Hours of the Virgin. Strassburg. XVI cent.

399 Hours of the Virgin and Kalendar for Strassburg use, with Vigils of the Dead for the use of Rome.

Manuscript on vellum, written and illuminated by Flemish artists of the Grimani Breviary and Hortulus Animae Ms. at Vienna, atelier, for a prince of the royal house of Portugal, depicted on folio 197 verso, and whose arms are visible on the verso of the first folio beneath the over-paint of the arms of the da Costa family. The probable place of execution was Bruges, c.1515.

79 full-page miniatures; 15 small miniatures; illuminated and historiated borders with zodiacal signs, landscapes, flowers, jewels etc.


The Ms. remained in the da Costa family until 1900, when it was sold from the estate of Joao Alfonso da Costa de Sousa Macedo e Albuquerque, 1. duque de Albuquerque, 2. conde de Mesquitella, 1815-1890.

Contents:

f.3 Kalendar with Apr. 3, Conversio Magdalena; May 7, Domicilla; May 15, Job; July 20, Joseph iusti; Sept. 3, Mansueti; Nov. 25, Papinianus. These agree with entries in the Hortulus Animae kalendar, printed at Strassburg by Schaffener in 1498.

f.16 Hours of the Passion (Matins, f.18, Lauds, f.21V; Prime, f.23V; Tiere, f.25V; Sext, f.27V; Nones, f.29; Vespers, f.31; Compline, f.33.) In Ortulus Anime, Strassburg, Schaffener, 1498.

f.57 Officium de quinque vulneribus. In Ortulus Anime, Strassburg, Schaffener, 1498.

f.42 "Oracio beati gregorii pape de quinque vulneribus Ihesu Christi et quicunque hanc orationem cum devocione dixerit habebit quingentos annos indulgenciarum." Begins: "Ave manus dextera christi."

f.45 Story of the Passion from the Four Gospels.

f.95 "Officium compassionis beate Marie Virginis" In Ortulus Anime, Strassburg, Schaffener, 1498.

f.95 Long rubric, (cancelled by later hand) to the Fifteen Oes of St. Bridget. Begins "Sequitur quindecim oraciones de passione domini revelate sancte Brigida regine scotic" etc.

f.97 Prayer to Christ, begins imperfectly (?) "In omni loco dominacionis iues christi benedicite" followed by an adaptation of the 'Ave Maria' to the Passion, begins, "Ave benignissime iues gracia plenus misericordiae tecum," and by a series of eighteen prayers on the Passion, begins (except the third, seventh and last) "O Domine ihesu christe filli dei vivi dominus meas et deus meus."

f.112 Lessons from the Four Gospels.

f.122 Memoriae of the Four Evangelists; viz: St. John, f.122V; St. Mark, f.124; St. Matthew, f.126; St. Luke, f.128.

f.150 Hours of the Virgin for Strassburg use; agree with printed Hortulus Anime, Strassburg, Schaffener, 1498.

Matins, f.150; Lauds, f.151; Prime, f.152; Tiere, f.158; Sext, f. 163; Nones, f.167; Vespers, f.171; Compline, f.177.

f.184 Hours of the Cross.

f.190 Hours of the Holy Spirit.
"Oratio de Sancta Veronica," begins "Salve sancta facies."

Prayer in Latin verse to the wounds of Christ, with rubric (cancelled by a later hand) of indulgences granted; begins "Ave vultus nostris nostri redemptoris."

Prayer to the Virgin, with similar rubric (also cancelled), begins "Ave sanctissima maria mater dei regina calix" (in 1498 Ortulus, with rubric cancelled in M.399).

Antiphons for different seasons.

Seven Pentential Psalms (in 1498 Ortulus, with rubric cancelled in M.399) followed (f.215) by Litany (differs from 1498 Ortulus, which does not contain Benaventure, Rocho, Anthony of Padua, et al.) contains Bernardini, canonized 1450, and prayers.

Offices of the Dead for Rome Use.

Memoriae of Saints, viz: Michael, f.272; John Baptist, f.274; Paul and Peter, f.276; Andrew, f.278; James Major, f.280; Thomas, f.282; The Apostles, f.284; Stephen, f.286; Laurence, f.288; Sebastian, f.290; Christopher, f.292; George, f.294; All Martyrs, f.296; Jerome, f.298; Augustine, f.300; Bernard, f.302; Benedict, f.305; Francis, f.307; Anthony of Padua, f.308; Dominic, f.311; Bernardino of Siena, f.313; Omurrius (here called Ignofrius), f.315; Roch, f.317; All Confessors, f.319; The Three Magi, f.321; Anne, f.323; Katherine, f.325; Mary Magdalene, f.327; Elizabeth, f.329; Helena, f.331; Apollonia, f.332; Lucia, f.335; Ursula, f.337; 11,000 Virgins, f.339.

Hours of the Trinity, "In die dominica de sanctissima trinitate officium."

Hours of the Conception, "Incipit officium de conceptione beate Marie Virginis."

Fifteen prayers to Christ, with rubric (cancelled as before) as to Indulgences, the first beginning "Ouatitas et requies corporum"

Mass of the Virgin, with rubric "Incipit missa beate marie virginis"

Stabat Mater, followed by versicle, response and prayer.

Prayers "Obsecro te."

Prayer to the image of Christ, "Conditor cell et terre, rex regum."

Prayer attributed to St. Augustine (rubric cancelled) begins; "O dulcissime domine isus christe verus deus."

Text: The text of this MS. is based on the Ortulus Anime, printed at Strassburg by Schaffener in 1498 (cf. copy in this Library). Certain of the sections are identical, even as to rubrics, viz. Kalendar, Hours of the Passion, Gospel Kalendar, Hours of the Passion, Gospel Lectionary on the Passion, "Officum compassiones beate Marie; Hours of the Virgin and the prayer: Ave sanctissima mater dei. Whereas in the MS. the Offices of the Dead are according to Rome Use, the Ortulus has a different series of responses. Minor variations occur also in the form of Memoria of the Saints. Those in M.399 being shorter.

The Ortulus originated in Alsace, since the first fifteen editions were printed in that region. It is of particular interest that the Flemish artists of M.399 and the Hortulus Anime in Vienna (Cod.Bibl.Pal.Vindob.2705) should have resorted to a Strassburg text for their prototype, Vienna 2706 being taken from the 1503 German edition, according to the colophon which is copied in that MS.

Script: Beautiful, medium size, rounded Gothic book-hand based on the Italian script of the period. Various shades of brown-black ink. The hands of two scribes are apparent, the second less careful, begins on f.352.
and he spells the word mihi, whereas the other spells it michi. The style of
the script in every respect resembles that of the Grimani Breviary.

Decoration: The miniatures are of the highest quality and were pro-
duced in the same atelier which is responsible for the Grimani Breviary at
Venice and the Hortulus Animae in Vienna. The artists of M.399, among whom
there were probably three miniaturists, availed themselves of identical models
for most of the miniatures, which they simplified, rather than varied. By the
mere omission of the five small angels in the Annunciation to the Virgin on
f.123v of M.399, and retaining all the other elements as seen in the Grimani
picture, the miniaturist complied with the requirements of his Guild that there
was to be no exact duplication.

The Hortulus miniatures are all by one master, identified as Gerart
Horenboat (f1.1487-1521 at Ghent and later in England). His outstanding char-
acteristic is an emphasis on size and massive outlines of the figures in re-
lation to their surroundings, as on ff.121v, 123v, 125v of M.399. His hand
or influence are seen in one third of all miniatures in this manuscript.

Strongly resembling the work of Simon Bening (f1.1485-1561) when
compared to pictures attributed to him in the Golfbook (London Add.24098) the
portrait of himself in the Victoria and Albert Museum and the tryptich belong-
ing to the collection of the king of Spain, formerly in the Escorial (Cf. J.
Destré: Heures... de Hennessy, pl. 9 & 10) are the miniatures on ff.176v,
202, 285v, 297, 301v, 304v, 306v, 308v, 310v, 312v among others. Simon Bening
executed numerous commissions for members of the royal house of Portugal. He
was considered by his contemporaries to be especially gifted in painting trees

Other miniatures in M.399 are undoubtedly simplifications of panels
paintings, so f.273v is directly derived from the Decollation of St. John Bapt-
stist by Memling, in the Hospital at Bruges (Fierens-Gevaert: Primitifs Fla-
mands I-II, p.129, illus. LXXXVI). Memling died in 1494. This and the group
of stereotyped compositions like the Office of the Five Wounds, f.35v, the
Virgin offering fruit to the Child, f.199, etc. are by a third, less forceful
miniaturist.

f.1v Within an architectural niche, under a garland held by grisaille
angels, the Da Costa arms, (gueseles, six argent rib-bones) suspended
from a helmet having a wreath from which depends blue and silver mantling. Two
silver rib-bones form the crest. These arms are painted over the arms of the
house of Portugal, which show through on the reverse.

f.2v Dining room genre scene for the month of January. A burgher and a
boy warm their hands at the fireplace. to the right a man and maid
servant are setting the table. Through the arched door in the right background
a view of the kitchen.

f.3 In lower margin three small scenes: 1. A frozen stream between two

f.3v Flemish rocky landscape, a lake in the left background. In the fore-
ground, peasants pruning vines and breaking ground. In the right
center an elevated watchman's house, used by the vintners while guarding their
crops.

f.4 In lower margin Pisces in a medallion between rocky cliffs near the
sea.
View of two workmen in a garden adjoining a chateau surrounded by a moat. The seigneur and his agent speak to the workmen. A youth and maiden converse on drawbridge. Stork's nest on chimney; other birds fly against cloudy, wet sky.

Aries in medallion in center of early spring landscape.

A farmyard. In foreground, woman milking cow, and shepherds driving sheep from byre. In background, woman churning, while a second drives a cow from the shed.

Taurus in verdant landscape.

A pleasure skiff near the shore. In it four persons, the helmsman, a flutist, a young woman playing a mandolin (lute?) and a second maiden listening. In background a beautiful vista of a chateau surrounded by water, and on the left, a party of horsemen before a cottage.

Gemini in medallion with verdant landscape. Two bodies, one head.

Sheep shearing. Typical Flemish landscape, with house, woods and wild animals on hill in background.

Cancer, painted upon the water. In landscape to right a grazing sheep.

Peasants making hay; to whom a woman brings a basket of food and drink. Windmill on a hill in left background.

Leo, in green landscape.

Moving wheat and binding sheaves. At left a laden cart.

Virgo, seated in a garden.

Peasants plowing under the stubble and sowing seed. Crows fly down to pick it up. At left a swineherd knocks nuts from trees.

Scorpio in green landscape.

A village street. A group of men in foreground engaged in sale of tethered bull. In background two citizens cut and gather grapes from arbor.

Libra, hanging in empty room.

Farm scene. Two men and a woman carding wool. Breaking flax for linen.

Sagittarius in Fall landscape.

Beautiful snowy winter scene. In foreground a woman and man are killing a pig. An inn with sign (Golden Sun or Star) on left.


Capricorn in snowy landscape.

The Arrest of Christ. A night scene. Peter cutting off Malthus' ear. (Related to work of Jan Gossart).

Christ before the high priest (Camaieu d'or).

Christ before Herod (Camaieu d'or).

Christ before Pilate (Ecce Homo). Camaieu d'or.

Christ nailed to the Cross (Camaieu d'or).

The Crucifixion (Camaieu d'or).

The Deposition (Camaieu d'or).

The Entombment.

Office of the Five Wounds. Above the service of the mass appears the sacred Heart surrounded by four bloody wounds in a radiant light. In center of lower margin a man and a woman prostrate in prayer. A tall lighted candle is held by an angel at the left.

Imago Pietatis.

The Flagellation. Rosaries decorate the borders.

Jesus mocked and crowned with thorns.
f. 70v  Ecce Homo. In lower border a female savage, holding two infants, rides on a lion. As in Grimani Breviary, f. 88. Cf. Callan: Influenza antica.

f. 82v  Veronica offers her kerchief.

f. 92v  Mater Dolorosa pierced by five swords is surrounded by seven scenes representing her sorrows. Same subject in Vienna Hortulus, f. 390.

f. 111v  St. John seated writing upon the Island. In the sky an apocalyptic vision. In the lower margin two men in a skiff laden with a large green marble column or pillar. (Possibly a mistake for plank seen in Grimani, f. 51v?)

f. 112  In margin: A winding road with a horseman; a piece of game or a dog flung over his horse. In Grimani Breviary, f. 92 and Hortulus MS. at Vienna. He beckons to a woman in the distance. The Grimani artist by dividing the scene between two leaves deprives the man's gesture of motivation.

f. 113v  St. Luke in his bed-room writing. Behind him the ox. Through the open door he is seen painting the Virgin, in another room.

f. 116v  St. Matthew writing in his study. The angel kneels behind him.

f. 119v  St. Mark writing in his study. The lion on the floor, behind him. Interesting for scribes materials and manner of writing. In margin a landscape with river, a pleasure boat in foreground in which the helmsman drinks from a jug, and a man and woman make music.

f. 121v  St. John Evangelist standing. He looks up to heaven and blesses the chalice which he holds in his left hand. The figure is identical with Grimani Breviary f. 52, but artist of 539 has neglected to paint the left hand.

f. 123v  St. Mark standing near the shore. The lion behind him.

f. 125v  St. Matthew standing holding an haloard. The angel behind him.


f. 129v  The Annunciation. Simplification of Grimani Breviary.

f. 140v  The Visitation. The scene is superimposed upon a landscape (of which it blots out the centre) that serves as the frame. The same arrangement obtains on ff. 111v, 119v, 157v etc. Nearer to Grimani (f. 43v) than to Hortulus.

f. 151v  The Nativity (Adoration type).

f. 157v  The Annunciation to the Shepherds.

f. 162v  Adoration of the Magi. In border: Veronica and Agnus Dei.

f. 166v  The Circumcision. Simplification of scene in Grimani Breviary.

f. 167  Rabbits and squirrel in border.

f. 167v  Children spinning tops. As in Hours of Juana of Castile in the White collection. Coggiola, Text, p. 156.

f. 170v  Flight into Egypt.

f. 176v  Coronation of the Virgin.


f. 189v  Pentecost.

f. 194v  Salvator Mundi (Christ holding orb).

f. 195  Rabbits and squirrel in margin.

f. 197v  Christ showing his wounds with the Virgin and St. John Evangelist. At the left a young prince, kneeling before a prie-dieu. His greyhound in the opposite corner. This is the portrait of the original owner of the MS. He appears to be about twenty years of age and is repeated, with his dog, in margin of f. 569v. Cf. Hortus Animae, pl. 731.

f. 199  Small miniature of half-length figure of the Virgin over the crescent moon. She offers a green fig to the Child in her arms.

END OF VOL. 1
f.202v David and Goliath (1) fight; (2) David cuts off Goliath’s head. A variant of the Mayer van den Bergh breviary.

f.222v The resurrection of Lazarus.

f.271v St. Michael slaying dragon. Compared to the Hortulus Michael, this is an earlier type.

f.275v Decollation of John Baptist. A copy of a panel by Memling at Bruges, reproduced in Daffner, Salome, p.117. Also in Grimani Breviary, f.715.

f.275v SS. Peter and Paul. Attitude of Peter as in Grimani Breviary, f.542v.

f.277v St. Andrew.

f.279v St. James Major.

f.281v St. Thomas. In Grimani Breviary same figure for Matthew, f.738.

f.283v All Apostles. Paul and Peter in the foreground as in Grimani Breviary, f.401. The third apostle holding a tall reed cross is Philip.


f.289v Martyrdom of S. Sebastian. By Hortulus Master but a variant of his f.492.

f.291v St. Christopher. Differs from Grimani and Hortulus types.

f.293v St. George. Closer to Grimani Breviary (f.553v) than to Hortulus (f.500).

f.295v All Martyrs. Practically identical with Hortulus, f.507.

f.297v St. Jerome beating his breast with a stone. Differs from both Hortulus & Grimani.

f.299v St. Augustine. In lower left of border, a cripple on a crutch, holding a lantern, who occurs in Vienna Hortulus border of f.507. This motif is discussed by J. Adhemar in his Influences antiques dans l’art du moyen age francais. See his pl.XXV, no.79.

f.301v St. Bernard to whom Christ descends from a Crucifix. Identical with Hortulus, f.546.

f.304v St. Benedict praying, among the thorns. In the background a devil seizes the bell-rope.


f.308v St. Anthony of Padua preaching to the fishes. Quite different from Grimani.

f.310v St. Dominic. At his feet a dog holding a flaming torch.

f.312v St. Bernardino of Siena.

f.314v St. Onofrius (Ignofrius in text).

f.316v St. Roch. Pointing to wound in leg, which an angel blesses. In lower corner a dog with stone in mouth. Same as B.M. Egerton MS. 2125, f.209v.

f.318v Confessor saints. St. Gregory; St. Anthony the Great; St. Jerome, St. Bruno, St. Augustine(?).

f.320v The Three Magi.

✓ f.322v St. Anne, the Virgin and Christ Child (different from Hortulus and Grimani)

f.324v St. Katherine. Differs from Hortulus & Grimani.

f.326v St. Mary Magdalene. " " "

f.328v St. Elisabeth of Hungary giving bread to a beggar. Identical with Grimani, f.812 but lacks a beggar woman. An angel arrives with two crowns.

f.332v  St. Apollonia. Face as in Hortulus. Similar also to Virgin in Grimani. f.654v.
f.334v  St. Lucia.
f.336v  St. Ursula.
f.338v  St. Ursula and her companion virgins. Identical with Hortulus, f.600.
f.340v  The Trinity, with resurrected Christ.
f.351v  St. Anne with Virgin in her womb. In the Grimani Breviary (f.478v) the male figures are titled David and Solomon. There is practically no difference in the two Annes.
f.359v  The elevation of the Host. Here the marginal decorations again show the youth and his dog depicted on f.197v. The lady's headress is the cornucopia style worn in France c.1480. The architecture of the window in which she appears is Hispanic.
f.370  Marginal scene of jousting and two ladies looking on.
f.374v  The weeping Virgin and St. John beside the Cross.
f.376v  The Virgin and Child.
f.380  The bewailing of Christ.
f.382v  A heavenly vision of God with tiara and scepter, flanked by praying angels.
f.385v  Angels bring the instruments of the Passion to the Infant Jesus.

**History:** The close relation between many of the miniatures in this MS. and those of the Grimani Breviary, and its text as well as miniatures with the Vienna Hortulus MS. have been pointed out. They are dated 1510 and 1510-1524, respectively (cf. Winkler: Flämische Buchmalerei, pp.200 & 207). M.399 must therefore have been executed c.1515, since the style cannot be of a later period.

On f.197v there is a votive portrait of a young man, praying with the Virgin and St. John, to the Imago Pietatis. The same youth is depicted on f.569v. As the verso of the first leaf bore the arms of Portugal originally, it was obviously commissioned for a prince of that House.

As there is no insignia to accompany the portrait to indicate that it was intended for a ruling monarch, who at that time was King Manoel I (forty six years of age) it is likely that it was intended for his eldest son, the Infante Joao, who was then thirteen. He succeeded to his father's throne in 1521 as king Joao III, and died in 1557.

[A According to a tradition in the da Costa family, which is repeated by Ramalho Ortigao in his Catalogo da Sala de Sua Magestade El-Rei (Exposicio de arte... Lisboa, 1895, p.65) the Book of Hours was given in 1514 by Pope Leo X to the king Manoel as a return for his many gifts, and that the sovereign, shortly thereafter, presented the book to his armourer, Don Alvaro da Costa]

The direct relation of the Portuguese court to Simon Bening is attested by the fact that a younger son of Manuel I, Don Fernando, Duque de Guarda, employed Bening from 1530 to 1554 upon an illuminated genealogy of the House of Portugal (B.M. Add.12551). Thieme-Becker III, p.527. Since Simon Bening was a resident of Bruges, it may be assumed that M.399 was executed in that city. The da Costa arms, viz. gules, six ribbons argent placed 2, 2 and 2; Crest, two silver ribs in sautoir, tied by a crimson ribbon (cf. G.L. Santos Ferreira: Armorial portugues, 1920, p.107, no.479; pl.53) are painted over
the Portuguese arms. These arms were borne by Don Alvaro da Costa, d.1535 the armurer and chamberlain to King Kanoe I. His descendant, Joao Afonso da Costa de Sousa Macedo e Albuquerque, 1. duque de Albuquerque (1815-1890) exhibited M.399 under his then title of Conde de Mesquitella, in the Lisbon exposition in 1882.

He died a bachelor and was succeeded by a brother, who apparently did not succeed to the dukedom. The brother, Luiz Antonio de Sousa de Macedo e Albuquerque, 3rd Conde de Mesquitella died in 1896. In 1905 the Hours were sold by Quaritch to George C. Thomas, of Philadelphia, [Cat.1907, pp.57-58); obtained from his heirs in 1910.

**Binding:** Old green velvet. Two heavy silver clasps. Gaufered gilt edges. Enclosed in French XVIIIth century red mor. gilt solander case. **Now rebound and divided into 2 vols.**


For information on Joao da Costa, duque de Albuquerque, see Esteves Pereira & Guilhermo Rodrigues (Portugal, Lisboa, 1904-09, vol.1, 4).

**Add cards:**

1. Hortulus Animae.
111. MSS.-Illum.-Artists: Benin, Simon, fl.1485-1561.
1111. MSS.-Illum.-Artists: Memling, Hans, c.1430-1494.
111111. MSS.-Illum.-Flemish - XVI cent.
1111111. Provenance - Portugal, Joao III, king of. 1521-1557.
11111111. Provenance - Costa, Alvaro da, d.1535.
1111111111. Thomas, George C. d.1910.
11111111111. Binding - Clasps - Silver.
111111111111. Use - Strassburg.
1111111111111. Painting - Flemish - XVI cent.
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Jesus Christ: before Caiphas. f.21v.
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  "  " before Pilate. f.25v.
  "  " Ecce Homo. f.25v, f.70.
  "  " nailed to Cross. f.27v.
  "  " Crucifixion. f.29v.
  "  " Deposition. f.31v.
  "  " Entombment. f.33v.
  "  " Sacred Heart. f.36v.
  "  " Wounds. f.36v.
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  "  " Painting the Virgin. f.115v.
  "  Matthew - writing. f.116v.
  "  Mark - writing. f.119v.
  "  John - standing with poison cup. f.121v.
  "  Mark -  "  "  "  f.123v.
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Mary the Virgin: Annunciation. f.129v.
Mary the Virgin: Visitation. f.140v.
Jesus Christ: Nativity - adoration type. f.151v.
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Mary the Virgin: Pentecost. f.189v, 197.
Globe: held by Christ. f.194v.
Desils. f.197v.
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Mary the Virgin, with Child: on crescent. f.199v.
Mary the Virgin: offering fruit to Child. f.199v.
David and Goliath. f.202v.
Jesus Christ: Miracle of raising Lazarus. f.226v.
Michael, Archangel: transfixed Satan. f.271v.
John the Baptist: beheading. f.273v.
Apostle: Andrew. f.277v.
Apostle: James Major. f.279v.
Apostle; Thomas. f.281v.
Apostle; Philip. f.285v.
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Sebastian of Rome; martyrdom. f.289v.
George of Cappadocia; slaying dragon. f.293.
Christopher of Lycia; carrying Christ Child. f.291v.
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Augustine of Hippo, St. f.299v.
Bernard of Clairvaux. f.301v.
Benedict of Montecassino; playing among thorns. f.304v.
Francesco d'Assisi; receiving stigmata. f.306v.
Anthony of Padua; preaching to fish. f.308v.
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Bernard of Siena. f.312v.
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Apollonia; with forceps. f.332v.
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Ursula of Cologne. f.336v.
Ursula of Cologne; and 11,000 Virgins. f.338v.
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Anne; with Virgin in her womb. f.351v.
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Mary the Virgin and Christ Child. f.376v.
Jesus Christ; Bewailing. f.380.
God the Father; enthroned. f.382v.
Angele; with Instruments of the Passion. f.385v.
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Borders - flowers; naturalistic. - Throughout
Borders; jewels. Throughout.
Arms; Costa, Alvaro da. d.1535. f.1v,

Assigns many miniatures to Simon Bening.


189.4
\[ \text{"ein Hauptwerk Simonus"} \]
\[ \text{"das ungünstigste" op rea} \]
\[ \text{[c. 1520-25]} \]


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