Hours of the Virgin. Paris. XV cent.

Hours of the Virgin for the use of Paris, preceded by a Kalendar for Amiens and followed by Vigils of the Dead.

Manuscript on vellum, written and illuminated in Northern France in the XVth century.

Decoration: There are 37 miniatures by a Franco-Flemish artist; the figures frequently have architectural or landscape backgrounds or other details of a distinctly Flemish character. Silver is used for window panes; the predominant colours are a soft rose and blue, in which the borders are also decorated. The scene of the kneeling David on fo. 64 is interesting because of the angel over him, who carries two swords, one of which has two blades. The drawing of the drapery is well executed, especially on ff. 150v, 131v and 153. Fol. 157v, representing Barbara, has, in the margin, a picture showing the punishment of her father, Dioscorus.

Text: Prayers in the feminine gender indicate that the Ms. was originally intended for a woman. The text is written in a good gothic cursive. The Kalendar is in French and gives prominence to saints venerated at Amiens and Cambrai. The use of the Vigils of the Dead is undetermined.

168 leaves (6 1/3 x 4 1/4 inches) 15 lines. 160.

Binding: Modern brown morocco inlaid with two contemporary panels of brown stamped calf, representing (1) The Trinity over a shield of two lions passant gardant, and (2) a kneeling saint (John-Baptist?) and over him God the Father. One clasp. The arms on the panel are those of Normandy. Cf. Davenport. Camus Bookstamps p. 91.

History: On verso of FOL. 1 is an inscription stating that the Ms. was made for Madeleine de Mailly, d. 1697, and later belonged to a marshal. Bought January 28, 1987, by Richard Bennett.

For full description see Morgan Cat. Ms.1908, no. 52.

Add. Cards. (See next page.)

Madeleine de Mailly, daughter of Nicolas de Mailly, wife of Claude, baron de Bourmont, mentioned inanceline VIII, 644.
Impography cards:

Jesus Christ: Crucifixion f. 17

Pentecost f. 20

Mary the Virgin: Communion f. 23

Invitation f. 24

Jesus Christ: Nativity - Adoration of the Magi f. 49

Jesus Christ: Adoration of the Magi f. 52

Jesus Christ: Presentation f. 54

Innocents: Massacre f. 59

David: Communing with God - angel bearing sword f. 65

Jesus Christ: Miracle of raising Lazarus f. 82

Archangel: Michael slaying Satan f. 130

Angel - guardian f. 131

Mary the Coronation f. 132

John Baptist - holding Lamb and Book f. 138

Wings of John: writing on Patmos f. 139

Apostles: Peter and Paul - miracles f. 140

over
Jesus Christ, baptism - angels, washing feet, etc. (p. 143)

Gregory the Great, Mass (p. 145)

Sabina, Stoned, Martyrdom (p. 149)

Adrian, as warrior, with lion (p. 150)

Anthony the Great (p. 151)

Nicholas, with lions, children (p. 152)

Francisco d'Assisi, stigmatisation (p. 153)

Hubert of Liege, stag, angel with chalice (p. 154)

Antid - H.O.U. (initials on bench (p. 155)

Mary Magdalene (p. 155)

Catherine of Alexandria (p. 156)

Barbara of Nicomedia (p. 157)

Margaret of Antioch (p. 159)

All Saints (p. 160)

Ghislain (p. 162)

S. Maurice (p. 163)

Fiacre (p. 164)

Jerome, etc., etc. (p. 165)

Agatha, Martyrdom (p. 167)

Agrippina, Martyrdom (p. 168)
52. HORAE (Paris: de Mailly). Vellum, 6½ x 4¾, ff. 168; 15 lines to a page; cent. xv; in a current hand. Binding: modern, except two panels of cent. xv, xvi. One represents an Italian Trinity; below, a shield with two lions passant gardant, supported by seated griffins. The other, S. John Baptist (or S. Jerome) in hairy garment kneeling on one knee; above, Christ, half length, with orb and cross. Bookplate of Mr. Bennett. On the flyleaf: Ce curieux livre d'Heures qui paraît avoir été peint pour une Madelène de Mailly avait appartenu au Maréchal . . . (cent. xix).

**Collation:** 1ª, 2ª, 3ª (wants 3, 5), 3ª 3ª (wants 2), 8ª, 9ª, 10ª, 11ª (+ 1), 12ª-14ª, 15ª, 16ª, 17ª, 18ª (6 canc.?), 19ª (1, 2 from quire 9), 20ª, 21ª, 22ª, 23ª, 24ª, 25ª, 26ª, 27ª. The collation is very difficult at the end of the volume.

**CONTENTS**

- Kalendar in French in red and black. 1
- Sequences of the Gospels (defective). 13
- Hours of the Cross. 16
- Hours of the Holy Ghost. 196
- Hours of the Virgin (Use of Paris). Compline is separated from the rest. 23
- Seven Psalms and Litany. 64
- Office of the Dead. 81
- Prayer with French rubric. Avete omnes animé etc. 113 (114)
- Messe du S. Esprit. 115 (116)
- Messe de N. Dame. 120ª (121)
- Messe pour les trespassees. 123 (124)
- Sept vers S. Bernard. 126 (127)
- Passio secundum Iohannem. 127 (128)
- Memoriae. 129ª (130)
- Compline of the Virgin. 132 (133)
- Memoriae, including Deus propicius esto, Ave verum corpus, Gaude flore virginail. 137

**In the Kalendar:**

S. Firmin in red. Sept. 25.

**In the Litany:**

- Martyrs: Quintin, Adrian.
- Confessors: Sulpicius, Albinus, Marcellus, Louis.
- Virgins: Genouefa.
- Memorials: Hubert Ferreolus (the beginning of this is written twice, on 147ª and 161ª), Maur, Fiacre, Jerome.

The suppliants in many of the prayers is feminine. Every page has a partial border of line and leaf, work and colour. The pictured pages have full borders with grotesque or appropriate figures inserted, in pale colours.

There are the following pictures:

1. **Sequences of the Gospels.** John in pink robe, writing in a room with vaulted roof and windows (in silver); a sloping desk before him; the eagle on a blue-cushioned settle. It is very rare to find a picture of John in a room and not on Patmos.

2. **Hours of the Cross.** Christ on the Cross. The Virgin on 4, John on 7, kneeling, which is unusual. A very pretty landscape with the city of Jerusalem behind.
3. Hours of the Holy Ghost. The Virgin, young, kneels among the Apostles in a blue roofed building; pink background. The Dove shedding gold flames.

4. Matins of the Virgin. The Annunciation. The Virgin, kneeling on \( r \); looks round at the angel entering on \( l \) with sceptre; a red bed behind with rolled up curtains.

5. Lauds. The Visitation. Elizabeth on \( r \); a city behind.

6. Prime. The Virgin, a pink hanging behind her, and Joseph kneel under the stable roof and adore the Child.

In border below: three demi-angels with a music scroll.

Tiers. The picture is gone.

7. Sext. Adoration of the Magi. The Virgin and Child on \( l \); a pink hanging behind. All the figures are under the stable roof.

Angel with harp, and also a long-tailed horned sheep in the border.

8. None. The Presentation. The Virgin and Child attended by a maid and Joseph are on \( l \); Symeon in a reverent attitude on \( r \) of the altar.

9. Vespers. In \( r \) behind, Herod in red tiara and plate armour, with sword, throned, under a blue canopy, with gold diaper at the back. In front, on \( l \), two soldiers killing children; a kneeling mother on \( r \).

An angel with lute in the border.

10. Seven Psalms. David kneeling face to \( l \) in a wide landscape; his harp by him. Above him in air, a gold angel holding two swords, one with two blades.

In border. Bathsheba in a bath.

11. Office of the Dead. In front, on \( r \), Lazarus sits on the edge of a grave; on \( l \) kneel Mary and Martha; behind, on \( l \), Peter, John, and Christ; on \( r \), two Jews; city gate behind.

In the border a wooden grave-cross and an owl.

12. Memoriae. Michael, in mantle and robe, with raised sword, stands on two devils; one in blue with yellow belly.

13. The Guardian Angel, in purplish robe, with blue and white wings and sceptre, standing in a landscape.

In border two angels, one with hurdy-gurdy, the other with a very long stringed instrument, played with a bow.

14. Compline of the Virgin. She kneels to the Son, who sits on \( r \) in red cope and tiara; an angel in air crowns her. The background below is a black and gold diaper, and above a blue sky with white aurora.

Angels with musical instruments in the border.


Two very good butterflies in the border.

16. John Evangelist writing; on Patmos. In the border an eagle with the inkstand.

17. Peter and Paul seated in a room; blue angel in the border.

18. Veni Creator. The Baptism of Christ. John on \( r \); angel on \( l \) with Christ's robe. Above His head the Dove, and at top the bust of the Father in cloud and gold sphere.

Camel in border.

19. Deus propitius celo. Christ in loin-cloth stands on \( l \), bound, a man behind Him. Two Jews on \( r \), and at the back Pilate, in an arched window, points to Him; another behind Pilate.

20. Ave verum corpus. The Mass of S. Gregory. He kneels in red chasuble, with the Host in his hands. At an altar on \( r \) a server holds up his chasuble and has a candle. On the altar are candle, chalice, and book, and over it Christ standing on the tomb. Two small angels hold an embroidered drapery before Him.

Cardinal reading in the border.

21. Memoriae. Sebastian bound, back to a tree, on \( l \); two archers on \( r \).

22. Adrian in plate-armour and short pink cloak, with sword and baton, which he rests on an anvil on \( r \); a bow lies behind him; blue and gold diaper behind.

Ape in border.

23. Anthony in dark habit over gray, with bell and open book; pig on \( r \); fire on \( l \); a chapel behind.

In the border a female (demon) with horns. Below, Anthony on his back, a devil beating him with a flail.

24. Francis kneeling, face to \( l \); receives the stigmata from a golden six-winged crucifix in air.

In border a Franciscan friar seated. Below, a monk carrying a swan in a basket on his back.

25. Hubert, in blue velvet tunic over pink, and high black boots reaching over his knees, kneels on \( l \), a fine gray horse behind him. On \( r \) the stag; the crucifix between his horns is either erased or only faintly indicated. Above, a red angel with cloth or scroll.

In border a huntsman with horn and javelin, and hound.

26. Magdalene, in green, sits reading in room with red arras and wooden barrel roof. On a blue-cushioned settle on \( r \) is her casket.

27. Katherine, crowned, in white-furred pink robe, kneels reading in a landscape (face to \( l \)); on \( l \) are the spiked wheels; the sword lies in front.

28. Barbara sits reading, face to \( r \); behind her a tower and gateway adjoining.

In border on \( l \). Dioscorus, fire and stones falling on him. Below two men flee.

29. Margaret, in pink, rises from the bleeding side of a beautifully marked blue and gray dragon, which is curled round in a circle; in a landscape.

30. All Saints. A group in which are a pope, cardinal, bishops and monks.

In border a good picture of a man offering a basket of eggs (?) to an angry bird.

31. Ferreolus, as bishop, in red cope, with crosier; on \( r \) kneels a man in gray and black, with a pair of manacles on a straight bar; one manacle is on his wrist, one is open.

32. Gislenus, in black Benedictine habit, with crosier, faces \( l \), reading; a church and gateway are behind.

33. Maurus, like Gislenus, facing \( r \), in a cloister, with narrow round openings glazed; wooden ceiling.

34. Fiacre; in black habit over white, bearded, holding a spade, stands facing \( l \), reading; on \( l \) are trees; on \( r \) a chapel.

35. Jerome, beardless, in pinkish robe faces \( r \), holding a lance(?) . The lion (damaged) leaps up to him; cell on \( l \).

36. Agatha bound back to a wall on \( r \); a man with pincers cuts off her breast; a ruler and another look through a window at the back.
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. 419, [fol. 48v].
no. 420, [fol. 52].
no. 421, [fol. 59].
no. 422, [fol. 65].
no. 423, [fol. 131v].
no. 424, [fol. 133].
no. 425, [fol. 151v].
no. 426, [fol. 152v].
no. 427, [fol. 154v].
no. 428, [fol. 155v].
no. 429, [fol. 159].