Hours of the Virgin. Verdun. XIV cent.

M. 90 Hours of the Virgin for use of Verdun, preceded by Kalendar.

Manuscript on vellum, written and illuminated in East France, in the second half of the 14th century (c.1370-1380).

Decoration: There are 17 rectangular miniatures depicting the Joys of the Virgin, the Passion of Our Lord and emblems of the Crucifixion. The figures are in grisaille with occasional slight touches of colour. They are executed with delicacy, skill and animation by an artist who derives from Jean Bondol (or Ban- dol) of Bruges who is probably the artist named the Maître aux Bouquets by Henri Martin. Certain of the frames consist of an ivy tendril pattern within gold bands. All of the miniatures are painted upon a separate thin piece of vellum and pasted upon the leaf. They are quite genuine and of the period. (cf. Henri Martin, La Miniature Francaise pl.58-60 & pl.70 - also, Couderc, Album des Portra"

Text: The Kalendar and Litany give prominence to saints especially venerated at Verdun. The Hours and Office of the Dead are according to Verdun use, with later (16th cent.) marginal additions changing them for use at Paris. Prayer on 229 leaves (5-1/8 x 3-7/8 inches), 12 lines, 24º.


History: A note formerly on fly-leaf stated "Probably bound for Dominique Sequier (d.1657); he was Commander of the Order of S. Esprit and Bishop of Meaux" George J.R.Gordon coll. (c.1870) having his bookplate. Quaritch Cat.1893, no.98; bought by W. Morris, 22 April, 1895, his signature on fly-leaf; Purchased by R. Bennett, 1897.

(For description of Pictures and text, see Morgan cat.mss. 1906, no.68).

Maître des Bouquets

Dr. Erwin Panofsky (1938) says that the Maître des Bouquets is probably identical with Jean Bondol (or Bandol) of Bruges, who made the cartoons for the Angers Apocalypse and the title-page of the Jean de Vaudetar MS. at the Hague, a bible dated 1571 (See Byvanck: Les principaux MSS. des Bibliothèques de La Haye, p.104, giving bibliography). Also the first 2 leaves of the Brussels Hours of Jean duc de Berry [1460-61]; the remainder of the Book is the work of Jacquemart de Hesdin, and later. (See Couderc: Album des Portraits).

(Do not type above on cards

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Jesus Christ: Nativity
Jesus Christ: Crowned with Thorns

Bindings - Sequier, Dominique, Ep. of Meaux (d.1657).

Jesus Christ - Passion
ff.30,46-49,56,65v,71,76v,82.

Virgin - Joys.

Jesus Christ-Passion-Instuments of
ff.50 and 224v.

Jesus Christ - Wound - f.130

Sudarium (as curtain) f.130.

x-ref. "Meaux Hours" see MSS.-Tllum.-French-XIV cent.
the case in a Lorraine manuscript in the Fitzwilliam Museum (No. 90).

The first picture which has survived is that to Lauds of the Virgin (p. 306).

1. Full page. Blue ground with delicate gold branch work. The Agony. Christ kneels (face r.) on l. The Father leans out of a pink cloud on r. The three Apostles sleep in front; trees behind on r. and l. The figures are almost everywhere in this book, are in grisaile, with gold nimb.

After f. 43 are inserted seven leaves with full page pictures on one side only. They have borders of foliage on broad gold grounds; spreading into ivy leaf work. The grounds are blue or red with beautiful branch work, usually in gold, but sometimes in black.

2. On l., blue ground with black pattern; gold trefoil arch above. The Annunciation. Gabriel, in pale pink, kneels on l. with sceptre; the Virgin with book stands on r.

On r., the Nativity. Red ground with gold work. The Virgin in bed, head to l. Over her the manger with the Child, ox, and ass; on r. Joseph seated.

3. On l., blue and black ground. The Virgin dead on a bed (head to l.); an angel at her head; r., Christ full face, holding her soul, a nimbed draped figure; apostles on r.

On r., red and gold ground; cusped gold arch above. The Coronation. The Virgin seated on l.; Christ on r. with orb, crowning her.

4. Red and gold ground. The Betrayal. Malchus crouching, and Peter on l.; Apostles behind; Christ and Judas in c.; soldiers on r.

5. Red and gold ground. Christ seated full face, blindfold, His arms bound behind Him; three men mock and buffet Him.

6. Red and gold ground. Christ seated, facing r. A man on either side pulls a cord, binding His arms behind Him.

7. Red and gold ground. Christ seated, full face. One on l. puts a crown of thorns on His head; one on r. mocks Him; another, kneeling, places a reed in His hand.

A leaf is gone after this.

8. In four unequal compartments, with grounds alternately red and blue, with black patterns.

The Instruments of the Passion. a. The seamless robe, three dice, and a mocking man facing l. b. A hand holding gold pieces, and a napkin. Below there is written in red: Lanterna. Spuen. Sudarium. c. Ladder, hands holding rope and silver bucket, lantern. d. Column with cords about it, and two scourges.


In the Kalendar:

Oct. 11. S. Remi in gold.
11. S. Sallim in gold.

In the Litanies:

 Martyrs: Lambert, Gregory (l), Thomas.


Virgins: Martha, Elizabeth.

Sanctinus, Vitorius, Pulchronius, Possessor, Arator, were all bishops of Verdun.

The Use does not exactly agree with any tabulated.

Capitulum in Lauds: Ego quasi vitis. This is also P. 2.
For printed text or notices of this MS. see:


PML, Wm. Morris and the Art of the Book, N.Y. 1976, p. 101, pl. II.


fig. 545