Hours of the Virgin - Terouanne - XIV cent.

M

60 Hours of the Virgin, for the use of Terouanne, followed by the Hours of the Cross, and of the Trinity; interrupted by a hymn in a later hand, after which the text continues in the original script with the Hours of the Holy Ghost, Office of the Dead, Vigils and Commendations.) (omitted on card.) 80 p.

Manuscript on fine vellum, written and illuminated in N. France, probably at Terouanne (or Amiens?) in the XIV century. Prepared.

Decoration: There are 34 miniatures of fine and delicate execution upon a plain gold ground, within initials. The pictured initials continue into partial borders, with occasional animal drolleries in the lower margin. The Calendar is missing. Rubrics are in French of the locality. The use of the Vigils of the Dead also corresponds to that of Terouanne.

66 leaves (5 1/4 x 3 1/4 ins.) 18 lines. 24°.

Binding: Brown mor. blind tooled by Bauzonnet, lettered "Heures de Nostre Dame".

Collation 18, 24, 38, 46, 58, 610-710, 88, 94.

History: A XVIth cent. inscription at the foot of f°1 states that the Ms. belonged to Anne and Francoise de Saligny. These sisters were born c. 1566, the daughters of Marc-Lourdin de Saligny (b. 1524). Originally nuns at Marcigny, they afterwards became prioryes at St. Thomas en Forez. (Anselme, vol. X VII, p.158). 1892: collection of E.H. Lawrence, later William Morris and Richard Bennett. (For full description see Morgan Cat. Ms. 1906, no. 31).

Add. Cards
Mss. Illum. Terouanne - XIV cent.
Use - Terouanne
Provenance - Saligny, Anne and Francoise de (b. c. 1566)
Provenance - Lawrence, E.H. - 1892
Provenance - Morris, William
Binding - Bauzonnet
Use - Terouanne

See
Use - Terouanne

Saligny Hours
See
Hours of The Virgin
M
60 Hours of The Virgin, Terouanne, XIVth cent.

MPH - September 13, 1932
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Commendationes. 636

Rubrics in French, with forms characteristic of the North—"tierche," "lechon," etc. The Psalms are not given in full.

The use resembles that of Amiens in important particulars, and the style suggests that district. The work is extremely good. The grounds of all the pictures are plain gold. The pictured initials spread out into partial borders, and in the lower margins dogs, rabbits, etc., are introduced. The subjects are as follows. All the pictures are in initials.

1. Matins of the Virgin. Large initial. The Annunciation: both figures stand. The angel, on l, has blank scroll; a plant in vase in a. The Virgin has a book: the Dove is at her ear. The draperies are scarlet, brownish-red and gray-green. The flesh parts white with fine black lines.

2. Lauds. The Visitation. The two women embrace. The Virgin, on r, has a book.

3. Prime. The Nativity. The Virgin in bed, head to l. In a the cup-shaped manger, with the Child and heads of ox and ass seen over it. Joseph seated on r.

4. Tiere. Two shepherds by a knoll; the one on r. has a bagpipe. Angel in sky with scroll.

5. Sext (Miedh). Adoration of the Magi. The Virgin, crowned, and Child on r. The offering king puts off his crown.

6. None. The Presentation. Symeon, nimbed, on r. The Virgin (attended by maid with basket of doves) raises the Child high over altar in a.


8. Compline. Herod seated, cross-legged, on l. with sword. A soldier in mail pierces a child. A mother kneels to supplicate Herod, behind the soldier.


10. Lauds. The Betrayal. Judas kisses Christ; a man on r. holds His arm. In front, on l, Peter wounds Malchus; behind, mailed soldiers, one holding up a lantern.

11. Prime. Christ held by two men before Pilate, seated on r. in red hood, his wife beyond him. In a youth pours water into a basin for him.

12. Tiere. Christ bound (full face) to column in a; scourged by a man on each side.

13. Sext. Christ bears His cross to r; on l the Virgin supports it; on r. a man with hammer.


15. Vespers. The Departure. The body of Jesus supported by a man in a; the Virgin and S. John hold the hands; one kneeling on r. detaches the feet.

16. Compline. The Entombment. Joseph and Nicodemus lay the body in the tomb. The linen cloth is passed round their necks. In a, behind, the Virgin, Magdalene, and S. John.

17. Matins of the Trinity. Christ with slender cross steps out of the tomb, and in front three mailed soldiers sit sleeping.

18. Lauds. Angel in white, with palm and coloured wings, sits on the edge of the tomb. The three Marys with caskets on r.

19. Prime. The Harrowing of Hell. Christ attended by John Baptist (this is unusual), takes the hand of Adam, who, with others, is emerging from a gateway set in Hell-mouth.

20. Tiere. Noll me tangere. Tree in a. Magdalene kneels on l; Christ, with Resurrection cross, steps back on r.


22. None. The Virgin and three Apostles on l; three Apostles on r. Above, in a, the feet of the ascending Christ.

23. Vesper. The Virgin and four Apostles seated on l; four Apostles seated on r; above, in a, the head of the descending Dove.

24. Compline. The Father, seated, full face, supports the crucified Son in front of Him, above whose head is the Dove.


26. Lauds. Baptism of Christ. Angel on l. holds His garment; the Dove flies towards His head; John on r. The water forms a mound about Christ.
28. *Tenebrae.* An Apostle (Peter?) baptizing in a large red font a group of seven or eight nude persons; the Dove above.
29. *Sext.* Peter (?), in pulpit on l., addresses a group of six people seated; the Dove above them.
30. *None.* Two Apostles lay their hands on the heads of three kneeling people; the Dove above.
31. *Vespers.* An Apostle, standing at a church door on r., addresses a number of people. The Dove is seen against the building.
32. *Complines.* Peter and Paul, kneeling, face each other. In c. the head of the descending Dove.
33. *Vigils of the Dead.* Large. In front a coffin with bluish-gray pall, surrounded by a frame with candles. Behind it three clerks, facing r., sing from a book on a desk. Behind them are women (not in black).
34. *Commendations.* Large. In front a woman lies dead in bed (head to l.); near her head stand two women and a priest in albe with book; at her feet a clerk, in albe with asperge, sprinkling her, and two others.

This is a most uncommon and charming specimen of a very good period and style of French art. It has some northern characteristics; if less delicate than Parisian work it is perhaps purer and stronger.
For printed text or notices of this MS. see:


P. 74, no. 20


no. 159, [fol. 7]
no. 160, [fol. 55].