Hours of the Virgin. Rouen. XVI cent.

Hours of the Virgin for the use of Rouen, preceded by a Kalendar, a prayer to SS. Simon and Jude, and Sequences of the Gospels.

Manuscript on vellum, written and illuminated at Rouen at the beginning of the 16th century.

Decoration: The chief interest of the illumination lies in the unusual iconography in some of the miniatures. In quality it is hard and poor. There are 24 small and 13 large pictures. The Fall of man in the Annunciation scene, the Coronation of the Virgin by the Trinity, and the Virgo Lactans in the last miniature, are especially noteworthy. The portraits of the original owners, (1) a woman kneeling before the Virgin; and (2) a man before St. Philip, are found on ff. 13 and 80v. The pages are flanked by marginal borders of pleasing colours, with a variety of birds.

Text: The Memorial to SS. Simon and Jude, on the page following the picture of the kneeling owner with his patron St. Philip, is unusual. The Kalendar and Litany feature the usual Rouen saints. The French prayers are written in the Picard dialect, "Biau sire," etc.

85 leaves (7 x 4 5/8 inches) 22 lines. 13°.

Binding: French, ca. 1810, red morocco.

History: Portraits of the original owners are found on fol. 13 (man before St. Philip) and fol. 80v (woman before the Virgin). Collection of Antoine Moriau (ca. 1760; his stamp on first and last leaves); Rev. Thomas Hugo (1820-1878) collection, (Leeds exhibition, 1868); bought 14 July 1894 by Richard Bennett.

For full description see Morgan Cat. MSS. 1906, no. 54.

Add. Cards:

MSS. - Illum. - French - XVI cent.
  " " - Rouen - " "
  " " - Portraits
  " " - Virgin. Coronation
  " " - Annunciation
  " " - Virgo. Lactans (see next page)
M. 151

Add. Cards. (Concluded)
Provenance - Moriau, Antoine, ca. 1760
" - Hugo, Thomas, 1820-1876
Jesus Christ. Last Judgment
Memorial for Simon and Jude
Rouen - Saints
MPH:1933

54. HORAE (Rouen). Vellum, 7 x 4½, ff. 85; 22 lines to a page; cent. xvi (early); well written. Binding: red morocco. Bookplate of Mr. Bennett. Belonged in 1888 to the Rev. T. Hugo, by whom it was exhibited at Leeds (National Exhibition of Works of Art).


CONTENTS

Kalendar in French in red, blue, and gold.
Memoria.
Sequences of the Gospels.
Obsecro te.
O intemerata.
Hours of the Virgin (Use of Rouen).
Hours of the Cross.
Hours of the Holy Ghost.
Seven Psalms and Litany.
Office of the Dead.
Fifteen Joys, in French.
Seven Requests, in French.

In the Kalendar:
June 12. S. Ursin.

In the Litany:
Apostles: Martial.
Disciples: Ursin.
Martyrs: Eutropius, Firmin.
Confessors: Mello, Gildard and Medard, Ro-

manus, Audoen, Ausbert, Severus, Laudus, Taurins, Wandregisil, Wulfran.

Virgins: Austreberta.

Every page has an oblong border on one side, of fluid gold, with real and conventional foliage, flowers, birds, etc.
The Kalendar has two small pictures at the top of each month:
1. Jan. Man at table; servant with dish on l.
2. Aquarius in water, pouring out of two flagon.
4. Pisces.
6. Aries.
7. Apr. Youth and maid in garden.
8. Taurus.
9. May. Youth, bootied, hawk on hand, and maid on white horse, ride to l.
10. Gemini.
14. Leo.
18. *Libra.*
20. *Scorpius.*
22. *Sagittarius.* Centaur shoots back to *r*.
23. *Dec.* Kills pig, emerging from sty, with back of axe.
24. Capricorn, a white goat.
25. Full page. S. Philip holding a massive wooden cross; a youth in black kneels on *l*; blue arras and marble panels behind.

The text on the verso refers to SS. Simon and Jude, but neither of these ought to carry a cross.

26. *Sequences of the Gospels.* Four compartments: the Evangelists writing, with their symbols, John on an island, the others on canopied gold thrones.

27. *Matins of the Virgin.* Sumptuous gold and coloured architecture, with figures of Adam and Eve and the serpent (human-headed); the Virgin on *l* under canopy at desk; angel with sceptre; dove near the Virgin’s head; lily-pot in *c*.

28. *Prime* (picture to *Lauds* gone). The Virgin, *l*; and Joseph adore the Child; three small angels in *c*; another holds up a blue and gold hanging; ox and ass on *l*; shepherds on *r*.

29. *Sext* (picture to *Tierce* gone). Virgin and Child in *c*; two kings on *l*, one on *r*; Joseph behind him; blue and gold arras behind, stem on *r*.

30. *None.* Symeon in cope and large hat behind altar on *l*; clerks behind him; behind, the Virgin on *r*; the maid with basket, Joseph, and Anna. Three statues of prophets (one is David) on the framework.

31. *Vespers.* Flight. Joseph leads the ass to *l*; maid follows with baskets; behind, a soldier speaks to the husbandman.

32. *Compline.* In an oval of blue clouds, the Virgin in *c* almost full face, kneels, crowned by the Father, *r*, and Son on canopied gold thrones; two angels are seen between the canopies and two more at the sides.

33. *Hours of the Cross.* Christ crucified, with the thieves; Magdalene embracing the Cross; the Virgin, John, and another on *l*; Jews on *r*; Christ has fleur-de-lis nimbus.

34. *Hours of the Holy Ghost.* The Virgin in *c* reading; blue and gold arras behind her; on *r* and *l*, Apostles kneeling and standing; the Dove above in *c*.

35. *Seven Psalms.* Gad on *l* points up at bust of Christ with orb in the sky; David kneels on *r* at desk near canopied throne; crown lies on *l*, harp on *r*.

36. *Office of the Dead.* Christ throned on the rainbow, His feet on the orb, shows His wounds; on either side an angel with trumpet, two above adoring, two more in the corner bear the cross and column. On earth below, in *c*, five dead rise from graves; on *l* kneels the Virgin; on *r*, John Baptist; behind each are Apostles.

37. *Fifteen Joys.* The Virgin and Child throned under canopy of pink and gold lined with green; the curtains held back by angels in white; above, the inscription, O MATER DEI MEMento mei.

On *l* an angel with book; on *r* knees a young lady in red with black headaddress.

The pictures are hard and wooden, and not much more can be said of the book than that it is a very well-preserved specimen of its class.
Morgan MS. No. M.151

For printed text or notices of this MS. see:

New York, Research Center for Musical Iconography. Inventory of Musical Iconography 3: The Pierpont Morgan Library, New York, Medieval and Renaissance Manuscripts, comps. Terence Ford and Andrew Green, New York, 1988,

no. 931, [fol. 51].
no. 932, [fol. 62].
no. 933, [fol. 78v].