For printed text or notices of this MS. see:

\textit{correction:}

\textit{fol. 167} : \textit{De septem verbis Christi' in\textit{c. Domine Jesu Christe qui septem verba...}
Hours of the Virgin. Sarum. XV century.

M 46 Hours of the Virgin for Sarum Use, preceded by a Kalendar for England, and followed by Offices of the Dead for Rome Use.

Manuscript on vellum, written and illuminated in Flanders, probably at Ghent, in the first quarter of fifteenth century by Flemish and English miniaturists and scribes for the use of an Englishman.

30 full-page miniatures, various styles of border ornament.

171 leaves (7 3/4 x 5 inches) 19 lines.


Contents: Incomplete, lacuna between f.15 and 16.

Fly-leaf inscription in Spanish, dated Feb. 4, 1562, signed by the secretary of the Inquisitor, Ruy Flores de Herrera, approving of the use of the Hours after certain changes.

Below, the signature of Admiral Mark Robert Kerr, 1805.

f. 1–6v Kalendar with numerous English saints, Richard, Cuthburge, Edward, king conf., Edmund, Alphege, Cuthbert, Edward, king mart.

3–46v Suffrages to The Trinity, Veronica, Anne, Margaret, Anthony, Peter and Paul, John Baptist, Mary Magdalene, John Evangelist, Christopher, Thomas à Becket, George, Barbara, Catherine, Gaius, Alban, Holy Angels, Erkenwald, Etheldreda.

48–84v Hours of the Virgin for Sarum, interspersed with Office of the Cross and Memoria.

86 Salve virgo virginum.

92–98v Oscos te in masculine form and other prayers and hymns to the Virgin.

100– Prayer to the Holy Image.

104 Penitential Psalms.

112 Litany with Oswald, Alane, Bavo, Agatha, Sexburga, Milburga, Osythia.

120 Vigils of the Dead for Rome.

139 Commendations of the souls.

149 Psalms.

167 Prayer for the dying.

171 Prayer of Pope Boniface.

Text: The book was compiled with emphasis on English saints in both Kalendar and Litany. Much of the text is poetry. The combining of the Hours of the Virgin and those of the Cross is unusual. The owner is mentioned merely as "Sanul tuo. N." in the prayers. The monthly verses in the Kalendar are in Latin rubrics.
Script: Dr. M. R. James (in the Morgan-Bennett Catalogue) differentiates an English and a Flemish scribe, both using a neat, black-letter book hand. The English scribe appears first on f.11, his hand is firm, the ductus is slightly to the left, the letters are laterally compressed and have hair lines. The Flemish scribe writes a more round, heavier script with less shading. His ink is not as black as the English scribes.

Decoration: The miniatures are of average quality but are of two distinct styles, Flemish and English. The Flemish artist is the same who painted Paris Nouv.Acq.Lat.3055 and M439. The English artist, whose border ornament is as distinctively English as his compositions is a member of the group responsible for other Anglo-Flemish Horae, viz. Bodleian Lit. Misc.118 and Cambridge Fitzwilliam MS.49. His is a provincial, bourgeois style and he has two facial types, these are either broad, coarse featured, strongly modelled, or oval, with weak, insipid expressions. The secular attire worn by his figures is helpful in dating the MS. It is the long-waisted coat-hardy of c.1420. Naturalistic landscape backgrounds are used throughout by the English miniaturist, the Flemish artist uses gold and colored diapered and fleur-de-lis backgrounds, except in the Christopher miniature. Typical of this period in Northern France is the form of the initial I on f.67 and 145v and the blue and gold ornamental line endings on f.146, 146v and throughout the Litanies (Cf. M512).

f. 7v  The Trinity (Gnadenstuhl type) F.  
12v  Margaret issuing from dragon. F.  
15v  Edward. F.  
18v  John Baptist holding Lamb and Book. F.  
19v  Mary Magdalene, holding jar. F.  
22  John Evangelist. F.  
23  Christopher carrying the Christ Child, the hermit lighting the way. F.  
25v  Death of Thomas à Becket. F.  
27v  George delivering the maiden. F.  
29v  Barbara holding the tower. F.  
31v  Catherine with wheel and sword. F.  
33v  Gatien. F. (Probably the earliest in P.M.L.)  
35v  Albanus. F.  
37v  Seraph standing on a wheel, adored by the owner. E.  
44v  Erkenwald as bishop. E.  
45v  Etheldreda. E.  
47v  The Annunciation. F.  
53v  The agony in the Garden. E.  
64v  The Arrest. E.  
68v  Christ before Pilate. E.  
71v  Christ carrying the cross. E.  
74v  The Crucifixion. F.  
77v  The Deposition. E.  
80v  The Entombment. E.  
85v  The Virgin and Child in a mandorla. F. (Apocalyptic)  
99v  Image of Pity. F.  
103v  Angel with the instruments of the Passion. F.  
119v  Funeral mass, with monks holding rosaries. F.  
156v  Jerome removing the thorn from the lion's foot. F.  
148v  Mary the Virgin: Pietà. F.
History: Executed in the first quarter of the XVth century judging from the costumes and decoration. Evidence pointing to Ghent as the place of origin is the inclusion of Bavo in both Kalender and Litany. The spelling Agatha and Cyphriaen in the Litany is Flemish. From the red initial to John Evangelist, John Baptist and a third Johannes among the martyrs in the Litany on f.113 it may be assumed that the name of the owner was John. The eclectic style of the decoration i.e. Flemish and English miniatures and borders, North French style initials and line endings, naturalistic French violets in the border on f.22, fleur-de-lisée backgrounds on ff.19v,21v indicate a busy atelier working for the foreign trade with laxity of supervision and a changing staff.

Used by a later owner in Spain where the contents was certified by Ruy Flores de Herrera, Secretary of the Inquisition, at the Castle of Triana (a suburb of Seville) Feb. 4, 1562. Owned in 1805 by Vice-Admiral Lord Mark Robert Kerr, (1776-1814); from 1891-1900 it was owned by Quaritch who sold it to R. Bennett. Purchased with the Bennett collection in 1900.


M. R. James, Illustrations to the legend of St.Alban, (Oxford, 1924), p.12

Add cards

1. MSS-Illum.-Flemish-XV cent.
   ii. " - Anglo-Flemish-XV cent.
   1. Inquisition, Spanish-XVI cent.

Use-Sarum and Rome.
Trinity-Gnadenstuhl type. f.7v
Margaret of Antioch: on dragon. f.12v
John Baptist: holding Lamb and book. f.13v
Mary Magdalene: with ointment. f.19v
Evangelist: John, with poison cup. f.22v
Christopher of Lyria: carrying Christ Child, hermit lights way. f.23v
Thomas à Becket: murdered before high altar. f.25v
George of Cappadocia: slaying dragon. f.27v
Barbara of Nicomedia. f.29v
Catherine of Alexandria. f.31v
Seraph: with owner. f.37v
Mary the Virgin: Annunciation. f.47v
Jesus Christ: Agony. f.53v
" " : Arrest. f.64v
Jesus Christ: before Pilate. f.68v
" " : bearing cross. f.71v
" " : Crucifixion. f.74v
" " : Deposition. f.77v
" " : Entombment. f.80v
Mary the Virgin and Christ Child: in a mandorla. f.85v
Jesus Christ: of Sorrows. f.99v
Instruments of Passion: held by angel. f.103v
Liturgy scene: funeral mass-with rosaries. f.119v
Rosary. f.119v
Mary the Virgin: Pietà. f.148v
Jerome, as cardinal: extracting thorn. f.156v
Quaritch, Cat. 118; 1891, No. 823.

Quaritch, Cat. 158; 1893, No. 108.

Quaritch, Cat. 154; 1895, No. 178.


V. Leroquais: Un livre d'heures de Jean Sans Peur, 1939, p. 53.


M. Moss, "Painting in Temple and Sun", (1958), 143 n. 47 fig. 146.

Art Bulletin: XVIII 4-50, fig. 20 p. 445 (4.85)


Morgan MS. No. 46

For printed text or notices of this MS. see:

E. Panofsky, Early Netherlandish Painting. Camb., Mass. 1953
121, 118, 126, 1247, 249. Illus. 43.

p. 398 n. 71


George Dogaer, *Flemish Miniature Painting in the 15th and 16th Centuries*, Amsterdam, 1987, 36 [as Master of Guillibert de Mets or school].

Bert Cardon, Robrecht Lievens, and Maurits Smeyers, *Typologische Tafereien uit het Leven van Jezus. A Manuscript from the Gold Scrolls Group (Bruges, ca. 1440) in the Pierpont Morgan Library, New York, Ms. Morgan 642* (Corpus of Illuminated Manuscripts from the Low Countries, 1), Louvain, 1985, 151, 159.