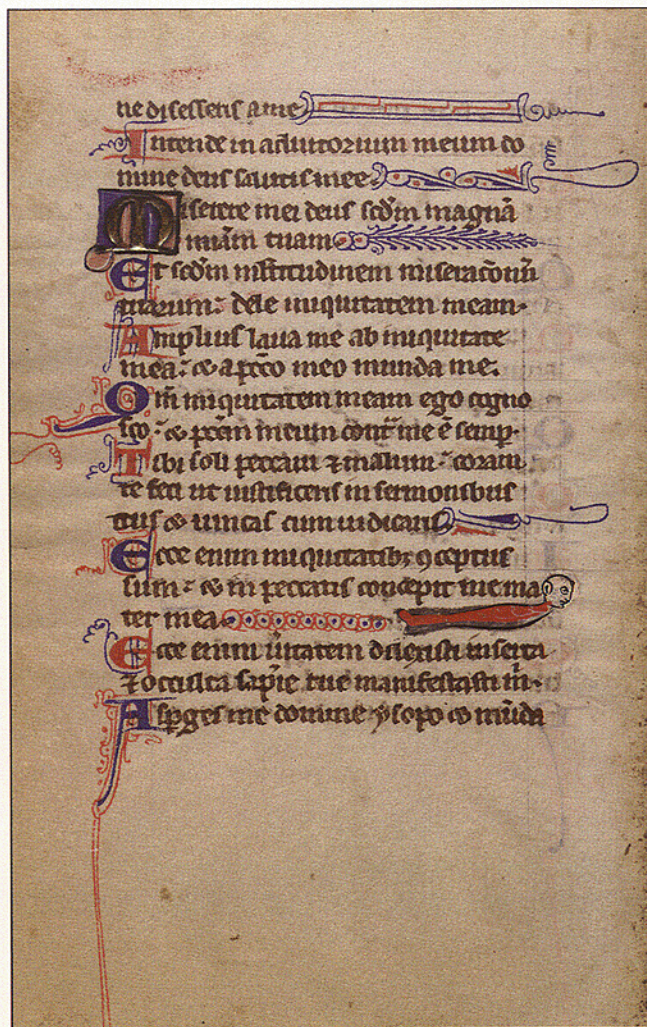
³Bergisches Museum, Schloss Burg an der Wupper, Solingen. F.G. Zehnder, *Ibid.*, cat. 76, 398-399; J. M. Plotzek, *Andachtsbücher des Mittelalters aus Privatbesitz* (Cologne, 1987) cat. 66, 205-206.

⁴As suggested by Roger S. Wieck, in conversation, November 2003.

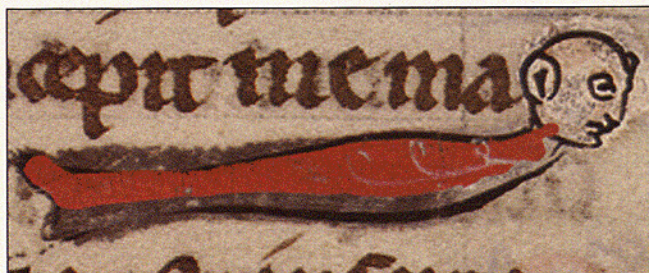
⁵D. Jansen, "Entlang des Rheins: Wanderung von Dekorationsmotiven im Umfeld der Windesheimer zwischen Köln und Utrecht," *Masters and Miniatures. Proceedings of the Congress on Medieval Manuscript Illumination in the Northern Netherlands*, ed. K. van der Horst and J.-C. Klamt (Doornspijk, 1991) 127-135.



(fig. 20 r, Penitential Psalms)



(fig. 20 v, Penitential Psalms)



(fig. 20 r, Penitential Psalms, detail)

20

Leaf from the Middle of the Penitential Psalms

England or the Netherlands, c. 1290-1310

This leaf is the oldest in the exhibition. It contains verses 23-30 of Psalm 37 on the recto and the opening of Psalm 50 on the verso. Typically, the Psalms are paired together in a sequence that composes the Penitential Psalms; these passages would have been the third and fourth sections.

Psalm 37 is a hymn that asks God for the remission of sins. It is concluded on this leaf by verses 21-23: "They that render evil for good, have detracted me, because I

followed goodness, Forsake me not, O Lord my God: do not thou depart from me. Attend unto my help, O Lord, the God of my salvation." Psalm 50 opens at the illuminated "M", opening *Miserere*.

Usual illustrations for the Penitential Psalms include miniatures depicting the seven deadly sins. This leaf is merely decorated with a man-and-fish hybrid line-ending on the verso. – SH

Vellum

Folio: 13.6 x 8.6

Text: 8.2 x 5.4

Latin, gothic

DECORATION: *recto and verso:* Red and blue flourished initials, one illuminated initial. Decorated line endings with an illuminated hybrid figure of a man-fish on the verso.

TEXT IDENTIFICATION: Penitential Psalms: conclusion of Psalm 37 and Psalm 50 to verse 8.



(fig. 21 r, Litany)

21

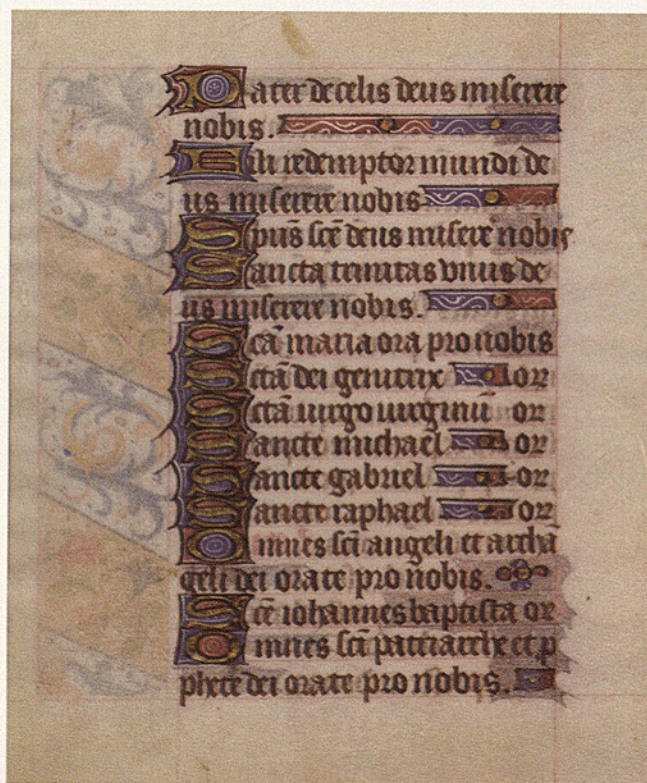
Leaf ending the Penitential Psalms (142)
and opening Litany

France, Paris, c. 1500?

Litany typically follows the Penitential Psalms, and invokes aid from God and the saints. Litany is organized in accordance to a hierarchy starting with God, the Son of God, the Holy Ghost, the Virgin Mary, the Archangels Michael, Gabriel, and Raphael; Apostles, Martyrs, Confessors, and Virgins.

The red rubric *Letania* announces the beginning of Litany. On the verso the leaf begins with a list of prayers starting at the top of the hierarchy and continuing through the prophets. Each line invokes God or a saint and asks for pity or to be prayed for (*ora pro nobis* means "pray for us").

The illuminated border is divided diagonally into four sections with a background of white or gold. Within the



(fig. 21 v, Litany)

white background are acanthus leaves of blue and gold. In the gold ground are two different types of flowers crossing over one another. – TK

Vellum

Folio: 16.8 x 12.2

Text: 10.3 x 6

Latin, gothic

DECORATION: recto and verso: Illuminated gold initials with a red ground or a blue ground and line fillers.

TEXT IDENTIFICATION: Ending of the Penitential Psalms (142) and opening to Litany

22

Leaf from Litany

France, Paris, c. 1450-70

This leaf lists male saints on the recto, and ends with female saints on the verso. St. Dionysius, St. Arnulf, and St. Louis are all listed, and their inclusion is congruent with Parisian use.¹ The border has gold vines and leaves with blue and red flowers. The design was traced once on one side and mirrored on the other. – TK

Vellum

Folio: 12 x 10

Text: 7 x 5.5

Latin, gothic

DECORATION: recto and verso: Illuminated gold initials on a blue or red ground, and line-fillers. The border with vines and flowers is traced.

TEXT IDENTIFICATION: Litany

SISTER LEAVES: Catalogue 14 a and b.

¹Paul Perdrizet, *Les calendriers parisiens à la fin du moyen âge d'après le breviare et les livres d'heure* (Paris) 1933.

23

Leaf from the Fifteen Joys of the Virgin

France, Paris, c. 1460-1485

The Fifteen Joys of the Virgin, often found at the end of French Books of Hours, is an accessory text. These texts varied from region to region, and more specifically between patrons, who selected these them as a means of personalizing their individually commissioned Books of Hours. Although this text is frequently opened by a miniature of the Virgin, this leaf comes from the middle of the text and is simply adorned with decorated initials and a single-side foliate border. The prayer itself is written in French, and is characterized by fifteen repetitions, each beginning *Tres doulce dame*, or “very sweet lady”, and represents a direct address to Mary. It is then followed by repeated requests for her divine intervention as Mother of Christ, in the interest of the praying soul. The recto of this leaf begins in the center of the eleventh repetition with *vous eustez quant*, and ends with *que il souffrie me*, near the end of the twelfth address. This is completed on the verso, with the thirteenth repetition appearing in its entirety.¹

This leaf can be localized to Paris and dated to c. 1460-1485, because of the style of border decoration.² – FSB

Vellum

Folio: 15.3 x 11.0

Text: 8.7 x 5.8

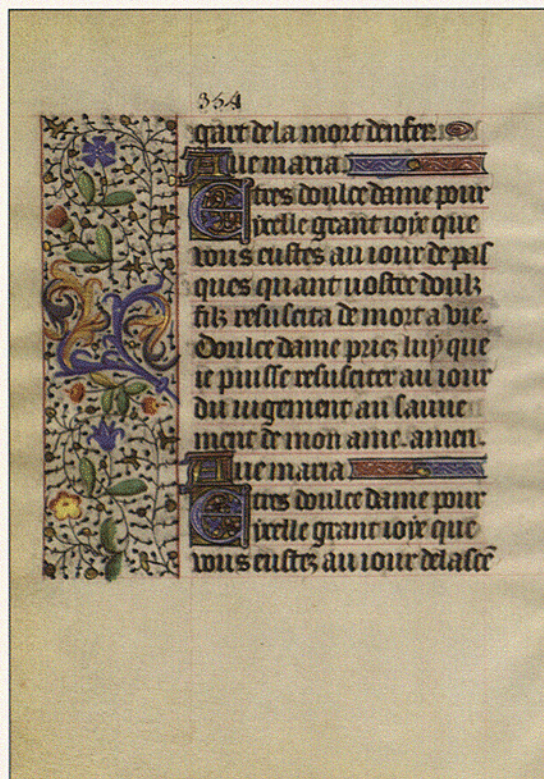
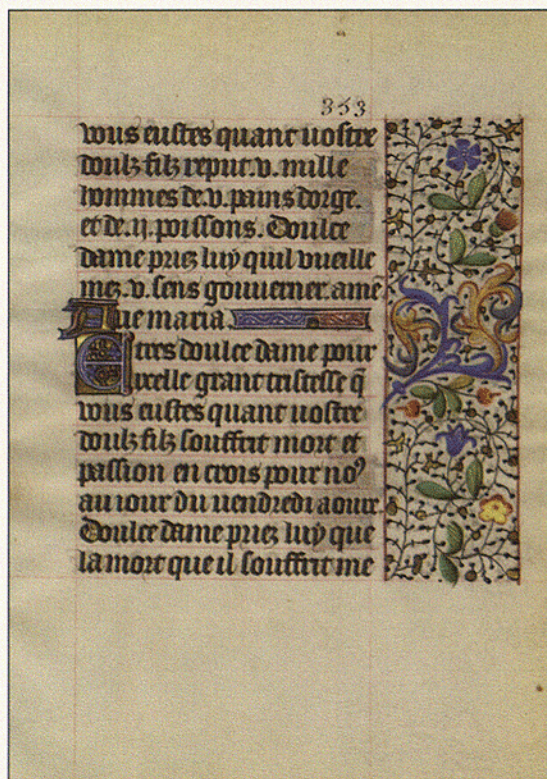
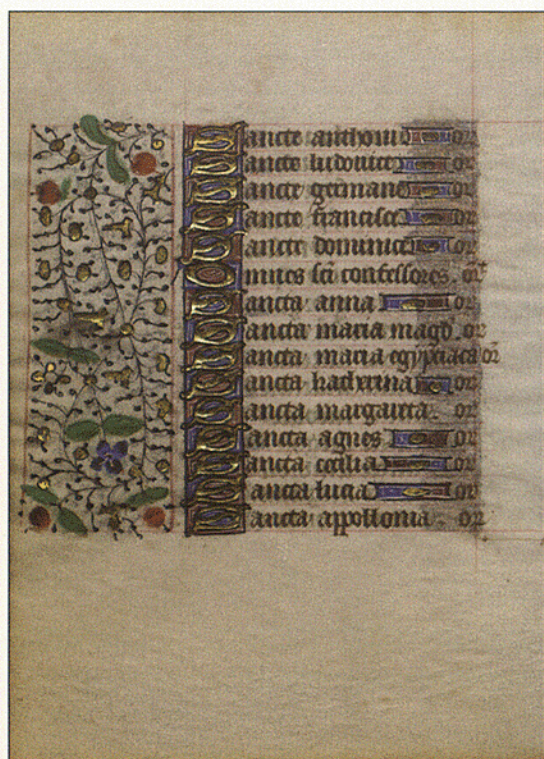
French, gothic

DECORATION: recto and verso: Single floral border in bright blue, green, and gold with red accents. Illuminated initials and line-endings.

TEXT IDENTIFICATION: The Fifteen Joys of the Virgin.

¹Erik Drigsdahl, *Books of Hours Tutorial*, 1997 <http://www.chd.dk/tutor/15joys/html> (accessed November 2003).

²See for example the similarities to the borders in the work associated with Maître Francois. Avril and Reynaud, 45-58.

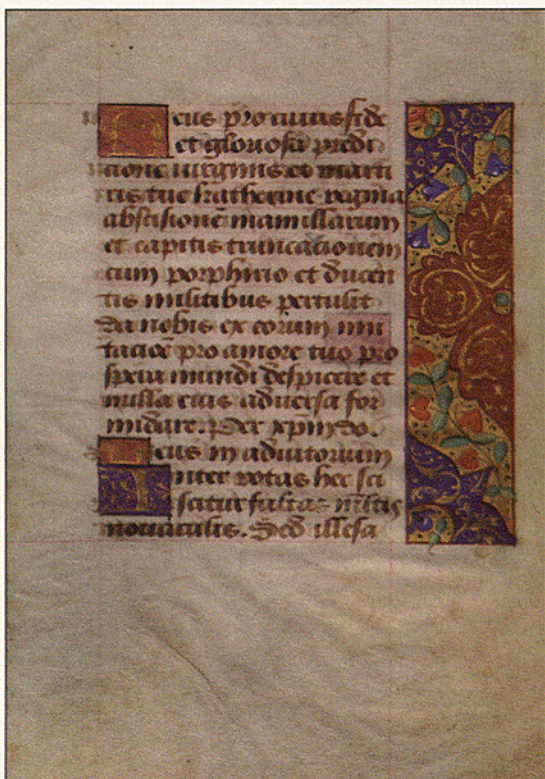




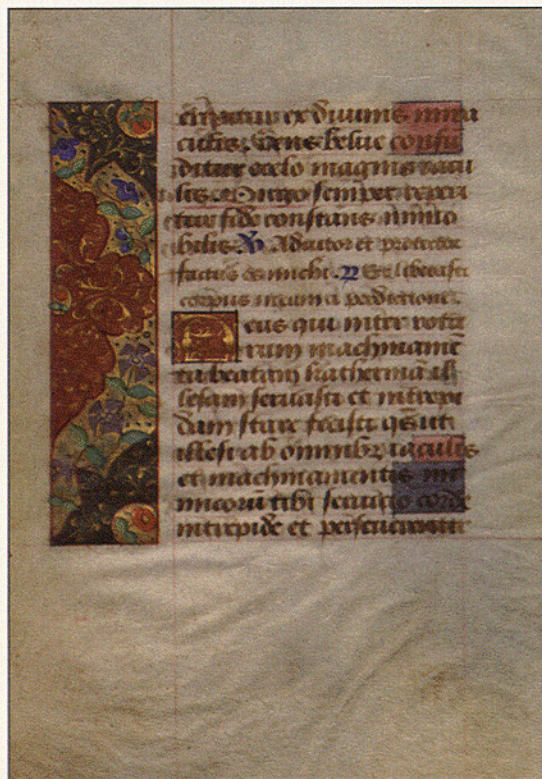
(fig. 24 r, Prayer of Pope Boniface)



(fig. 24 v, Prayer of John the Evangelist)



(fig. 25 r, Hours of Catherine)



(fig. 25 v, Hours of Catherine)

24

Leaf with Ancillary Prayers

God the Father and St. John the Evangelist

France, late 15th century

Beyond the standard content in a Book of Hours a patron would sometimes wish to include additional prayers of intercession. These ancillary prayers could include indulgences or additional prayers to the Virgin Mary or local patron saints. Ancillary prayers show how Books of Hours could be personalized to match individual requests. This leaf features two such prayers.

In both prayers, red rubrics written in French help the reader understand the content and significance of the Latin text that follows. For instance, the recto contains a rubric that identifies the *Domine Jesu Christe qui hanc sacratissima* as a prayer of indulgences. If one recites this prayer *entre la levation du corpus Domini et le dernier Agnus Dei* ("between the elevation of the body of Christ and the last Agnus Dei"), Pope Boniface will reduce a soul's detention in Limbo by *deux mille ans* ("two thousand years").

The next red rubric, also in French, introduces *cinq devotes oraisons* ("five prayers of devotion"), attributed to John the Evangelist, to *la glorieuse Vierge Marie* ("the glorious Virgin Mary").

On the recto, God the Father, surrounded by a gold and yellow aureole symbolizing ultimate divinity, offers the sign of benediction. The decision to portray God with this text is unusual, as neither prayer nor rubric make direct reference to God. On the verso, John the Evangelist writes in a codex. Beside the codex is a chalice, one of his attributes. A body of water separates John from the background. This indicates that he is on the island of Patmos where, according to tradition, he wrote Revelation. – DR

Vellum

Folio: 21.5 x 13.8

Text: 12.5 x 6.7

Latin and French, bâtarde

DECORATION: *recto*: Small miniature of God the Father. One side foliate border. One two-line decorated opening initial in gold and blue introducing the Latin prayer. *verso*: Small miniature of St. John the

Evangelist. One side foliate border. One two-line decorated opening initial in gold and blue, and two one-line decorated opening initials in gold and blue, and gold and red.

TEXT IDENTIFICATION: Titles in French introduce Latin prayers of Pope Boniface (*Domine Jesu Christe qui hanc sacratissima*), and St. John the Evangelist (*Mediatatrix Omnium* from the five orations to the Virgin Mary).

25

Leaf from the Hours of Catherine

France, late 15th century

This leaf is from an entire sequence of Hours dedicated to Saint Catherine, the patron saint of nurses, maidens, millers, students, wheelwrights and philosophers. Hours of certain saints generally include text about the saint's life, miracles attributed to him or her, and any other special attributes. The versicle *Deus in adiutorium...*, "O God, reach forth unto my aid", begins any hour between Lauds and Vespers. The inclusion of this text is on this leaf is key to identifying it as from a particular Hour of Catherine.

The borders are of flowers and gold scroll leaves on solid banded grounds. The decorations of the verso and recto are exact reflections of each other. – BN

Vellum

Folio: 16.5 x 11.5

Text: 9 x 8.5

Latin, bâtarde

DECORATION: *recto and verso*: 1/4 borders and decorated initials throughout text with gold detail.

TEXT IDENTIFICATION: Hours of Saint Catherine

26

Leaf from Matins, Office of the Dead

S. Netherlands, c.1415

The Office of the Dead in Books of Hours is textually identical to that in the breviary. This allowed the layman to recite the same prayers as the clergy during the funeral service of a loved one. The verso of this leaf begins with

the first lesson of the Office of the Dead, which is taken from Job 7:16-21. Emphasizing the transience of life, a portion of this chapter reads, "What is a man, that thou shouldst magnify him or why dost thou set thy heart upon him...Behold now I shall sleep in the dust: and if thou seek me in the morning, I shall not be (vs. 17, 21)."

This leaf begins in the middle of Matins of the Office of the Dead, therefore no miniature accompanies it. In the original complete manuscript, the Office may have opened with a representation of the Raising of Lazarus or Job on the Dungheap (see Figs. A.12 and B.6). Alternatively, a contemporary scene of a funeral service may have opened the Office, given that the text was used during just such services.

The most compelling evidence to support the date and place of production of this leaf is in a comparison of its illumination with those associated with the Flemish Masters of the Gold Scrolls.¹ The thin, gold filigree accompanied by small, round flowers are characteristic of these masters and of the Southern Netherlands in general. The acanthus leaves that spring from the corners of the text, an Italian influence, reached the Southern Netherlands no earlier than 1410. It was not until 1415 that they had become a common and repeated design as they appear in this leaf. Yet manuscript illuminations dating to the early 1420's from schools such as those of Van Eyck and the Marsel Master are much too ornate for this leaf to have been made during the same period.² – LO

Vellum

Folio: 17.5 x 11.3

Text: 8.5 x 5

Latin, gothic

DECORATION: *recto*: ³/₄ foliate border, 1-line initials and line endings. *verso*: full foliate border, 3-line initial.

TEXT IDENTIFICATION: Office of the Dead, Matin: with the ending of Matins' introduction, an antiphon also found in the Psalter of St. Jerome, and the beginning of lesson 1 taken from Job 7:16-23.

¹These masters were active in Flanders from 1410-1450. See George Dogaer, *Flemish Miniature Painting in the 15th and 16th Centuries* (Amsterdam, 1987) for more information concerning their style and those of other Flemish masters mentioned in this entry.

²For a comparison of illuminations from Flanders similar to this leaf, see *Vlaamse Miniaturen Voor Van Eyck*. Maurits Smeyers, ed. (Leuven, 1993), cat. 47.

27

Leaf from Matins, Office of the Dead

France, Paris, c.1400

The Office of the Dead is usually the last section in a Book of Hours. Due to its specialized function in funerary services, this section was not read daily. The text of this leaf is written in black ink, with red rubrics which indicate that the recto begins with the response and versicle from lesson four, followed by lesson five.

The fifth and sixth lessons are from Job 14:1-13. The fifth lesson addresses the brief and miserable span of human life. *Homo natus de muliere, brevi vivens tempore, repletur multis miserys...* ("Man born of a woman, living for a short time, is filled with many miseries...") The sixth lesson implores divine protection and redemption. *Ut in inferno protegas me, et abscondas me donec pertranseat furor tuus...* ("that thou mayst protect me in hell, and hide me till thy wrath pass"). The responses and versicles vary among Books of Hours within a wide set of standard responses. Most included on this leaf make some reference to the *veneris iudicare* ("final judgment").

Both recto and verso feature three-quarter foliate borders with gold leaf. Also, a double bar gold stem with red and blue extends along the full text on the left side. This border style is prominent in Paris during the early fifteenth century. A red folio number heads the top margin of the recto.¹ Such folio numbers rarely occur at such an early date. This leaf is the largest in the exhibition. Most Books of Hours were small because of their intended use by a single person, and for portability. The larger size of this leaf indicates that the original manuscript may have been intended to be read from a lectern. – DR

Vellum

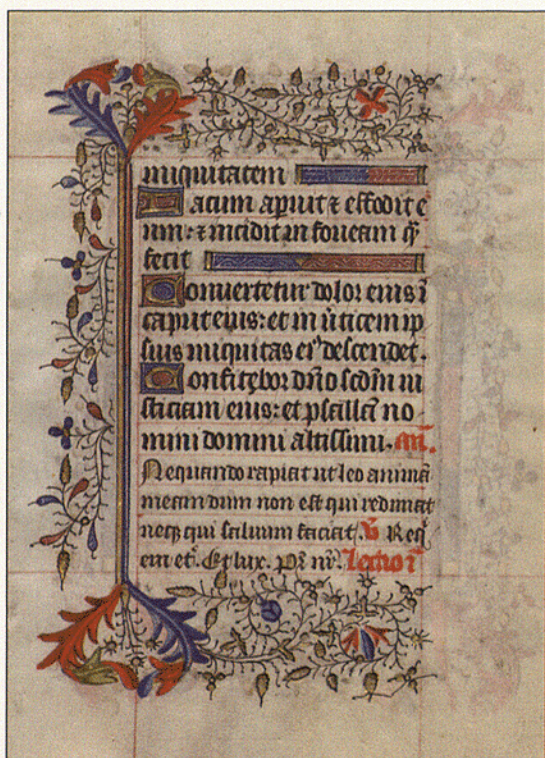
Folio: 25.8 x 18.5

Text: 12.9 x 8.1

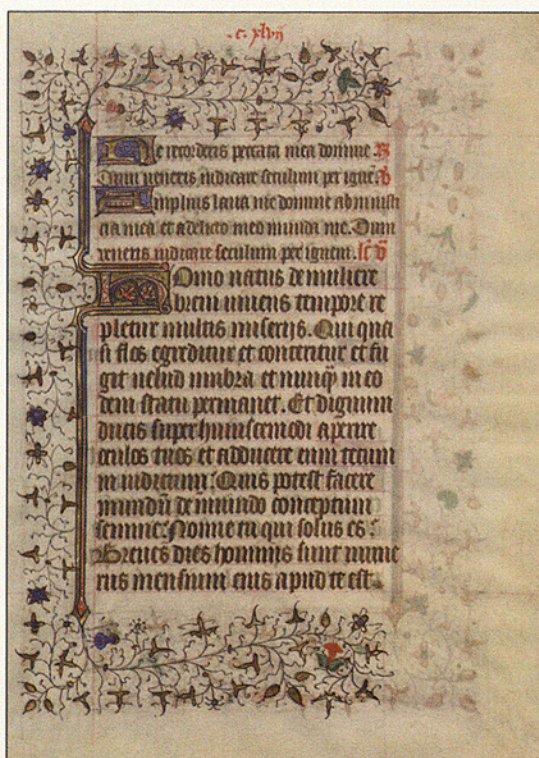
Latin, gothic

DECORATION: *recto and verso*: ³/₄ foliate border. 1-line and 2-line decorated opening initials. Line-ending.

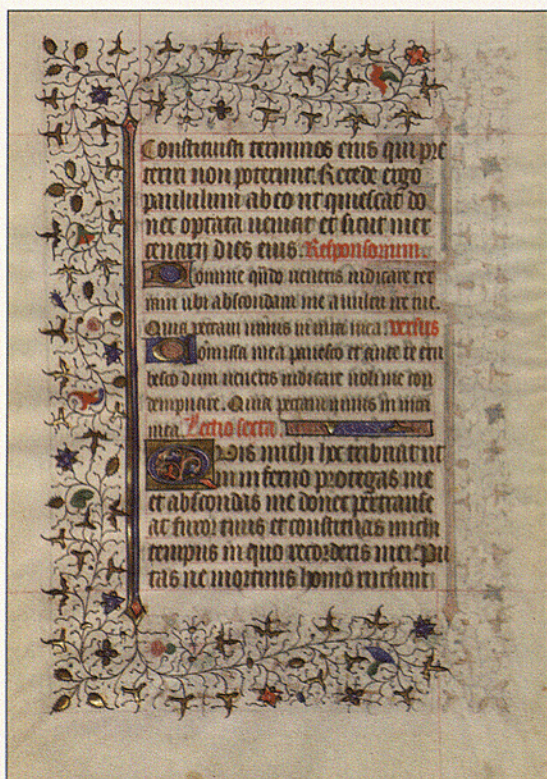
TEXT IDENTIFICATION: Office of the Dead, Matins: end of the fourth lesson to the beginning of the sixth lesson, from Job 14:1-13.



(fig. 26 r, Office of the Dead, Matins)



(fig. 26 v, Office of the Dead, Matins)



(fig. 27 r, Office of the Dead, Matins)



(fig. 27 v, Office of the Dead, Matins)

VISUAL GLOSSARY:

Support – surface upon which a manuscript is written; vellum (typically calf or goat skin) or paper

Ruling – vertical and horizontal guidelines for the scribe to follow in writing out the text

Rubric – textual instruction or title; typically distinguished by red ink, but sometimes in blue or gold ink

Line-ending or line-filler – drawn or illuminated decoration that fills the section of a line without script

Decorated Initial – initial illuminated with some form of abstract or vegetal ornament

Foliate Border – border with foliate decoration – here with scrolling acanthus and flowers



(Cat 2r, Gospel Lessons, Luke)

Miniature – independent illuminations often found at the beginning of an Hour or major text section

Gothic Script – style of writing common in the late Middle Ages

GLOSSARY:

Acanthus – a decorative motif derived from leaves of the acanthus family, a plant of Mediterranean origin that has curling leaves.

Antiphon – a verse typically, but not always, sung before and after a psalm or canticle.

Atelier – workshop or studio.

Bas-de-page – images located at the “bottom of the page”.

Bâtarde – a cursive script that is a derivation of Gothic Textualis.

Bifolium, bifolia – sheet of vellum or paper folded in half to form two folios or leaves.

Breviary – a service book containing the texts for the Divine Office.

Canticle – a biblical text sung in the Office, such as the Nunc dimittis (Canticle of Simeon, sung at Compline in Books of Hours).

Capitulum, capitula – chapter; generally a short reading from scriptures or the Church fathers.

Codex, codices – a book of a material such as vellum or paper bound or sewn along the edge; as opposed to scroll or tablet form.

Decorated initial – an initial that contains some form of detailed decoration or abstract design; could be in the form of foliage or animals, and includes a variety of colors.

Feast day – a religious anniversary chosen by the Church to be observed with rejoicing, in commemoration of some event or in honor of some personage such as a saint. There are moveable feast days, such as Easter, and fixed feast days.

Flourished initial – an initial embellished with decoration in ink that may extend down the length of the folio.

Folio, folia (folios) – a sheet of writing material; one half of a bifolium. The front is referred to as the ‘recto’ and the back as the ‘verso’. See leaf.

Hybrid – a figure of mixed composition; for example, a figure that is half human and half animal.

Hymn – non-scriptural songs of praise to God, such as the Te Deum.

Horae – Latin for “hours”, used to indicate a Book of Hours.

Illumination – decorations applied to a manuscript by hand.

Leaf – one folio; the front is the recto, the back is the verso.

Lectio – lesson; a reading, usually scriptural.

Line-ending – decoration placed after the last words of text in order to fill up the empty space.

Litany – a form of prayer consisting of a series of petitions with a series of repeated refrains.

Marginalia – writing or decoration located outside the main text (in the margin) of a manuscript.

Metalcut – a relief print taken from incised metal.

Miniature – an independent illumination of any size.

Oratio – oration, collect; a prayer or petition to God.

Paleography – the study of scripts.

Provenance – the history of ownership of an object.

Quire – a gathering of *bifolia* nested together, creating the basic unit with which to assemble a codex.

Recto – the front side of a folio.

Rinceau, rinceaux – ornamental motif of a leafy or vine scroll.

Rubric – textual instruction or title usually distinguished by being written in red ink.

Scribe – the individual who writes out the text of a manuscript.

Script – type of bookhand or calligraphy.

Use – a liturgy practiced in a particular region or by a particular group of people. Certain variations in the texts of Books of Hours can help identify use, as can inclusion of local saints in Calendars and Litanies.

Vernacular – a regional language, as distinct from international literary or liturgical languages such as Latin.

Versicle – a prayer (or verse) said by a leader and followed by a response. Every Hour of the Virgin begins with a versicle and response.

Verso – reverse side of a folio.

Woodcut – a relief print taken from an incised woodblock.

FIGURE INDEX

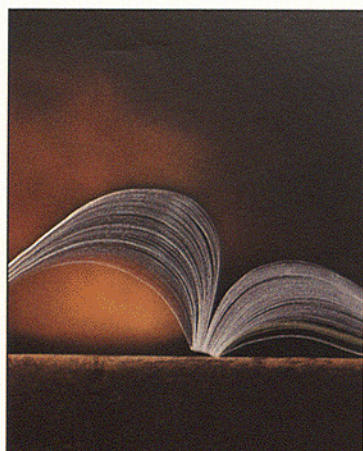
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Office of the Dead, Matins; Catalogue 27 (figure 27 v)	page 61



SUGGESTIONS FOR FURTHER READING:

BOOKS OF HOURS:

Drisgdahl, Erik. *Late Medieval and Renaissance Illuminated Manuscripts – Books of Hours 1275-1540*, 2003. <http://www.chd.dk/misc/>

Wieck, Roger S. *Painted Prayers. The Book of Hours in Medieval and Renaissance Art*. New York, 1997.

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Book of Hours, (Ms. Library of Congress, Rosenwald Ms. 10). Introduction by Christopher de Hamel. Oakland, CA, 1999. CD-ROM.

Gunhouse, Glen. *A Hypertext Book of Hours*, 2000.
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Brown, Michele. *Understanding Illuminated Manuscripts: A Guide to Technical Terms*. Los Angeles, 1994.

Hall, James. *Dictionary of Subjects and Symbols in Art*. New York, 1979.

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COVER ILLUSTRATION:

Coronation of the Virgin, (Compline), Book of Hours, Circa 1450-1470, France