Hours of the Virgin. Angers. XV cent.

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248 Hours of the Virgin, for Angers use, preceded by a Kalendar for Utrecht and Gospel sequences, and interspersed with Hours of the Cross and of the Holy Spirit. Following these are the Seven Penitential Psalms, Litany, Offices of the Dead and Memoriae.

Manuscript on vellum, written and illuminated in North East France in the XVth century. The work of two artists is apparent. The first and earlier artist, whose style resembles that of Maitre Francois, executed the first 5 miniatures. The Kalendar and remaining 25 miniatures are in the style of Jean Colombe of Bourges (f1.1464-1526). Below the Annunciation scene on f°.19 are the arms (sable 5 fasces or) of Jagu de Kerluvic of Brittany.

Text: The use of the Hours and Vigils of the Dead conforms to that of Angers as printed by Simon Vostre in 1496. f°.126 has portion of poem to S. Katherine, the leaf containing text for S. Filian and miniature of S. Katherine is missing.

132 leaves (5-3/4 x 5-3/4 inches) 16 lines. 16°.

Binding: Modern red velvet in citron morocco case by M. Lahey lettered "Moraee Beatae Mariae Virginis - Angers - Lomme - vivio".

History: Executed for a member of the Jagu de Kulluic family of Brittany. In the W. Bragge coll. (Leeds exhib., 1868, no.45; sale, London; 1876, no.549). No.500 in a Sotheby sale. R. Bennett coll.

For full description see Morgan Cat. MSS. 1906, no.65.

Add cards:

Calendar. Utrecht - XV cent.
MSS. - Illum. - French - XV cent.
MSS. - Illum. - French - Artists: Colombe, Jean (f1.1464-1526) - style of.
Use - Angers
Provenance - Jagu de Kulluic
Provenance - Bragge,
Month: Occupation. ff.1-12
Zodiac Signs. ff.1v-12v.
Evangelist: John - On Patmos. f.13, 116
" Matthew. f.16
" Mark - writing. f.17v.
Mary the Virgin: Annunciation. f.19
Amos. f.19
Isaiah. f.19
Jeremiah. f.19
Daniel. f.19
Mary the Virgin: Visitation. f.28v.
Jesus Christ: Crucifixion. f.58
Pentecost. f.59v.
Jesus Christ: Nativity - Adoration type. f.40v
Shepherds: Annunciation. f.46
Magi: Adoration. f.49v
Jesus Christ: Presentation. f.55
Jesus Christ: Flight into Egypt. f.56v
Mary the Virgin: Enthroned on God's right. f.60, 129
David and Goliath. f.67
David: communing with God. f.67
Job: with friends, three. f.68
Scene liturgical: funeral. f.87v
Michael, Archangel: slaying dragon. f.115
John Baptist: Preaching to Lamb. f.115
Sebastian of Rome: martyrdom. f.117
Gregory the Great: Mass. f.118
Florentius, Saint. f.119
Martin of Tours: dividing cloak. f.120
Christopher of Lycia: carrying Christ Child. f.121
Anthony the Great, Saint. f.122v
Julian, Saint: slaying mother. f.125v
Margaret of Antioch: on dragon. f.127
Apollonia, Saint of Alexandria: martyrdom. f.128
HORAE (Strasbourg). Vellum, 5 1/4 x 3 1/4, n. 132; 10 lines to a page; cent. xv (?). In a good, slightly current Gothic hand; written in France. Binding: modern dark crimson velvet, gaufried edges. Belonged to Mr. Bragge. Exhibited at the National Exhibition of Works of Art, Leeds, 1868, No. 45. Has the bookplate of Mr. R. Bennett.

**Collation:** Kal. (1)⁶, Kal. (2)⁶, 1⁶, 2⁸-8⁸, 9⁶, 10⁸-13⁸, 14⁸ (wants 2), 15¹⁰ (wants 5, 6), 16⁸ (wants 4 ?).

**CONTENTS**

Kalendar in red, black, blue, and gold. 1
Sequences of the Gospels. 13
Hours of the Virgin. The Use may be of Strasbourg. It does not agree with any of those tabulated by Mr. Searle. 16
Matins of the Cross and Matins of the Holy Ghost inserted after Lauds of the Virgin. 38
Les sept vers S Bernard. 65
Seven Psalms and Litany. 67
Office of the Dead. 83
Memoriae. 113

On p. 1316 are two notes of births in a difficult hand.

Francoys.
Le dymanch premier jour doctobre mil v [1536] entre dix et onze heures de soir naccyst francoys parrains mons' le vicomte salmer nicolas gizard m guillaume perrault Lumfvy particulier et madame lathresorier . . . dame francoise proust.

Loys.
Le mercredy envion trois heures du matin qui estoit le xxvij jour de juillet mil v [1538] naccyst Ledit Loys et furent parrains mons' de caudray laude de la chartre et mons' de la Crosse m' florymond (?) p he . . . sane, ma damoisele destampe fille de feu mons' des Roches.

On f. 19 is a shield. Sable three fesses gules. Crest a winged helmet, supporters, two youths in gold tights with sticks.

The Kalendar is surprisingly Teutonic. We have in

**Jan.** Aldegundis.
**Mar.** Gertrudis, Ludgerus, Gunturninus Rex (Gontran).
**Apr.** Vitalis in blue.
**May.** Florian, Gengulf, Servatius, Urban in blue.
**June.** Odulf, Regina, Lebuin.
**July.** Kilian, Frederic Ep.
**Aug.** Hippolytus in blue, Gregory of Utrecht.
**Sept.** Remaclus, Otger, Lambert, Maurice in blue, Wenceslas.
**Oct.** The two Ewalds, Regenfeldis, Crispin, and Crispinian in blue.
**Nov.** Willibrord, Othmar, Cecilia in blue.
**Dec.** David regis.

The Litany is quite undistinctive.
The Memoriae include Florentius, Anthony, Julian.

Florentius I take to be the saint who has a collegiate church at Niederhaslach, in Alsace.

Two, or possibly three, artists have been employed on the miniatures. One has done the Kalendar pictures and those which occupy a whole page. His work is of a late type, and might well fall in the sixteenth century. The other has done the smaller pictures, with borders to them, and perhaps also the frontispiece to the Hours of the Virgin, which is much the best page in the book. If not, a special artist was engaged for this page.

The Kalendar pictures illustrate the operations of the months and signs of the zodiac. Each is a tall narrow picture, the height of the text. The landscapes and blue distances are pleasing. Draperies are heightened with gold.

1. **Jan.** At table, back to fireplace; window of room glazed in lozenges.
2. **Aquarius.** Nude boy kneeling to empty a pitcher.
3. **Feb.** In broad hat, digging.
4. Pisces, in stream.
5. **Mar.** Pruning vines on hill.
6. Aries, in landscape.
7. **Apr.** Youth in long robe; leafy trees; birds in air.
8. **Taurus.** In landscape.
9. **May.** Youth riding to r., with girl behind him on pillion.
10. **Gemini.** Two nude figures in a bush hold a blue shield before them.
11. **June.** Mowing.
12. **Cancer.** Crayfish in stream.
13. **July.** Reaping.
14. Leo seated.
15. **Aug.** Sowing.
16. **Virgo.** With palm.
17. **Sept.** Beating oaks for pigs.
18. **Libra.** Woman holding scales.
19. **Oct.** Treads grapes in a yard; castle on l.
20. **Scorpius in landscape.**
21. **Nov.** Aproned, closes door of oven with bread-pool.
22. **Sagittarius.** A centaur, shooting backwards.
23. **Dec.** Kills pig with back of axe.
24. **Capricorn.** Half goat, half horn.
25. **Sequences of the Gospels.** Border, conventional foliage, and grotesques on diagonal bands of gold and plain white.

John writing, on circular island; eagle on l.
26. Luke in room; ox on l.; sloping shelf with books on r.
27. Matthew, with arms folded and scroll on knee.
28. Mark writing, scroll on knee. Lion in doorway; a sloping shelf seen above it.
29. **Matins of the Virgin.** An architectural composition in gold, filling the page.

In central niche, under blue vault, the Annunciation. The Dove above. An angel on l. with tall fleur-de-lis sceptre. In air gold letters, ave, g. p. d. t.
30. **Prie-dieu in c.** the Virgin kneeling, in white mantle over blue.
On r. and l. are niches, two (one above another) on either side. They contain prophets with scrolls: L. 1. Ysaiæ: Egredietur; 2. Amos: Ecce urigo; r. 3. Jerusalem: Nunc s[e]curo; 4. Daniel: species tua. In a niche below the centre is the shield described above.


31. Matins of the Cross. Full page. Beginning of text in lower margin in gold capitals on red ground. This is the habit of the later artist. Christ on the Cross, Magdalene embraces the foot of it. The Virgin and two Mariæ on l.; John on r.; wide landscape.

32. Matins of the Holy Ghost. Full page. The Virgin and a crowd of nimbed figures in a large hall with apsidal recess, in the top of which is the Dove.


34. Terce. Full page. Five shepherds, standing and seated; one has a pipe; blue demi-angel in sky.


36. None. Full page. Columned temple. The Virgin kneeling. Joseph with doves behind, and the maid and other figures on l. Broad altar, behind which on r. Symeon bareheaded, not nimbed, stands holding the child in a cloth.

37. Vespers. Full page. Joseph leads the ass to r. in a hilly landscape.

38. Compline. On a wooden throne with two canopies, the Virgin, crowned, with crossed arms, and Christ, with globe, turning to her and blessing. Both are in white. Red angels seen behind.


Below, a medallion of David, in blue and ermine, praying, with harp by him.

40. Office of the Dead. Full page. Job seated in straw; ruined house behind; three friends on r.

41. Memoriam. Bordered page. Michael in gold armour and blue mantle with raised sword. A black devil sitting on r. clutches his shield, which bears gules, a cross or between four escallops (f) of the second.

42. Full page. John Baptist, in gold camel’s hair robe, sits at the foot of a tree reading, and pointing to a nimbed lamb couching on l.

43. Full page. John Evangelist writing on island; eagle on l.

44. Full page. Sebastian, bearded, bound back to a tree on l.; a scimitar lies on the ground; three archers on r. shoot at him.

45. Full page. Gregory kneels (back to spectator) in gold chasuble before altar, holding the Host. Behind the altar is Christ standing in the tomb, surrounded by the instruments of the Passion; two aged servers in gold dalmatics; one on l. holds up Gregory’s vestment, the other has a candle.

46. Full page. Florentius, in surplice over purple habit, kneels in a church before an altar, whose front is carved with images. It has a gold reliquary with figures, and red curtains between columns surmounted by angels.

47. Full page. Martin, a youth in gold tunic and high black boots with yellow tops, on white horse, holds out fragment of cloak to beggar on r. On his banner is written: Omnis spiritus laudet dominum.

48. Full page. Christopher, in blue tunic and flying gold cloak, wades to l. through water, holding the legs of the Child Christ, who is seated on his neck, blessing.

49. Full page. Anthony, in brown habit, seated reading at foot of tree. Hog at his feet; cell on rock on l.

50. Full page. Julian, a youth in red coat, with horn at his girdle, and high boots and spurs, with raised sword is about to kill his mother, who is in bed with another (really his father). The bed has blue quilt and curtains; a white dog on r. A picture of S. Katherine is gone.

51. Full page. In a landscape. Margaret, with joined hands, rises from the back of a toad-like dragon.

52. Full page. In a portico Apollonia, with hands bound behind her, on a bench; a man holds her hair, another pulls out her teeth; spectators on l.

53. Full page. All Saints. In the background a throne draped in gold and surrounded by red angels. On l. the Virgin (crowned), and Christ (with globe), both in white. In front a sea of nimbi belonging to a multitude of saints, who stand back or sideways to the spectator. Clouds in the immediate foreground.
For printed text or notices of this MS. see:


no. 437, [fol. 46].
no. 438, [fol. 67].
no. 439, [fol. 113].