Courcy, Jehan de, seigneur de Bourc-Achard, f.l.1399-1431.

Chronique universelle, dite de La Bouquechardière. In French.

Manuscript on vellum, written and illuminated at Bruges, Flanders in the second half of the XVth century, c.1470, by Philippe de Mazérolles for a member of the Estouteville-Sainte-Maure family from whom (according to the coats of arms throughout) it passed to François Baraton, grand Eschanson de France, d.1519.

6 large miniatures; 9 small miniatures and marginal decoration by letters A and S surrounded by a widow's knotted cord, added in the XVIth century.

2 vols. vol.1, 178 ff. (17 x 23 inches) vol.11, 157 ff. (17 x 13 inches) 2 columns - 54 lines.

Large folio. Green mor. gilt, French 18th century in red mor. cases.

From the collection of François de Baraton, Grand Eschanson de France, d.1519, and his wife, Antoinette de Sainte-Maure.

Contents:

Vol.I, f.l

Introduction, begins: Au nom du benoist pere... Baraton arms in lower margin.

1v-2v Table of Contents, closing with 2 miniatures added in the XVI century.

3-3v Book I, Introduction, headed by large miniature.

82v End of Book I.

83-83v Table of Contents of Book II.

84-84v Book II, Introduction, headed by large miniature.

132-132v End of Book II. Table of Contents of Book III; Baraton arms suspended from crested helmet and supported by two griffons.

133 Book III; Introduction, headed by large miniature.

177-177v End of Book III. Table of Contents of Book IV. Ste. Maure arms.

Vol.II, f.l

Book IV, Introduction begins:—Après que des troyens... headed by large miniature.

51v End of Book IV.

52-52v Table of Contents of Book V.

53 Introduction to Book V headed by large miniature.

116v-117 End of Book V and Table of Contents of Book VI.

117v Introduction to Book VI headed by large miniature.

157v End of manuscript.

158 Blank.

Text: Several manuscripts of this text are to be found in the B.N., (cf. P. Paris: MSS. François de la Bibliothèque du Roi, vol.I, p.73, II p.332) most of them executed for persons of rank. In 1416, as stated in his prologue, the author Jean de Courcy retired from an active military career to make this compilation, arranging earlier chronicles and editing their material...
in accordance with his own religious and moral approach. His work was intended for the instruction of the sons of the nobility. According to the Ashburnham catalogue of 1901, No.38, the following inscription (no longer there) was written at the end of vol.II: "En l'an de grace mille iiiijxxij le xx8 jour du mois dejuin fut parfaite livre." This refers to de Courcy's completion of his writing. It has not yet been printed. Vol.I, Book I deals with Noah and Greek Mythology. Book II contains the story of Troy. Book III continues the story of Troy followed by that of Rome and King Arthur. Vol.II Book IV deals with Troy, Babylon, Assyria, Judea, Persia, Greece. Book V concerns Macedonia and Egypt. Book VI discusses Maccabees and Judea to the birth of Christ.

Script: Small, neat, rounded lettres-bâtarde, closely and carefully written by one scribe throughout. Very little inter-linear space. Each majuscule is distinguished by a brush stroke of pale yellow wash. Bright red minium is used in the rubrics and for running numeration.

Decoration: The design and drawing of the principal miniatures are the work of Philippe de Mazerolles, (possibly with some assistance in the colorings). They are characterized by his stress on realistic architectural masses with a consequent subordination of the human figure. Here, as in many of Mazerolles works the buildings separated by narrow canals, bear a marked resemblance to the architecture of Bruges. The artist delights in depicting scenes of bustling, everyday activities, especially building construction, of which he depicts the varied stages. His military details are equally realistic. As in some of the miniatures by P. de Mazerolles in M. 672, 673 and 675, the monogram A & E is found in M. 214 f.34 on the back of the man in the center foreground bearing a lance and accompanied by a dog and page. Since the style of the composition is so characteristically that of Mazerolles, it may be assumed that A & E is the signature of his colorist. The blue borders framing the illuminated pages are sprinkled with S's in gold, probably in allusion to the name of the first owner Estouteville whose arms have been obliterated and the Baraton arms painted in the space.

In the XVIth century small miniatures of scenes from the life of Christ were painted on the blanks at the end of each table of contents by a mediocre miniaturist of the Rouen, school. At the same time Baraton's widow had her initials A.S, surrounded by a cordelière, painted along many of the left margins, sometimes accompanied by mournful or pious mottoes.

Miniatures: -

f.2v
3

The Betrayal and arrest of Christ. The scourging of Christ.
Large miniature in 2 planes by P. de Mazerolles. Illustrating Chapters 2, 3 and 5, above: Noah his family and animals leave the ark. Under his supervision workmen commence building the city. In the extreme left the raven and dove are seen at their appointed tasks.
Below: The building of the city of Argos in Greece under Dionysius Bacchus. At the right: king Phoroneus repulses king Calchilen. Baraton arms in lower border.

83v

Christ crowned with thorns and mocked.
f.84  King Priam meets Helen of Troy. In background the slain Trojans. In lower border the Baraton arms. Single leaf in Cleveland Museum has same scene supported by two griffins.

132v  The Baraton arms suspended from a crested helmet and The construction of the city of Venice by the Trojans. Note large clock of the Piazza S. Marco. Queen Dido receives the Trojans. King Aeneas visits Carthage (upper right) Aeneas sends a messenger to King Latinus (lower right) In lower border Baraton arms. (Added in the XVth century) the initials A and S within a widow's knotted cord, painted in the margins and frequently containing mottoes such as: Elas cest la bonne fin; Crainte de Dieu aies pite des poures souvigne toy de la mort; etc., etc.

Vol.II f.1  The building of the tower of Babel with Nimrod in the foreground. God sends the angels to confuse the builders so that the tower should not encroach into the heavens. Below in border the Baraton arms, painted over an earlier shield. Christ before Pilate. Christ bearing the Cross. Fortune and her wheel, the rise and fall of Alexander Magnus. Right: Queen Eurdise poisons her sons for repelling her advances. In lower margin the Baraton arms.

116v  The Crucifixion.


f.5v,15v,25v,30v,38v,47v,55v,63v,70v,78v,86v,94,102v,110v,118v,126v,132v, (Added in the XVth century) the initials A and S within a gold or silver widow's knotted cord.

History: The manuscript was written and illuminated at Bruges in the atelier of Philippe de Mazerolles in the second half of the XVth century for an owner whose arms have been obliterated but for whom the blue borders were sprinkled with gold esses (5) leading to the inference that it is a play on the name Estoutville. The arms marshalled at the end of vol.I, f.120v belong to a member of the Estoutville-StéMaure family. In 1495 Antoinette de Sainte-Maure whose mother had been Catherine d'Estoutville married François Baraton. Apparently that is when Baraton obtained it, and his are the arms that are found in the lower borders where they have been painted over the shield of the first owner, and again on f.132v. Baraton’s mother Anne du Pescal was related to the Estoutelves and the Estoutelves were related to the Chambers de Montsereau and Craon families. Apparently, after his marriage to Antoinette de Sainte-Maure, Baraton went back to their common ancestors and had the arms of Craon (chequy or and gules, here used as an inescutcheon) and Chambers de Montsereau (azure semy of fleurs de l'ys azure, a lion argent, langued, crowned & armed gules) (with a difference in tinctures,
viz. or instead of argent) quartered with his.

It was a frequent practise in heraldry to denote different branches of a family by difference in the tinctures of the shield or sometimes this method was also used to denote a feudal connection. Either of these or both motives could have caused François de Baraton to do so.

On Baraton's death in 1519 his widow had the small miniatures from the life of Christ painted in the blank spaces as well as the many A and S which were her initials, in the margins. On f.33v of vol. I the name Maure appears in a 15th century hand. The manuscript was in the La Vallière, Count MacCarthy, and Lord Ashburnham collections.

Binding: French green morocco gilt, ca. 1790 in red morocco cases. In order to correct misbinding, vol. II was unbound, re-arranged in 1945 and re-bound by M. Lahey.

Bibliography: Duc de La Vallière sale (Paris, 1784, no. 4601)
Count de Mac-Carthy sale (Paris 1817, no. 3945) De Bure: Cat. des livres provenant de la vente de feu M. le comte de Mac-Carthy-Reagh (1817) p. 46; Bertram, 4th Earl of Ashburnham: Catalogue of the MSS. at Ashburnham place. Part II (Barrois collection) 1901 No. 38; Catalogue of a portion of the collection of manuscripts... made by the late Earl of Ashburnham, London, Sotheby, 1899, p. 112, no. 301, illus.; Quaritch Catalogue 211, 1902, no. 90.

Additional cards:

1. History, Ancient.
2. Bible - Legends.
3. Romances, Classical.
   i. MSS. - Illum. - Flemish (Bruges) XV cent.
   ii. " " - Artists: Mazerolles, Philippe de
   iii. La Bouquechardière.
   iv. Provenance- Baraton-Chambes, François de, d. 1519.
   v. " " - Estouteville
   vi. " " - La Vallière, Louis César de la Baume le Blanc, duc de, 1708-1780
   vii. " " - MacCarthy, Reagh, count, 1744-1811
   viii. " " - Barrois, Jean Baptiste, Joseph, 1780-1855
   ix. " " - Ashburnham, Bertram, 4th earl, 1797-1878

Iconography cards:

M. 214
Jesus Christ: betrayal, f. 2v.
   " " - scourged, f. 2v
Noah: leaving ark, f. 3
Occupation: building, f. 3, 133
Dionysus Bacchus: at building of Argos, f. 3
Phoroneus: repulse of Calchilem
Jesus Christ: mocked, f. 83v
   Friars: meeting with Helen of Troy, f. 84.
Venice: construction, f. 133
Dido, f. 133
Aeneas: at Carthage, f. 133
Helen of Troy: meeting Friars, f. 84.
Iconography cards: cont'd.

M. 224
Tower of Babel: building, f. 1.
Jesus Christ: before Pilate, f. 52v
" " : bearing Cross, f. 52v
Wheel of Fortune, f. 52
Alexander Magnus: rise and fall, f. 52
Personification: Fortune, f. 52.
Alexander Magnus: on Fortune's wheel, f. 52
Euridice: poisons sons, f. 52
Jesus Christ: Crucifixion, f. 116v
Jerusalem: siege, f. 117v
Anthiocus: siege of Jerusalem, f. 117v.
Jesus Christ: Resurrection, f. 157v
" : Harrowing of Hell, f. 157v
Widow's device: in margins throughout of MSS. 214 & 224.
" : Sainte Maure, M. 214, f. 120v
" : Estouteville, " " 
For printed text or notices of this MS. see:


Detroit Institute of Arts, Flanders in the Fifteenth Century: Art and Civilization (Detroit, 1960), pp. 388, 390, no. 205.


L.M.J. Delaisse, James Marrow, John de Wit, Illuminated Manuscripts, Thr James de Rothschild Collection at Waddesdon Manor (1977), p. 244, n.
For printed text or notices of this MS. see:


T. Kurose, *Miniatures of Goddess Fortune in Mediaeval Manuscripts*, Tokyo, 1977, pl. 27.


no. 867, [fol. 3].

no. 868, [fols, 3, 84].
M.224 (see M.214)
p.8