Hours of the Virgin. Rome. XV cent.

M 104 Hours of the Virgin for Roman use, preceded by a Kalendar in French, for Cambrai use.

Manuscript on vellum, written and illuminated in N.E. France, probably at Cambrai, in the XVth century.

Decoration: There are 11 miniatures of poor execution. In the scene of the Epiphany on f°.69v a windmill is painted in the background. The miniatures are surrounded by delicate elaborate floral borders in which medallions containing naturalistic, brightly colored birds are the distinguishing feature.

Text: The form of prayer is in the masculine redaction. Rubrics frequently in French. The Kalendar and Litany are for Cambrai.

155 leaves (7\(\frac{1}{8}\) x 5\(\frac{3}{4}\) inches) 17 lines. 12°.

Binding: Old red velvet with silver corners (one missing).

History: Apparently in Paris in the XVIIIth century, from a rhymed inscription on leaf after the Kalendar. Bought 17 October 1893 by R. Ben-net.

For full description see Morgan Cat. MSS. 1906, np.82.

Add cards:
- MSS. - Illum. - French - XV cent.
- MSS. - Illum. - Cambrai - XV cent.
- Jesus Christ - Infancy - Miracles - Cure of Midwife - f°.62.
- Windmills.
- Use - Rome.
- Use - Cambrai.
- MSS.-Illum.-Borders.
82. HORAE (Flemish). Vellum, 7½ x 5¼, ff. 155; 17 lines to a page; cent. xv
(circa 1450?); Flemish work. In old red velvet, much worn, with metal corners. Bookplate of Mr. Bennett.

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Kalendar in French in red and black. 1
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Prayers to the Sacrament of the Altar. 110b
Office of the Dead. 112
Psalms fidei catholice (the Quicunque vult). 152

In the Kalendar:
Feb. 3. S. Wulfrud in red. Also on Ap. 9 and Nov. 2.
July 14. S. Vincent Conf. in red.
Oct. 9. S. Denis, S. Guillain (Ghislenu) in red.
And many other Flemish saints in black.

Litany:
Martys: Quintin.
Confessors: Servatius.
Monks: Willelmus, Pursee.
Virgins: Ursula.

The decorative work is excellent. Every leaf (not every page) has a border on one side of line and leaf work, with gold ivy leaves, interspersed with coloured conventional foliage. The borders of the pictured pages are more elaborate, and usually have in the midst of the line and leaf work bands of gold and birds. The figure drawing, on the other hand, is very poor.

1. Matins of the Cross. The Crucifixion, with the Virgin and S. John. Title on Cross; sun and moon in sky; walled city behind; peacock and owl in border.

2. Matins of the Holy Ghost. Pentecost. The Virgin in c, the Dove over her head; the Apostles in more or less of a circle on r. and l; room with vaulted roof and two pillars; stork in border.

3. Matins of the Virgin. Annunciation. The Virgin (the Dove at her ear) on l; lily-pot in c; Gabriel, with sceptre and scroll (Ave... tecum), on r.; a somewhat elaborate domed building behind.

4. Lauds. Visitation. Trees, and wall with door in it behind; parrot in border.

5. Prime. The Virgin adores the Child. Joseph holds lantern; the midwife and a child (Anastasia?) on r.

6. Tertia. Shepherd and seated woman with spoon and bowl; angel in sky with scroll, Gloria in excelsis deo.


8. None. Circumcision (like the Presentation in composition). The Virgin is attended by two women,
For printed text or notices of this MS. see:


Georges Dogaer, *Flemish Miniature Painting in the 15th and 16th Centuries*, Amsterdam, 1987, 62 [as Jacques Filavaine or school].


no. 820, [fol. 88].
no. 821, [fol. 112].
M.104  BOOK OF HOURS, Rome use (Hours of the Virgin, Office of the Dead). Mons (?), ca. 1450-1460.

155 leaves (190 x 140 mm.). 15(1-5, f. 5 inserted), 2-6(6-45), 7(46-48, f. 46 inserted), 8(49-56), 9(57-68, quaternion 62-65 inserted between ff. 61 and 66), 10(69-75, f. with min. at 75-76 excised), 11(76-83), 12(84-87, quaternion with suffrages at 85-86 removed?), 13-20(88-151), 21(152-55). 1 col., 17 lines (113 x 75 mm.). Latin and French, in littera textura. 11 half-page miniatures (90 x 75 mm.). Binding: worn red velvet, with metal corner guards, two missing.

CALENDAR: In French, full, written in black with major feasts in red. The largest number of strictly local feasts are those of Cambrai and Mons, the latter a suffragan of Cambrai in the late Middle Ages. There are seven feasts for Cambrai: Autberti ep. (‘Elevatio,’ I.24; Landerici ep. (IV.17, also celebrated in Soignies); Vincentii cf., in red (VII.14); Humberti ep. (IX.6); Aicardi abb. (IX.15, also celebrated in Rouen); Gisleni ep., in red (X.9); Amati ep. (X.19); and Livini ep. (XI.12, also celebrated in Germany and Scotland). Six other feasts are for Mons: Veroni cf. (‘Inventio,’ I.31); Waldetrudis v., in red (II.3); Veroni cf. (III.30); Waldetrudis v., in red (‘Transitus,’ IV.9); Begge v. (VII.7, also celebrated in Liège); Waldetrudis v. (‘Translatio,’ VIII.12); and Waldetrudis v., in red (‘Canonisatio,’ XI.2; not in Grotefend, but cited by Leroquais in a Breviary for the use of Sainte-Waudru at Mons in Douai [Bibl. Mun., ms. 164; see V. Leroquais, Les bréviaires manuscrits des bibliothèques publiques de France, 2, Paris, 1934, 70, 72]). The four feasts of high grading for Waldetrudis, patroness of Mons, and the absence or low grading of a number of important Cambrai feasts – the feast on 11 August of Gaugericus, bishop of Cambrai, is not given a high grading and both the elevation of Gaugericus on 24 September and the feast of Maxellendis on 13 November are absent – suggest that this calendar was specifically written for use in Mons. (For the feasts usually found in a calendar for Cambrai, see Leroquais, Bréviaires manuscrits, 1, 207-8.)

The calendar also contains a number of feasts for other dioceses,
including three for Amiens (Juliani m., II.27; also celebrated in Autun and by the Carmelites; Walarici abb., IV.1; and Salviani ep., V.4), three for Liège (Aldebrudis abb., II.25; Domitiani ep., V.7; and Theodardis ep., IX.10), two for Utrecht (Polychronii ep., II.17; Felicis ep., X.24, also celebrated in Milan), and one feast each for Tournai (Bertini abb., 'Translatio,' VII.16), Reims (Benedicte v., X.8), Auxerre (Helene v., V.22, also celebrated in Tours), and southern France (Leocadie v., XII.9).


OFFICE OF THE DEAD: Rome (ibid.)

LITANIES: Among the confessors: Servatius (d.384), bishop of Tongeren in the Limburg, and Furseus (d.c.648), abbot-founder of Lagny in the Ile-de-France and patron saint of Péronne in the Vermandois.

TEXTS AND MINIATURES: Calendar (1-12v). Hours of the Cross (14-20), Crucifixion with Mary and John (14). Hours of the Holy Spirit (20v-25v), Pentecost (20v). Gospel Sequences (26-29v). Hours of the Virgin, incomplete (30-85v): Annunciation (30); Visitation (51); Nativity (62); Annunciation to the Shepherds (66); Adoration of the Magi (69v); Presentation in the Temple (73); min. missing (75-76); Massacre of the Innocents (82). Suffrages (86-87v). Penitential Psalms, Litany (88-107v), David in Prayer (88). Suffrages to the Virgin and Holy Ghost, other prayers and texts (108-111). Office of the Dead (112-151v), Funeral Service (112). Quicumque vult salvus esse (152-55).

The eleven miniatures in this manuscript were painted by a routine follower of the Master of the Ghent Privileges, a Flemish artist named after a Privileges and Statutes of Ghent and Flanders in Vienna (Ost. Nationalbibl., cod. 2583) finished shortly after 1453 for Philip the Good. The influence of the Ghent Privileges Master is perhaps most evident in the Morgan artist's treatment of figures, with their heavy-lidded eyes with prominent pupils, and in his modeling of stuffs. At least two compositions in the Morgan Hours, those of the Annunciation and the Adoration of the Magi, are very close to those of the same
subjects in a Horae by the Ghent Privileges Master in Warsaw (Biblioteka Narodowa, ms. II.8005 [formerly ms. Wil. Rp.869 qu], fols. 38 and 67v, respectively; see S. Sawicka, "Les principaux manuscrits à peintures de la Bibliothèque nationale de Varsovie," Bulletin de la société française de reproductions de manuscrits à peintures, 19 [1938], 96-104, pls. XII-XIV). At least three other compositions in the Morgan Hours (fols. 62, 66, 82) also resemble their counterparts in the Warsaw Hours (fols. 64, 60, and 81, respectively). Two of those compositions (Morgan fols. 66, 82; Warsaw fols. 60, 81) are equally close to the same subjects in another, unpublished Horae by the Ghent Privileges Master in Chicago (Art Institute, ms. 15.538, fols. 70 and 82, respectively).

Of especial iconographic interest is the Nativity in the Morgan Hours. There, the Holy Family is joined by a kneeling woman who touches the Child and, behind her, a young boy or girl who points at Him. The woman is almost surely the midwife Salome described in the Golden Legend. There, it is said that one of the Virgin's two midwives doubted Mary's virginity, at which point her hand withered. But upon touching the Child at the behest of an angel, her hand was restored. The identity of the young boy or girl is less clear. There is a legend which speaks of a young girl who was present at the Nativity. According to this legend, Joseph went looking for someone to wait upon the Virgin. He met a girl named Anastasia, who had no hands. Upon coming to the shed and touching the Child, this girl received a fine pair of hands. However, the figure represented in the Morgan miniature appears to be a male, and thus cannot be certainly identified as Anastasia. The same young boy or girl also appears in the Nativity in the Warsaw Hours (fol. 64) together with the second midwife mentioned in the Golden Legend. (For the legend of Anastasia, see M.R. James, "Legends of Sts. Anne and Anastasia," Proceedings of the Cambridge Antiquarian Society, n.s., 3 [1897], 194-204.)

The calendar of the Morgan manuscript points to a destination in Mons. Similarly, the borders of the Morgan codex, with their spiky acanthus and lively, angular avian decoration, are close to those in at least two manuscripts in Brussels (Bibl. Roy., mss. 9047, 9331) associated with the atelier of Jacques Pilavaine in Mons (see Brussels, Pal-
ais des beaux-arts, La miniature flamande, le mécénat de Philippe le Bon [comp. L.M.J. Delaissé], Brussels, 1959, nos. 49-50). Similar borders also appear in two Books of Hours in the style of the Ghent Privileges Master with calendars for Mons (Morgan Library, M.82 [Catalogue of Manuscripts and Early Printed Books from the Libraries of William Morris, Richard Bennett, Bertram Fourth Earl of Ashburnham, and other Sources, now Forming Part of the Library of J. Pierpont Morgan (comp. M.R. James), London, 1906, 116-17, no. 75], and formerly Nendeln [Liechtenstein], H.P. Kraus [Catalogue 117: Medieval and Renaissance Manuscripts, New York, (ca. 1967), 31-37, no. 10]). Although the center or centers in which the Ghent Privileges Master worked have not yet been conclusively determined, the most likely centers would appear to be Mons or Tournai (for this question, see O. Pächt, U. Jenni, and D. Thoss, Die illuminierten Handschriften und Inkunabeln der Österreichischen Nationalbibliothek: Flämische Schule I, Vienna, 1983, 32-33, and Anne H. van Buren's review of that catalogue in Art Bulletin, 67 [1985], 327-31, especially 328). This evidence suggests that the Morgan Hours was written and illuminated in Mons itself.

Both the style of the Ghent Privileges Master and the dated codices in which he worked indicate that he was active in the years around 1450. The activity of Jacques Pilavaine seems also to have commenced in the early 1450s. Given these circumstances and the style of the Morgan miniatures themselves, the Morgan codex should probably be dated in the sixth decade of the fifteenth century. (For the dated manuscripts of the Ghent Privileges Master, see Flämische Schule I, 28-33; for the activity of Pilavaine, see La miniature flamande, 49.)

PROVENANCE: Richard Bennett.

Purchase: 1902

Additional cards:

4. Prov.—Bennett, Richard
5. Binding—

Jesus Christ: Crucifixion. f. 14
Pentecost. f. 20v
Mary the Virgin: Annunciation. f. 30
Mary the Virgin: Visitation. f. 51
Jesus Christ: Nativity. f. 62
Shepherds: Annunciation. f. 66
Magi: Adoration. f. 69v
Jesus Christ: Presentation. f. 73
Innocents: Massacre. f. 82
David: communing with God. f. 88
Liturgical scene: funeral service. f. 112

G.T.C.