Hours of the Virgin. Salisbury. XV cent.

M
259 Hours of the Virgin for Sarum Use, preceded by a Kalendar for Wessex.

Manuscript on vellum, written and illuminated in Flanders in the first half of the 15th century.

Collation: Fly-leaf. 18, 22(wants 1, 4, 5 & 7) 32, 48, 510, s12, 710, 84, 98, 106, 1110, 126, 1310, 148, 158 = 112 leaves.

12 full-page miniatures, 14 large illuminated initials and decorative borders. 4°. Spanish, XVI cent. (c.1500) double binding of dark red mor. (over boards) pricked and blind-tooled to a rope design, some compartments of which are brushed over with gilt in the Moroccan manner; in dark blue box-case.

Text: The text is misbound and incomplete. The prayers are in the masculine gender. English saints predominate in the Kalendar: Saints Brandon (May 16) Aldhelm, (May 25) Cuthberht, (Aug. 31), Birinus (in Litany) all point to Wessex as the home of the person for whom the manuscript was executed.

There are leaves missing between ff.6 and 7, 7 and 8, 8 and 9, 9 and 10, 48-49, 86-89. Folio 11 containing end of Memorial to St. Thomas à Becket is misplaced and should follow 8v.

f.1-6 Kalendar
7-11 Memorials of SS. Katherine, Margaret, John Baptist, Thomas à Becket, Anne, Magdalen, Christopher, Martin, George.
12 Blank
12v Miniature
13-17 Matins [rubric] Incipit horae beate marie virginis secundum usum Sarum.
18 Blank
18v Miniature
19-25v Laudes
25v-27v Suffrages to saints.
28 Blank
28v Miniature
29-31v Prime
32 Blank
32v Miniature
33-34v Tierce
35 Blank
35v Miniature
36-37v Sext
38 Blank
38v Miniature
39-40v Nones
41 Blank
41v Miniature
42-43v Vespers
44 Blank
44v Miniature
45-47 Complies
47-57v Salve Regina and other prayers, to the Virgin, including
O intermatera on f.52v, Septem Gaudia, f.55v

f.57v Prayer to the Image of Christ
58-60 Prayers to the Wounds of Christ
60-61v Venerable Bede's prayer on Seven Last Words
62 Blank
62v Miniature
65-72v Seven Penitential Psalms, Litany and various prayers.
73 Blank
73v Miniature
74-88v Vigils of the Dead for Sarum
89-97v Commendation of Souls
98 Blank
98v Miniature
99-102 Psalms of the Passion
102v-103 Blank
103v Miniature
104-111v Psalter of St. Jerome.

Decoration: The style of the miniatures has been fully described by Winkler, Lyna and Byvanck (see Bibliography). Winkler is responsible for naming the artist "The Master of the Golden Tendrils", because of his frequent use of dark red backgrounds covered with such tendrils. It is questionable whether M.259 is to be ascribed definitely to that artist, or to one of the same school but of a more pronounced individuality.

Of the manuscripts illustrated by Winkler (p.27) which he ascribes to the Gold-Ranken Master, none have the peculiar floreate borders of M. 259.

These are found, with identical cloud-effects in the frames of the miniatures in Walters MS.169 and in Cracow Czartoryski Museum MS. 2945. The Walters MS. whose miniatures are by the artist of M.259 is for Arras use with a Liege Kalendar, which agrees with Winkler's statement that this atelier was centred in a Belgian Dutch locality.

A localization of the dialect of the Walters MS. would determine the Dutch or Flemish origin of both.

Miniatures

f. 12v Agony in the Garden
13v Betrayal and Capture
23v Christ before Pilate
32v The Flagellation
35v Christ bearing the Cross
38v The Crucifixion
41v The Deposition
44v The Entombment
62v The Last Judgment
75v Funeral Mass
98v Imago Pietatis
103v St. Jerome, writing.

History: Executed in the Netherlands, possibly at Utrecht (which is the Use of the Cracow MS.) about the year 1440 for an Englishman. Other manuscripts of this group also appear to have been made for export to other countries. Later M.259 was acquired by a Spaniard taken to Spain where it was rebound early in the 16th century. The two following in-
scriptions are written on the last fly-leaf:

"Fueron de la illustra Senora dona Mari Lopez de Gurea condesa de Ribagorza y traxo las a la cara dona Miramund de Lavarta su visageula que fue francésa. Escribíose esta memoria a xxv de enero de 1586."

Manuel conde de Ribagorza

Belonged to the illustrious lady Dona Mary Lopez de Gurea countess of Ribagorza and she brought them to the dear lady Dona Miramunda de Lavarta her great-grandmother who was French. This memorandum was written on January 25, 1586.

Manuel count of Rivagorza.

Beneath the inscription of Count Rivagorza is the following:

"Soy de mi senor Francisco Saura y Gracion, natural de la Villa de Montrroio y beneficiado y capellan de la de Fresneda; arzobiapado de Zaragoza y partido de Alcaniz: Ano 1789."

(I belong to my lord Francisco Saura y Gracion, a native of the town of Montrroio, and curate and chaplain of the town of Fresneda, archdiocese of Zaragoza and district of Alcaniz. Year 1789. S.)

Purchased through Pearson in 1908.


Add Cards:

Valentin Carderera y Solano: *Iconografia Española*, II, pl. LXXII has a portrait of Dona María López de Gurrea "one of the most illustrious, wealthy, intellectual ladies of Queen Isabel’s court". Plate LXXXI is a portrait of her grandson Don Martín de Gurrea y Aragón, conde de Ribagorza.


Bert Cardon, Robrecht Lievens, and Maurits Smeyers, *Typologische Tafereelen uit het Leven van Jezus, A Manuscript from the Gold Scrolls Group (Bruges, ca. 1440) in the Pierpont Morgan Library, New York, Ms. Morgan 649* (Corpus of Illuminated Manuscripts from the Low Countries, 1), Louvain, 1985, 162.