Hours of the Virgin. Rome - XV cent.

M

19 Hours of the Virgin for the Use of Rome, Written by several scribes and illuminated in the vicinity of Tumay,(indicated by Calendar and suffrage for S. Iodocus), by a Franco-Flemish artist (?), c.1460; for a lady pictured in f° 16 under the protection of St. Andrew.

The illumination consists of 19 large miniatures & 20 floriated initials within ornamental frames in which much gold is used to good effect. The style of painting is mediocre but the representation of the crucified Christ on f° 169* clothed in the black tunic (colopium) is unusual in western art.

The text, which is in Latin with titles in French, lacks the Litany.

666 leaves (6½ x 8 7/8 in.) 16 lines 8°.

Binding - XVIIIth cent. Belgian red mor. gilt, lettered "Manuscript."
From the David Henriquez de Castro coll. with his bookplate inside front cover.

MSS. illus - Franco-Flemish, XV cent.
Iconography - Jesus Christ ≠ Crucifixion - Colopium
Iconography - Tunic see Colopium
Iconography - Colopium see Tunic
Provenance - (Sale, The Hague -- )
Castro, David Henriquez de

1/19/3

The border apparently are by the decorator of the Chicago & St. Norcia - said to be for Brغانon use, with miniatures by the artist

© M 8668
Morgan MS. No. 19

For printed text or notices of this MS. see:

E. Panofsky, Early Netherlandish Painting, 1953, p.407 note 1221,5
M.19  BOOK OF HOURS, in Latin and French, Rome use (Hours of the
Virgin, Office of the Dead).  Northeastern France or Flanders, ca.
1430-1440.

166 leaves (225 x 161 mm.).  1°(1-6), 2°(7-14), 3°(15-20),
4-6°(21-44), 7°(45-51, f. with min. at 46-47 excised), 8°-13°
(52-99), 14°(100-105, ff. 104 and 105 inserted), 15-19°(106-45),
21°(152-58, f. 152 (?) inserted, all biff. manufactured from
single ff.), 22°(159-66, all biff. manufactured from single ff.).
1 col., 16 lines (109 x 75 mm.).  Latin and French, in littera
textura.  7 full-page miniatures (102 x 72 mm.), 12 large
miniatures (100 x 67 mm.).  Binding: mid-eighteenth-century red
morocco with gilt dentelle border and spine.

CALENDAR: In French, partial, written in black with major
feasts in red.  The few regional feasts are those of northeastern
France and Flanders: Juliani m. (II.27, celebrated in Amiens and
Autun and by the Carmelites); Walarici abb. ('Translatio,' IV.1,
celebrated in Amiens); Eligiri ep., in red ('Translatio,' VI.25,
celebrated as a duplex in Tournai); Bertini abb. (IX.5, celebrated
in northeastern France and Flanders); and Bavonis, in red (X.1,
celebrated in northeastern France and Flanders).

Nat., nouv. acq. lat. 3162], fols. 16-16v).

OFFICE OF THE DEAD: Rome (ibid.).

LITANIES: Lacking.

SUFFRAGES: Include Judocus (d. 668), king of Brittany and
hermit of the Ponthieu.

TEXTS AND MINIATURES: Calendar (1-6v).  Gospel Sequences (7-
Michi autem nimirum honorati sunt amiti tui (16-20), Patroness
Kneeling before Andrew (16).  Hours of the Virgin, incomplete
(21-72v): Annunciation (21); Visitation (37v); min. missing (46-
47); Annunciation to the Shepherds (50v); Adoration of the Magi
(54v); Presentation in the Temple (58v); Massacre of the Innocents
Seasonal variants for the Hours of the Virgin (73-88v). Hours of the Cross (89-94v), Crucifixion (89). Hours of the Holy Spirit (95-99), Pentecost (95). Office of the Dead (100v-139v), Funeral Service (100v). Commendationes animarum (140-151v), 3 Souls Carried Heavenward by Angels (140). Suffrage to Trinity (152). Suffrage to Christopher (154-154v), Christopher Carrying Child (153v). Suffrage to Catherine (156), Catherine Standing in Landscape (155v). Suffrage to Margaret (158), Margaret Emerging from Dragon (157v). Suffrage to the Cross (160-160v), Robed Christ on Cross (159v). Suffrage to Anthony (162), Anthony Standing in Landscape (161v). Suffrage to Sebastian (164-164v), Martyrdom of Sebastian (163v). Suffrage to Judocus (166), Judocus Standing in Landscape (165v).

The miniatures in this manuscript are by two artists working in styles usually identified with the name of the Master of the Gold Scrolls. The numerous manuscripts with paintings in this style, which takes its name from the gold scrollwork used to pattern monochrome grounds, were made in Flanders and possibly northeastern France during the first half of the fifteenth century. The various hands in those manuscripts have not yet been sorted out, but it is clear that their miniatures vary considerably both in quality and in the degree to which they reflect the naturalistic advances of contemporary Parisian and Netherlandish miniaturists and panel painters.

The finer hand in this manuscript painted all but the last four suffrage miniatures (fols. 159v, 161v, 163, 165v). That artist was especially skilled at describing his figures' moods with facial expressions and physical gestures. The remaining four miniatures are the work of another, weaker artist. The wooden movements and uncommunicative facial expressions of the figures in his four paintings contrast markedly with those of the principal artist.

Unfortunately, the variable texts in this codex point only to a localization in northeastern France or Flanders. The landscapes in the Visitation and Flight into Egypt suggest a date in the
fourth decade of the fifteenth century for the manuscript.


PROVENANCE: David Henríquez de Castro; his sale, Amsterdam, 26 April 1899, lot 543; Bernard Quaritch, London, cat. 190 (1899), no. 6, Fac-similes, I (1900), pl. 7.

Purchase: 1900

Additional cards:

i. Book of Hours. Northeastern France or Flanders. Ca. 1440
ii. Mss.-Illum.-French-XV c.
iv. Mss.-Illum.-Flemish-XV c.
v. Prov.-Castro, David Henríquez de
vi. Prov.-Quaritch, Bernard
vii. Binding-

Apostle: Andrew, with patroness. f. 16
Mary the Virgin: Annunciation. f. 21
Mary the Virgin: Visitation. f. 37v
Shepherds: Annunciation. f. 50v
Magi: Adoration. f. 54v
Jesus Christ: Presentation. f. 58v
Innocents: Massacre. f. 62v
Jesus Christ: Flight into Egypt. f. 69
Jesus Christ: Crucifixion. f. 89
Pentecost: f. 95
Liturgical scene: funeral service. f. 100v
Personification: souls (3), borne heavenward by angels. f. 140
Christopher of Lycia: carrying Christ Child. f. 153v
Catherine of Alexandria. f. 155v
Margaret of Antioch: on dragon. f. 157v
Jesus Christ: Crucifixion, unattended. f. 159v
Anthony the Great. f. 161v
Sebastian of Rome: martyrdom. f. 163v
Judocus. f. 165v

G.T.C.

New York, Research Center for Musical Iconography. 

no. 863, [fol. 50v].
no. 864, [fol. 100v].