

Hours of the Virgin. Nantes. First half XV cent.

M

63 Hours of the Virgin for Nantes use, preceded by a Kalendar for Angers and the sequences of the Gospels.

Manuscript on vellum, written and illuminated c.1140 to 1150 by an artist of the Rohan atelier, at Nantes or Angers for a man of the Quirisec family of Brittany whose arms decorate the margin on f.13.

19 half-page miniatures, 29 smaller miniatures, 12 Kalendar illustrations; interesting marginal scenes of wild life.

115 ff. (6 $\frac{3}{4}$ x 5 inches). 20 lines.

12°. Black mor. blind tooled, Belgian (?) XVIII cent.

From the R. Bennett collection.

Contents:

- f.1-12v Kalendar for Angers; (Feb. 13) Licinii epi and., (Apr. 18) Translatio s̄ci renati, (July 15) B̄dicti epi andeg., (Oct. 10) Tanche virginis, (Nov. 12) Renati epi andeg., (Nov. 19) Oct. s̄ci. renati, (Nov. 20) Apothemii epi.
- f.13 Sequences of the Gospels.
- f.18v Ballad to the Virgin in French, begins: "Par le faux cri dune envie envieuse".
- f.21 Hours of the Virgin for Nantes Use.
- f.59 Passio Domini secundum Johannem.
- f.60v O ~~intemerata~~ for a masculine votary.
- f.63 Memoriae
- f.75 Penitential Psalms.
- f.82 Litany with Angers saints: Renatus, Licinius, Magnobodus.
- f.89 Office of the Dead.
- f.94 Vigils of the Dead.
- f.112 Obsecro te, michi famulo tuo, i.e. for a man.

Text: The textual content shows confusion due to the Troyes style of illumination, the Angers Kalendar and Litany, the Nantes Use of the Hours, and the fact that the manuscript was purchased by a member of the Brittany family of Quirisec. Whether the Office of the Dead is actually for a special use, or is a corruption of the form used at Angers, would require comparison with the Leroquais file in Paris. The biblical poem on f.18^v-20 is in Norman-Picard French.

Script: Written in a small, laterally compressed book-minuscule having many hairlines and serifs. The Kalendar is in a stronger, more virile hand.

Decoration: The miniatures are the work of a better-than-average artist whose iconography and facial types, especially those of the women and angels, derive from the Master of the Grandes Heures de Rohan (B.N. Lat. 9471) and the Hours for the use of Angers in the Martin Le Roy collection which Count Durrieu described. Especially

^{These MSS}
close to, ~~the foregoing in M.63~~ are the Virgin in the crescent moon on f.18^v and the Flight into Egypt on f.51. A peculiar charm of the scenes in which the Virgin and Child appear arises from the manner in which the tenderness of their relationship is rendered (f.18^v, 48, 51). The miniature of the Noli me tangere, f.72^v, is equally appealing. M. Durrieu on p.18 of his article on the Heures Martin Le Roy speaks of the "stratification de très petites nuages dorés," also a characteristic of the skies in M.63. A feature of the decoration linking the manuscript to several produced in Brittany is the number of borders in which natural flowers and water-fowl appear.

- f.1-12^v Occupations of the months and signs of the zodiac.
 f.13 St. John writing in his study; below, the arms of Quirisec of Brittany.
 f.14^v St. Luke wearing an orange-colored cap, writing on a scroll.
 f.16 St. Matthew, his symbol holds the ink pot. The dark red seems to be over-paint.
 f.17^v St. Mark, holding a scroll on his lap.
 f.18^v The Virgin of the Apocalypse, the crescent moon which encloses her is supported by three angels.
 The Child sleeps.
 f.21 The Annunciation; God's hand sends forth the Dove. Below, an unidentified coat of arms of which there remains one gold lozenge in the upper right corner.
 f.28 The Visitation - St. Elizabeth holds a girdle-book.
 f.35^v The Crucifixion with the two thieves.
 f.36^v Pentecost.
 f.37^v The Nativity - the doubting midwife extends her hands to the Child.
 f.42 Annunciation to the shepherds; the group of sheep and the dog in the foreground are copied from the Martin Le Roy model.
 f.45 The Adoration of the Magi.
 f.48 The Presentation in the temple.
 f.51 The Flight into Egypt - a typical Rohan Master composition.
 f.55 The coronation of the Virgin; below, a pond with two men in a skiff surrounded by water-fowl.
 f.59 The Flagellation.
 f.60^v The Virgin with the protective cloak (called Type-Misericordia) with owner and family in foreground.
 f.63^v The Sudarium held between two angels.
 f.64^v The Man of Sorrows with the instruments of the Passion.
 f.65 St. Michael overcoming Satan. Below, a woman and child pushing a baby-walker or scooter.
 f.66 St. John Baptist with Lamb, holding cross.
 f.66^v St. James Major.
 f.67 Martyrdom of St. Stephen. Hunting scene below.
 f.67^v Martyrdom of St. Lawrence. Hunting scene below.
 f.68 Martyrdom of St. Sebastian. Miracle of St. Eustace below.
 f.68^v St. Julian. Miracle of St. Eustace below.

(MORE)

- f.69v St. Christopher bearing the Christ Child.
- f.70v St. Martin of Tours sharing his cloak.
- f.71 St. Nicholas blessing the children.
- f.71v St. Egidius removing arrow from deer.
- f.72 St. Anthony. Below, a cat and mouse.
- f.72v St. Mary Magdalene and Christ.
- f.73 St. Katherine of Alexandria.
- f.73v St. Margaret arising from the dragon.
- f.75 David communing with God. At the side an obliterated shield. A peacock below.
- f.89 Franciscan funeral procession.
- f.93v God as Judge wearing tiara, and holding orb and cross. Below, the battle for the souls.
- f.112 The enthroned Virgin and Child. God the Father above. Cf. M.157,173 and especially M.190.

History: Executed about 1440 at Angers or Nantes for a member of the Quirisec family of Brittany by an artist to whom models of the Rohan Master were available. Owned in the seventeenth century by a family whose arms, a fess, accompanied by three crescents 2 and 1, are tooled in gold on the back of the binding. Bought by R. Bennett in 1896. Purchased with the Bennett collection 1906, n. 33.

Binding: 12°. 17th-century black mor. blind tooled to a pomegranate, foliage and spider-web design. In lower panel of back are the crowned arms: a fess between 3 crescents 2 and 1, resembling those of the Du Vair family of Auvergne. Gilt green and white floral endpapers.

Bibliography: Morgan Cat. MSS. 1906, no.33; De Ricci, Census, 1934, p.1377.

Additional cards:

1. Religious Poetry, French.

- i. MSS-Illum.-French-XV cent. *Brittany*
 - ii. " " " :Breton-XV cent.
 - iii. " " " :Nantes-XV cent.
 - iv. " " " :Angers-XV cent.
 - v. " " ~~Provenance-Quirisec of Brittany.~~
 - vi. " " -Artists: Rohan Master Follower.
 - vii. Binding-Armorial-Du Vair (?) XVII cent.
 - ix. " Collectors: Du Vair (?)
 - Jesus Christ, Flight into Egypt. f.51
 - Toys (Child's scooter) f.65
 - Michael, archangel, at Last Judgment f.93v
 - Jesus Christ. Infancy. Healing of midwife's hands. f.37v
 - " " . Passion. Instruments of f.64v
 - " " . Man of Sorrows. f.64v
 - MSS.-Illum.-Arms-Quirisec of Brittany f.13
 - Months - Occupations. f.1-12
 - Zodiac Signs. f.1v-12v.
 - Evangelist, John, writing. f.13
 - Birds-Water-fowl, in borders throughout.
- (MORE)

Evangelist, Luke, writing.	f.14v	
" , Matthew, writing	f.16	
" , Mark, writing	f.17v	
Apocalypse- woman clothed with the sun.		f.18v
Mary the Virgin-Annunciation	f.21	
" " " -Visitation	f.28	
Jesus Christ-Crucifixion between 2 thieves.		f.35v
Pentecost	f.36v	
Jesus Christ: Nativity	f.37v	
Shepherds-Annunciation	f.42	
Magi-Adoration	f.45	
Book: Girdle-book	f.28	
Jesus Christ: Presentation	f.48	
" " : Flight into Egypt	f.51	
Mary the Virgin: Coronation	f.55	
Jesus Christ: Flagellation.	f.59	
Mary the Virgin:Misericordia	f.60v	
Jesus Christ: Holy Image held by angels		f.63v
Archangel:Michael overcoming Satan	f.65	
John Baptist, preaching to Lamb	f.66	
Apostle: James Major	f.66v	
Stephen, protomartyr	f.67	
Sebastian of Rome	f.68	
Lawrence of Rome	f.67v	
Julian, with fleur-de-lis�e shield	f.68v	
Christopher of Lycia, bearing Christ Child.		f.69v
Martin of Tours: sharing cloak	f.70v	
Nicholas of Myra	f.71	
Giles	f.71v	
Anthony the Great	f.72	
Jesus Christ: appearing to Mary Magdalene		f.72v
Katherine of Alexandria	f.73	
Margaret of Antioch-rising from dragon		f.73v
David - communicating with God		f.75
Liturgical Scene: Funeral -(Franciscan)		f.89
God the Father: at Last Judgment		f.93v
Last Judgment - battle for souls		f.93v
Mary the Virgin: enthroned		f.112

MPH

completed Dec.1957.

- (M 63) ^{Nantes} 33. HORAE (Angers). Vellum, 6 $\frac{1}{8}$ × 5 $\frac{1}{8}$, ff. 115; 20 lines to a page; cent. xv (early); in a good, narrow, upright hand. Binding: black leather with blind tooling of cent. xviii; end-papers of green and white on gold ground. On the back a shield in gold, a fess between three crescents; said to be the arms of Du Vair of Auvergne. Bookplate of Mr. Bennett.
Collation: 1^o, 2^o, 3^o-9^o, 10^o, 11^o, 12^o (+ 1), 13^o-15^o.

CONTENTS

Kalendar in red, blue, and gold.	1
Sequences of the Gospels.	13
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Par le faux cri d'une enuie enuieuse Fut iadis mis adam a dampnement. <i>Refrain:</i> Cui dieu ioseph pour mari maria.	
Hours of the Virgin, of the Cross, and of the Holy Ghost.	21
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O intemerata.	60b
Memoriae.	63
Versus S. Bernardi, Illumina oculos.	74
Seven Psalms and Litany.	75
In agenda mortuorum (Placebo).	89
Vigilie mortuorum.	93b
Obsecro te.	112
Salve regina.	114b
Pro fidelibus defunctis; De profundis, etc.	115

In the Kalendar:

<i>Jan.</i> 27. Juliani ep. Cenomann (Le Mans).
<i>Feb.</i> 13. Licinii Ep. Andegav (Angers), in gold.
<i>Ap.</i> 16. Transl. S. Renati.
30. Eutropii Ep. in gold.
<i>June</i> 1. Jovini Abb.
21. Menennii Abb.
<i>July</i> 8. Inv. S. Quintini.
15. Benedicti Ep. Andegav.
21. Serenedi Conf.
<i>Sept.</i> 13. Maurilii Ep. in gold.
<i>Oct.</i> 10. Tanche V. (Troyes).
<i>Nov.</i> 12. Renati Ep. Andeg.
20. Apothemii Ep.
<i>Dec.</i> 18. Gaciani Ep.

In the Litany:

Confessors: Yvo, Maurilius, Renatus, Licinius, Magnobodus, Julian. Eutropius (also among Martyrs), Fiacre.

Virgins: Radegundis, Brigida.

The *Capitulum* at Lauds is Gaude maria uirgo; at Prime, In omnibus requiem.

The book seems to be from Angers, to judge by the saints; but the use is not exactly that recorded for Angers. There are resemblances with Tours.

Lessons at Matins: Sancta maria uirgo uirginum, etc.

Antiphon at Lauds: Post partum.

Capitulum: Gaude maria.

Antiphon and Benedictus: O gloriosa dei.

The borders in the Kalendar represent trees and plants growing out of grass or bare earth. In *Jan.*, *Feb.*, *Dec.* they are leafless and covered with white birds; in the other months they have flowers and fruit. The rest are of line and leaf work with insertions of

real and conventional plants and foliage. Every page is fully bordered.

Two defaced shields occur in borders. One has a lozenge *or* in the chief sinister. The other is ermines with an obliterated chief.

The Kalendar has a square picture in the outer border of each page.

1. *Jan.* Man in hat at table; fire on *l*.

2. *Aquarius.* Nude bearded man emptying flagon on grass.

In both these borders, at bottom, are ponds with ducks on them.

3. *Feb.* Man warms himself at fire on *r.*, and looks round at a man with faggots in border on *l*; peacock below.

4. *Pisces.* Man with faggots in border on *r.*; peacock below.

5. *Mar.* In railed inclosure prunes vines.

6. *Aries.* Swans in the borders.

7. *Ap.* Man on horse rides to *r.* with hawk (?) on hand.

8. *Taurus.*

9. *May.* Man on horse with hawk rides to *l*.

10. *Gemini.* One pulls the other up from a reclining posture.

11. *June.* Mows.

12. Crayfish.

13. *July.* Reaps.

14. *Leo.*

15. *Aug.* Threshes.

16. *Virgo* with two palms.

17. *Sept.* Man treads grapes; another with *hotte* on his back.

18. *Libra.*

19. *Oct.* Sows.

20. *Scorpius.*

21. *Nov.* Throws stick into tree; pigs on *r.*

22. Centaur, half lion, shooting.

23. *Dec.* About to strike pig with back of axe; knife on the ground.

24. *Capricorn.* Half snail-shell.

25. *Sequences of Gospels.* John in room, two slender stone shafts in front; eagle on table with scroll: *Secundum Ioh.*

26. Luke at desk; winged ox on *r.* with scroll: *Sanctus lucas.*

27. Matthew. Circular desk on *r.*; angel kneels with scroll: *Sanctus matheum.*

28. Mark writes on scroll in mouth of winged lion: *Sanctus marcus.*

29. *Par le faux cri.* The Virgin, with cusped nimbus, and Child holding an apple, half length in air, on gold crescent supported by three angels, one being head downwards; pink ground; landscape below.

30. *Matins of the Virgin.* Angel on *l.* with scroll: *ave... tecum.* Above him the Father; the scene is a vaulted room with altar at the back. The Virgin sits on *r.*, the Dove near her head.

31. *Lauds*. The Visitation. Elizabeth on *r.* with bag-book in her hand; rocks *r.* and *l.*

32. *Hours of the Cross*. Christ crucified with the thieves; the Virgin on *l.* swooning, supported by John and two women; centurion on *r.* with scroll: *Vere filius dei erat iste*.

33. *Hours of the Holy Ghost*. The Virgin in the midst of the Apostles; red and gold arras behind; starry sky above, with the Dove; swans in a pond in the border.

34. *Prime*. The Virgin reclines in wattled inclosure with roof above; two women on *l.*; one touches the Child's hand; Joseph at the Virgin's head; ox and ass behind.

This represents the healing of the woman who had doubted the miraculous birth. A Flemish picture in the Town Gallery at Dijon shows the same scene. Or it may be the miracle wrought in restoring the hands of S. Anastasia.

35. *Tierce*. Two shepherds surprised; two angels in air with scroll: *Annuncio nobis gaudium magnum*.

36. *Sext*. The Magi on *r.*; the stable, ox and ass beyond the Virgin on *l.*

37. *None*. Square stone building with open sides; the Virgin kneeling, Joseph and maid behind her; Symeon with the Child behind a wooden table on *r.*

38. *Vespers*. The Flight. Joseph accompanies the ass to *r.*

39. *Compline*. The Virgin kneels; two angels in dalmatics behind her with open book; an angel in air crowns her; another looks over purple arras at the back; on *r.* Christ seated with orb, blessing.

40. *Passio sec. Iohannem*. The Scourging. Pilate throned behind on *r.*; purple and gold arras.

41. *O intemerata*. *In text*. The Virgin crowned, full face, in landscape, spreads out a pink mantle lined with ermine over a number of kneeling figures; gold monkeys in the border.

42. *Memoriae*. *In text*. Two angels in dalmatics hold up the *sudarium* with the Holy Face on it.

43. The Instruments of the Passion. The three crosses, column and -scourges, reed, lance, ladder, hammer, nails (the bag hung on one), robe and dice. On *r.* Christ with long golden cross steps out of the tomb.

44. Michael in armour and pink mantle stands over the devil with raised sword. In the border a woman with a child in a go-cart.

45. John Baptist sits with the lamb and cross at his knee.

46. James the Great sits with book and pilgrim's staff, with scrip.

47. Stephen stoned by two men; huntsmen in the border.

48. Laurence on gridiron; three tormentors with bellows and poker; huntsmen in the border.

49. Sebastian pierced with arrows; two archers on *l.* In the border Julian on horse with dogs by him;

stag on *r.*, with crucifix between his horns.

50. Julian in armour with blue shield bearing white cross between four fleurs-de-lis; below he adores the stag, as before.

51. Christopher in a fishy pool, the Child on his shoulders.

52. Martin on horse divides his cloak for a one-legged beggar.

53. Nicholas as bishop blesses three boys in a tub on *l.*

54. Giles, seated, tends a deer with arrow in its neck.

55. Anthony standing in fire with open book; pig on *r.*

56. Magdalene kneels on *l.*, casket by her; Christ on *r.* with gold cross.

57. Katherine, crowned, kneels; broken wheels on *r.* Chequered ground.

58. Margaret with small gold cross rises from the back of green dragon.

59. *Seven Psalms*. David, with harp, kneels facing *l.* in landscape; in air, Christ, half length.

Large peacock in border.

60. *Office of the Dead*. A coffin with blue pall borne to *l.* on white cloths by grey friars; cross-bearer precedes, mourners follow. Through an arch in a stone wall which they are passing a man is seen digging a grave; church and buildings behind.

61. *Vigils*. In air the Father, half length, on red seraphs, holding wooden cross and orb; two red seraphs place a tiara on His head; below, against black and gold arras, an obliterated shield.

In border armed angel fights a devil; a second angel wrests a nude soul from a devil who holds two. Hell-mouth on *r.*, and devil and souls in it.

62. *Obsecro*. The Virgin and Child throned on seat with arches at sides; the bust of the Father, above, surrounded by red seraphs; red and gold arras behind.

The condition of the book is not of the first order; it has been cropped, and is not very fresh. But the borders and pictures are wonderfully rich and full of interest, and the colouring is throughout very fine. Nos. 29, 34, 60 and 61 are perhaps the most notable of the pictures.

of De Bug Hours, discussed by
Parrofsky in Harvard Library
Bulletin, vol. III, no. 2, Spring 1949

BIBLIOGRAPHY FOR MORGAN MS 63 (Comparisons only)

- A.Heimann:Meister der Grandes Heures de Rohan, p. 30 for Bib.Nat. 18026, Abb.14,27.
A.Heimann:Rohan Werkstätt, Abb.14, for similar Flight into Egypt in the Anjou
Heures, Paris Bib. Nat. Lat. 1156 A;
P.Durrieu:Heures a l'usage d'Angers de la Coll. Martin Le Roy
P. Durrieu, article on Rohan group of MSS. in Revue de l'Art Jul.-Dec. 1912, 161 &
p. 173, for Arsenal 647, which is close to M.63 f.51.
Leroquais;Livres d'Heures, pl. LXVII

For printed text or notices of this MS. see:

Weiss, Millard. Painting in France in the Time of Jean, Duc de Berry, New York 1974

p. 487, n. 87

Book of Hours for the use of Nantes, executed for a member of the Quiriac family of Brittany

* Perhaps a copy of the Belles Heures and related to the Heures de Marguerite d'Orleans (Paris, BN lat. 1156 P); BN lat. 1°026; and BN lat. 965. All of these man. seem to come from the west and north-west of France; Weiss suggests that the Belles Heures might have been in the area around Angers, as it might have been given to Jean de Berry's successor, Dauphin Charles.

Eberhard König, FRANZOSISCHE BUCHMALEREI
UM 1450, (Gebr. Mann Verlag, Berlin, 1982),

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For printed text or notices of this MS. see*

K.V. Sinclair, comp., French Devotional Texts of
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