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Minute Masterpieces

Study of a Late Fifteenth-Century

French Book of Hours (CBL WMs 89)

IV of IV

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Minute Masterpieces

Study of a Late Fifteenth-Century French Book of Hours (CBL WMs 89)

4 Vols

Vol. IV: Catalogue of Manuscript Books of Hours in Irish Collections

Catherine Yvard

IRCHSS Government of Ireland Scholar

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PhD thesis

Department of the History of Art, Trinity College, Dublin

2004

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Format of Entries[1]

The manuscripts are ordered alphabetically by their present location.

The **map of France and Flanders** provided in **Vol. III** (**fig. 1**) features most cities and regions mentioned in connection with these manuscripts.

Frequently used abbreviations

ACB: Alfred Chester Beatty
Bayer. Staats.: Bayerische Staatsbibliothek (Munich)
BNF: Bibliothèque Nationale de France (Paris)
BL: British Library (London)
CBL: Chester Beatty Library (Dublin)
PML: Pierpont Morgan Library (New York)
RIA: Royal Irish Academy (Dublin)
s.n.: sine numero
TCD: Trinity College Dublin
WAG: Walters Art Gallery (Baltimore)

Measurements

The measurements provided in the first descriptive line of each entry give the average size of folios.

Script

The script has been identified thanks to the classifications drawn in:
BROWN, M., *A Guide to Western Historical Scripts from Antiquity to 1600,* London, 1990.

Collation

Paper flyleaves are not recorded.
f. 1, for instance, designates the recto of the folio. f. 1v designates the verso. When both sides are concerned, it is designated as f. 1rv.
In some cases, the collation is particularly difficult to follow, due to misplaced folios (see **Cat. 3, 14 and 22**): quires diagrams for these manuscripts are provided as **Annexes** at the end of this volume.
Trinity College manuscripts: collations in this catalogue often differ from the ones provided by Colker in his 1991 catalogue,[2] as he tended not to take into account misplaced or missing sections and miniatures in the various manuscripts.

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[1] The format of entries and layout of this catalogue are inspired by L. Randall, R*enaissance and Medieval Illuminated Manuscripts in the Walters Art Gallery*, Baltimore, 1989-92, and by S. Nash, *Between France and Flanders,* London, 1999.
[2] Colker, M.L., *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, 2 vols, Dublin, 1991.

Textual contents, localisation and identification of prayers

All transcribed text appears in italics. Original orthography has been retained to the exception of abbreviated forms. Rubrics are in underlined italics. Only rubrics of significance were transcribed. When only the title of a section is given with no transcription of the rubric, it means that there is no rubric to this section.

The incipit of the prayers following the litany have not been transcribed, as they always tend to be the same.

In the case of suffrages, the incipit of the prayers was not transcribed, except in the case of WMs 89, the object of our main study, and of WMs 82 which contains a very long suffrages section.

Unless otherwise specified, prayers are in Latin.

The beginning of a prayer is not counted from the rubric but from the first words of the prayer. When the rubric is on a preceding folio, it is indicated in brackets.

An asterisk (*) designates a folio that was removed from the codex and mounted between two sheets of glass.[3]

Added folios are designated by a shaded row in the table listing the contents of the manuscript.

Days given a particular prominence in the calendar are designated in bold. Unless otherwise specified, calendars do not feature a saint for each day.

Establishment of usages and analysis of calendars and litanies was done thanks to the precious help of Laurent Cavet, specialised in the study of uses and liturgical evidence.[4]

The calendars provided in the following studies have also been used:

DELAUNAY, I., *Echanges artistiques entre livres d'heures manuscrits et imprimés produits à Paris, 1480-1500*, Paris, Université de la Sorbonne-Paris IV, unpublished thesis, 2000.

HUOT, F., *Les Manuscrits liturgiques du canton de Genève,* Iter Helveticum, Freiburg, 1990.

LEROQUAIS, V., Unpublished Notebooks (Paris, BNF, N.a.l. 1.3162-3) containing tests for localisation of Hours of the Virgin and of the Office of the Dead (available in copies or microfilm in some major research libraries).

PERDRIZET, P., *Le Calendrier parisien à la fin du moyen âge d'après le bréviaire et les livres d'heures,* Paris, 1933.

The resources used for the identification of prayers were:

CHEVALIER, U., *Repertorium Hymnologicum*, 6 vols, Louvain-Paris, 1892-1921.

RANDALL, L., *Medieval and Renaissance Manuscripts in the Walters Art Gallery*, 3 vols, Baltimore, 1989-92.

REZEAU, P., *Les Prières aux saints en français à la fin du Moyen Age*, 2 vols, Geneva, 1982-3, and - *Répertoire d'incipit des prières françaises à la fin du Moyen Age*, Geneva, 1986.

SONET, J., *Répertoire d'incipit de prières-ancien français*, Geneva, 1956.

LEROQUAIS, V., *Les Livres d'heures manuscrits de la Bibliothèque Nationale*, 2 vols, Paris, 1927. - *Supplément aux Livres d'heures manuscrits*, Mâcon, 1943.

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[3] This was common practice in the Chester Beatty Collection. See **Introduction** in **Vol. I** for more details on this.

[4] Doctoral thesis: *La diffusion d'une pratique dévotionelle au Moyen Age. L'Office de Beata.* Université de Paris-Sorbonne (to be submitted).

SINCLAIR, K.V., *French Devotional Texts of the Middle Ages*, 3 vols, Westport CT & London, 1978-88.

Jean-Baptiste Lebigue, ingénieur de recherche (Liturgy section) at the IRHT (Orléans) was also of great help in the identification of prayers.

Decoration

Descriptions in this section progress from miniatures to historiated initials and secondary decoration (decorated initials, line fillers, borders).

Comments

This section summarises salient textual, stylistic, codicological, iconographical and/or historical features pertaining to each manuscript.

Provenance

Indications of provenance are often scarce, but a review of internal and external evidence for previous ownership is provided whenever possible.

Bibliography

The bibliography gives references to publications where the manuscript has been discussed or cited.

Important: Abbreviated bibliographical references refer to the **Bibliography at the end of Vol. I** of this thesis.

Illustrations

Reproductions from the various manuscripts feature after each entry on unnunmbered pages. The selection of illustrative material is aimed primarily at representation of artistic hands and subject matter. Whenever possible, preference was given to unpublished material.

Catalogue

1
Belfast, Queen's University, ms. 1/17
Hours for the use of Rouen
France (Rouen?), second half of 15th century

Parchment, 66 folios, 172 x 122 mm, no miniature.

Cat. 1.1 and 1.2 (fols 1v-2 and 8v-9)

1. Script

Textualis semi-quadrata, brown ink. In Latin and French. Rubrics in red.
Litterae notabiliores: yellow-stroked.
16 lines. Ruling in pink.
Text block: 98 x 70 mm.

2. Collation

This manuscript is so incomplete that any attempt at a collation is made very difficult by the numerous missing folios. The remaining catchwords provide a few indications, but quires **I-II** and **V-VIII** are too incomplete to attempt a reconstruction.
66 fols
I^{5} (fols 1-5), **II**^{3} (fols 6-8), **III**$^{8-1}$ (fols 9-15, lacking 1 with beginning of Hours of the Virgin, catchword on f. 15v), **IV**$^{8-1}$ (fols 16-22, lacking 1 with beginning of Lauds, catchword on f. 22v), **V**^{5} (fols 23-27), **VI**^{3} (fols 28-30; catchword on f. 30v), **VII**^{7} (fols 31-37), **VIII**^{6} (fols 38-43), **IX**^{7} (fols 44-50), **X**^{8} (fols 51-58; catchword on f. 58v), **XI**^{8} (fols 59-66).

3. Summary of textual contents

All sections of this book of hours are **incomplete**. These Hours contain Gospel Lessons, *Obsecro te* and *O intemerata*, Hours of the Virgin interrupted by a few Suffrages after Lauds, Penitential Psalms followed by Litany, Hours of the Cross, Office of the Dead.
Note: the Suffrages are placed after Lauds, when they were meant to be recited, and not at the end of the manuscript, as was more common. This practice was especially common in Hours for the use of Sarum,[1] and for the use of Rouen.
Later additions: on f. 8v, a later hand added a few prayers (see **Cat. 1.2**).

4. Full contents

Folio	Text	No Illustrations
1-3v	**Gospel Lessons (incomplete)**	
1	St John's Lesson (incomplete)	
1v	*Secundum lucam.* (**Cat. 1.1**)	
2v	*Secundum matheum.*	

[1] See Royal Irish Academy, ms. 12R31, **no. 11** in this catalogue.

Folio	Text	No Illustrations
3v	*Secundum marcum.* (incomplete)	
4-5v	*Obsecro te* (incomplete)	
6-8	*O Intemerata* (incomplete)	
8v	**Prayers added in a later hand (see Cat. 1.2)**	
9-31v	**Hours of the Virgin (incomplete)**	
9-15v	Matins (incomplete)	
16-22v	Lauds (incomplete)	
22v-23v	**Suffrages**	
22v	*Du saint esperit.*	
23	*De saint nicolas.*	
23v	*De sainte katherine*	
24-25v	Prime (incomplete)	
26-27v	Terce (incomplete)	
28rv	Sext (incomplete)	
29rv	None (incomplete)	
	Vespers missing	
30-31v	Compline (incomplete)	
32-42v	**Penitential Psalms followed by Litany (incomplete)**	
43rv	**Hours of the Cross (incomplete)**	
44-66v	**Office of the Dead (incomplete)**	

5. Liturgical evidence

Hours of the Virgin: use of Rouen. **Office of the Dead**: use of Rouen. **Calendar**: missing. **Litany**: relevant sections missing. **Suffrages**: no useful indication.

6. Decoration

Miniatures: there may have been miniatures but if so, they were all cut out.
Decorated initials: 2 and 1-line gold leaf initials on blue inner ground and red outer ground patterned with white (or red inner ground and blue outer ground).
Line fillers: in same style as initials, in red, blue and gold leaf. One on f. 20 is unfinished, it has outline and dot of gold but no colours.
Borders:[2] none.

7. Comments

The absence of miniatures makes this book difficult to date, however, the remaining decoration seems to argue for the second half of the 15th century. It was executed in France, possibly Rouen.
Annotations: a handwritten note by Dr. B. Schofield, pasted on first flyleaf gives a summary description of the manuscript. A pencil inscription in Latin on iv (4th paper leaf preceding the

[2] Many borders have been cut out, but the irregular way in which it was done suggests it was to use the vellum rather than because they were decorated.

text) reads: *Hic liber a scriba- Gallica rescriptus est: ut evincunt locutiones Gallica hinc inde responsae in e.g. Du saint Esperit* (sic) *(p. 40) de st Nicolas (p. 41), de Se Katherine (p. 42), Capitre* (sic) *p. 50.* The page numbers given by the person who took this note do not correspond to the present foliation added in pencil in the top right corner of each page. The suffrage to the Holy Spirit is on f. 22v, that to St Nicholas on f. 23 and the one to St Catherine on f. 23v. This person was counting pages as opposed to folios, so that in this numbering, the three suffrages would have been on fols 44, 45 and 46. This must have been a mistake in counting the folios as it can hardly be imagined that more folios were missing when this note was written.[3]

8. Binding

19th-century brown Russia binding. Inscription in gold on spine: *Horae B.M.V.*
Stamp on iv (4th paper leaf preceding the text): *Bound by Lamacraft & Laurence, London, W.C.*

9. Provenance

No information on provenance.
Queen's College opened in October 1849 and while the beginnings of the library can be dated to 1850, it was not built until 1866-8.[4] As the library's shelf-catalogue specifies that the manuscript was part of Queen's College Collection, it must have entered the library before 1908, when Queen's College changed its name for Queen's University of Belfast.

10. Bibliography

The Library Shelf-Catalogue, Queen's University of Belfast, vol. XXVIII (typescript).

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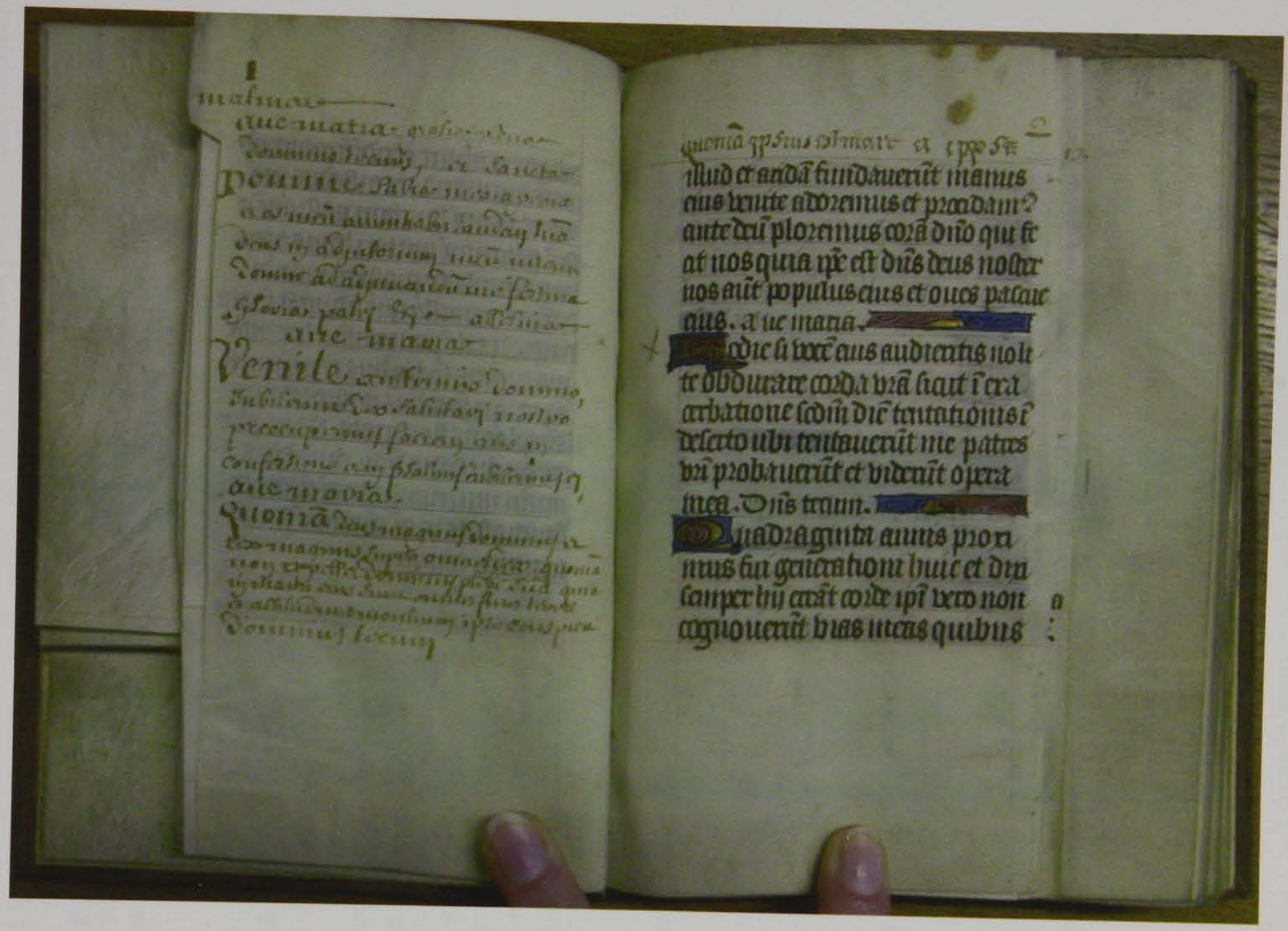
[3] On the other hand, the opposite would not have been surprising.
[4] See T.W. Moody and J.C. Beckett, *Queen's Belfast 1845-1949. The History of a University,* London, 1959, vols I and II.



Cat. 1.2
Text pages
Hours for the use of Rouen
Belfast, Queen's University, ms. 1/17, fols 8v-9

2
Clane, Clongowes Wood College, ms. 1
Hours for the use of Rome
Flanders (Bruges?), mid-15th century

Thick parchment, 168 folios, 172 x 140 mm, 12 large miniatures, 4 small miniatures, 28 historiated initials.

Cat. 2.1 and 2.2 (fols 20v and 77)

1. Script
Textualis semi-quadrata, brown ink. In Latin (with added prayers in Latin and French). Rubrics in red.
Litterae notabiliores: yellow-stroked throughout.[1]
32 lines in calendar; 16 lines in rest of the book. Ruling in pink.
Text block: 104 x 71 mm.

2. Collation
The miniatures were painted on a separate leaf, and then inserted in the manuscript, as was common practice in Flanders in the 15th century.[2]
Singletons: fols 7, 20, 44, 61, 71, 76, 81, 90, 97, 102, 110, 127.
168 fols.
I^{6} (fols 1-6), **II**$^{6+1}$ (fols 7-13; 1 is a singleton; stub between 3 and 4), **III**$^{6+1-1}$ (fols 14-19; lacking 1 which would have been a singleton with miniature introducing Hours of the Holy Spirit), **IV**$^{6+1}$ (fols 20-26; 1 is a singleton, stub between 4 and 5), **V**^{7} (fols 27-33; quire difficult to reconstruct), **VI**^{8} (fols 34-41), **VII**$^{5+1}$ (fols 42-47; also problematic quire, 3 is a singleton), **VIII**^{8} (fols 48-55), **IX**$^{8+1}$ (fols 56-64; 6 is a singleton), **X**$^{8+1}$ (fols 65-73; 7 is a singleton, stub between 2 and 3), **XI**$^{8+2}$ (fols 74-83; 3 and 8 form an added bifolio with miniatures), **XII**$^{8+2-1}$ (fols 84-92; lacking 3 which would have been a singleton, 8 is a singleton), **XIII**$^{8+2}$ (fols 93-102; 5 and 10 are singletons, 10 is pasted onto 9), **XIV**$^{6+2}$ (fols 103-110; 1? and 8 are singletons, sewing visible), **XV**^{8} (fols 111-118), **XVI**^{8} (fols 119-126), **XVII**$^{8+1}$ (fols 127-135; 1 is a singleton), **XVIII**^{8} (fols 136-143), **XIX**^{8} (fols 144-151), **XX**^{8} (fols 152-159), **XXI**^{4} (fols 160-163), **XXII**$^{6-1}$ (fols 164-168; thicker vellum, added prayers).

3. Summary of textual contents
These Hours contain a Calendar, Hours of the Cross, Hours of the Holy Spirit, Mass of the Virgin, Gospel Lessons, a few prayers including Obsecro te and *O intemerata*, Suffrages, Hours of the Virgin, Advent Hours, Penitential Psalms followed by Litany, Office of the Dead.
Later additions: verses of St Bernard added on the recto of f. 7v. The last quire (fols 164-8) contains added suffrages written by a later owner (also 15th century), it contains rubrics in

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[1] Even in added prayers.
[2] See also in this catalogue **Cat. 4, 18 and 21**.

French instead of Latin. It is ruled in the same way as the rest of the book but the thickness of the vellum seems to indicate the whole quire is a later addition.

4. Full contents

Folio	Text	Illustrations
1-6	**Calendar** in Latin, a saint for each day, in black and red.	
7	*Vers saint bernard.* Added by later owner	
8-13v	**Hours of the Cross** *Incipiunt hore de sancta cruce.*	Christ with instruments of the Passion (f. 7v) 5-line D with Christ and instruments of the Passion (f. 8)
14	**Hours of the Holy Spirit** *Incipiunt hore de sancti spiritu.*	Missing miniature between fols 13 and 14 5-line D with Trinity (f. 14)
20	Blank	
21	**Mass of the Virgin** *Incipit missa beate marie virginis.*	Virgin and Child with musician angels (f. 20v)
26-30	**Gospel Lessons**	
26	*Secundum iohannem* (rubric on f. 25v).	Small miniature of St John on Patmos in bottom margin (f. 26)
26v	*Secundum lucam.*	Small miniature of St Luke writing with ox in bottom margin (f. 26v)
28	*Secundum matheum* (rubric on f. 27v)	Small miniature of St Matthew with angel in bottom margin (f. 28)
29	*Secundum marcum.*	Small miniature of St Mark with winged lion in bottom margin (f. 29)
30	*Obsecro te…*	5-line O with Pietà (f. 30)
33	*O intemerata…*	5-line O with Virgin and Child in the Sun (f. 33)
36	*Officium oracio devota. Ave verum corpus natus. Ave in eium sanctissime sanguinis…*	
37-43v	**Suffrages**	
37	*De sancto iohanne baptista.*	Small miniature of John the Baptist attached to 12-line I (f. 37)
37v	*De sancto iohanne evangelista.* (rubric on f. 37)	5-line V with St John the Evangelist and poisoned cup (f. 37v)
38	*De sancto petro apostolo.*	5-line C with St Peter and key (f. 38)
38v	*De sancto paulo.*	5-line G with St Paul and sword (f. 38v)
39	*De sancto andreas.*	4-line B with St Andrew and saltire cross (f. 39)
39v	*De sancto laurencio.*	5-line L with St Laurence and gridiron (f. 39v)

Folio	Text	Illustrations
40	*De sancto nicholao.*	5-line O with St Nicholas as bishop with mitre and cross (f. 40)
40v	*De sancto thoma.*	4-line T with St Thomas and spear (f. 40v)
41	*De sancta katherina.*	5-line V with St Catherine and wheel standing on king (f. 41)
41v	*De sancta barbara.*	4-line O with St Barbara and tower and palm (f. 41v)
42	*De sancta maria magdalena.*	5-line M with Mary Magdalen holding ointment pot (f. 42)
43	*De sancta margareta.*	5-line E with St Margaret coming out of green dragon (f. 43)
43v	*De sancta appolonia.*	4-line O with St Apollonia holding pincers and tooth (f. 43v)
44	Blank	
45-102v	**Hours of the Virgin**	
45	*Incipiunt hore beate marie virginis secundum consuetudinem usum romane ecclesie ad matutinas.*	Agony in the Garden (f. 44v) 5-line D with Annunciation (f. 45)
60v-61	Blank	
62	*Ad laudes usum romane.*	Betrayal (f. 61v) 5-line D with Visitation (f. 62)
71	Blank	
72	*Ad primam.*	Christ before Pilate (f. 71v) 5-line D with Nativity (f. 73)
76	Blank	
77	*Ad tertiam officium.*	Flagellation (f. 76v) 5-line D with Annunciation to the Shepherds (f. 77)
81	Blank	
82	*Ad sextam officium.*	Carrying of the Cross (f. 81v) 5-line D with Adoration of the Magi (f. 82)
86	*Ad nonam officium.*	Probably missing singleton with full-page miniature between 85 and 86 5-line D with Presentation to the Temple (f. 86)
90	Blank	
91	*Ad vesperas.*	Deposition (f. 90v) 6-line D with Massacre of the Innocents (f. 91)
97	Blank	
98	*Ad completorium.*	Entombment (f. 97v) 5-line C with Flight into Egypt (f. 98)
102	Blank	

Folio	Text	Illustrations
103-110	**Advent Hours** *Officium beate marie virginis quod dicitur per totum adventum. Ad vesperas.*	Dormition of the Virgin (f. 102v) 5-line D with Coronation of the Virgin (f. 103)
111-120v	**Penitential Psalms** *Incipiunt septem psalmi penitenciales.*	Last Judgement (f. 110v) 5-line D with David in prayer (f. 111)
120v-124v	**Litany followed by standard prayers**	
127	Blank	
128-163v	**Office of the Dead** *Incipiunt vigilie mortuorum.*	Vigil of the Dead (f. 127v) 6-line D with Raising of Lazarus (f. 128)
164-168	**Added quire: prayers written by later owner**	
164	Prayer in verse to the Virgin (seems to miss beginning): *Optime si gubernavit plena fui cantate cum manente castitate… da nobis verum gaudium et eternam letitiam.*	
167	*Antienne de sainct gatien*	
167v	*Antienne de sainct martin*	
168v	*Antienne de sainct adrien* (incomplete)	

5. Liturgical evidence

Hours of the Virgin: use of Rome. **Office of the Dead**: use of Rome.
Calendar: Flanders or Brabant. To be noted: *Pharaildis* (5 Jan.; Ghent), *Gudule* (8 and 15 Jan.; Brussels), *Aldegundis* (30 Jan.; Mons, Maubeuge), *Vulgii* (4 and 11 Feb.), *Vedasti et Amandi* (6 Feb.; Arras, Cambrai), *Eleutherii* (20 Feb.; Tournai), *Hildetrudis* (25 Feb.; Maubeuge), *Foce* (5 Mar.), *Gertrudis* (17 Mar.), *Theodori* (19 Mar.; Bruges), *Guberti* (20 Mar.; Bruges), *Ursmari* (18 April; Cambrai Liège), *Gengulfi* (11 May), *Servatii* (13 May; Liège diocese), *Pachomii* (14 and 21 May), *Bonefacii* (6 June), *Ediltrude* (23 June), *Rumoldi* (1 and 8 July; Holland, Brabant), *Amelberghe* (10 July; Liège, Ghent), *Monulfi et Gondulfi* (16 July; Maastricht), *Nichasii* (18 July), *Euplii* (12 Aug.), *Genesii* (25 Aug.), *Augustini et Hermetis* (28 Aug.), *Egidii* (1 Sept.), *Remacli* (3 Sept.), *Bertini* (5 and 12 Sept.; Thérouanne), *Theodardi* (10 Sept.), *Lamberti* (17 Sept.; Maastricht, Liège), *Flamane* (5 Oct.), *Gummari* (11 Oct.), *Rumoldi* (18 and 27 Oct.; Utrecht), *Huberti* (3 Nov.; Maastricht, Liège), *Willebrordis* (7 Nov.), *Livini* (12 Nov.; Ghent), *Eligii* (1 and 7 Dec.), ***Nichasii*** (14 Dec.; Tournai, Cambrai, Thérouanne).
Litany: *Quintine*, *Livine*, *Gereon*, *Amande* (Arras, Cambrai), *Vedaste* (Arras, Cambrai), *Amelberga* (Ghent), *Walburgis* (Bruges), *Dorothea*, *Dympna* (especially venerated in Gheel in Flanders).
Original suffrages: no interesting element.
Added suffrages: France. *Gatien, Martin* (Tours) and *Adrien.*

6. Decoration

Miniatures: the main sections are introduced by a full-page miniature painted on the verso of an inserted folio, which never contains text, as it was designed independently from it. 12 miniatures in arched compartments surrounded by a full border. 4 smaller miniatures in border for each evangelist in the Gospel Lessons (fols 26, 26v, 28, 29).

Historiated initials: 28 historiated initials[3] (this includes a 5-line miniature of St John the Baptist awkwardly attached to a 12-line I on f. 37). Dark red or blue body patterned with white, outer ground of contrasting colour (blue or dark red) patterned with white and surrounded by band of gold. In the case of the initial D, the letter extends into the margin and curls outwards, turning into blue and pink round ivy set against a gold ground. The text introduced by these historiated initials is surrounded on three sides by a thin blue, pink and gold band.

Decorated initials: 3-line pink initial enclosing ivy on an inner/outer ground of gold leaf on f. 36.
2 and 1-line gold leaf initials on pink and blue inner/outer ground patterned with white, sometimes extend in light sprays into the margin with a few hairy gold leaves, blue and pink dots and ending in trilobe flower with only tip of its petals coloured.
When it is a letter I, as at the beginning of the Mass of the Virgin (f. 21), runs along the text, blue and pink patterned with white on gold ground (12 or 9 lines high).
In added quire: initials are traced in blue or dark red ink.
Line fillers: oblong blue and pink panels patterned with white with gold leaf *besant* or stylised leaf shape.

Borders: Miniatures are surrounded by a full border of multicoloured swirling acanthus (orange, blue, pink, green gold), foliage and flowers on unpainted vellum (see **Cat. 2.1**). The facing page, adorned with a historiated initial marking the beginning of the text, is also decorated on all sides (see **Cat. 2.2**). Full borders also surround some pages of text (fols 1, 36, 47, 50v, 134, 140, 146v, 154v). Other text pages are decorated with a partial border the height of the text, sometimes comprising a gold and colours baguette, also the height of the text. The artist at work on the full borders seems to be different from that of the partial borders, where very little acanthus was used.

7. Comment

The dark red background decorated with gold patterns that one finds in a number of miniatures (see fols 20v, 76v, 102v, 110v and numerous historiated initials) derives from the Gold Scrolls group, a style which developed around Bruges in the first half of the 15th century.[4] The Last Judgement scene (f. 110v) is close to that found in the Flemish *Hours for the use of Rome* now in the Walters Art Gallery, dated to ca. 1445[5] and attributed to a painter of the Gold Scrolls group. Christ before Pilate (f. 71v) features an old-fashioned chequered background. The other large miniatures are set against a landscape (see f. 61v, for example) of gentle hills in various hues of green punctuated by round trees and on the horizon line, often feature the towers and walls of a city or castle with blue and red roofs. Colours are bright, applied with no nuances (dark and pale blue, red, pink, hues of green). Figures are doll-like with stiff poses, the features drawn in a few strokes of black ink with no attempt at differentiation. The same artist is responsible for all miniatures and historiated initials. The workmanship is mediocre and reflects the 'stall-book' character of this manuscript, produced

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[3] 21 5-line initials, 4 4-line and 2 6-line. See table for details of the scenes they contain.
[4] See article on Gold Scrolls Group in *Dictionary of Art*, p. 681. See G. Dogaer, *Flemish Miniature Painting in the 15th and 16th century*, Amsterdam, 1987.
[5] Baltimore, WAG, W246, f. 88v; see fig. 64 in Wieck, 1988.

to be sold off the shelf rather than commissioned by a patron. The style and compositions influenced by the Gold Scrolls group and close to the so-called 'Vrelant style' confirm the Flemish origin of this manuscript and its dating to the mid-15th century. It is related to TCD 107 in this catalogue (**Cat. 18**) and to many other Hours of quite poor quality painted in this style: Bergamo, Biblioteca Civica 'Angelo Mai', Cassaf. 3.15;[6] Cambrai, Evêché; New South Wales, Manly, St Patrick's College, ms. 6;[7] Oxford, Bodl. Lib. Canon. Liturg. 183 (19305).[8] See also Sotheby's London, sales of 4 May 1953, lot. 49; 15 June 1959, lot 211; 2 Feb. 1960, lot 252; 24 June 1980, lot 91; 25 April 1983, lot 135; 13 June 1983, lot 91…

8. Binding

17th century? binding. Brown leather on pasteboards, spine with gilded decoration and the inscription *HEURE ANCIEN.*

9. Provenance

The last quire (fols 164-8) is a 15th century addition, probably by a French owner, as the rubrics are in French and the added suffrages contain St Martin and St Gatien, patrons of Tours. The book thus must have come to France possibly in the late 15th century.[9] It was owned by Jérôme Collot, surgeon to the King under the reign of Louis XIV (reigned 1643-1715), as a book-plate specifies, pasted inside the front cover: *Ex Libris Hieronymi Collot Regis Lithotomi.* Jerome Collot came from a family of surgeons, specialising in an operation called lithotomy.[10] He certainly was a bibliophile, as his ex-libris is found in several manuscripts now in the Bibliothèque Sainte-Geneviève in Paris:[11] a 13th century Bible,[12] a 16th century book on the life and works of Virgil[13] also bearing the inscription 'Hieronymus Collot Regis lithotomista. 1663', a 15th century book of hours probably written in Brittany,[14] and a 15th century liturgical compilation.[15]
Donated to Clongowes in the 19th century, no record regarding provenance.
Annotations: On i:[16] *Heures Anciennes*, in another hand: *no. 57*, on ii, iii, iv: *lot 18*. On f. iv verso: *il y a 12 Grandes Mignatures et 33 petites.*

10. Bibliography

GWYNN, Rev. A. 'Some More Notes about MSS. in the Clongowes Library', in *The Clongownian*, 1944, p. 15.

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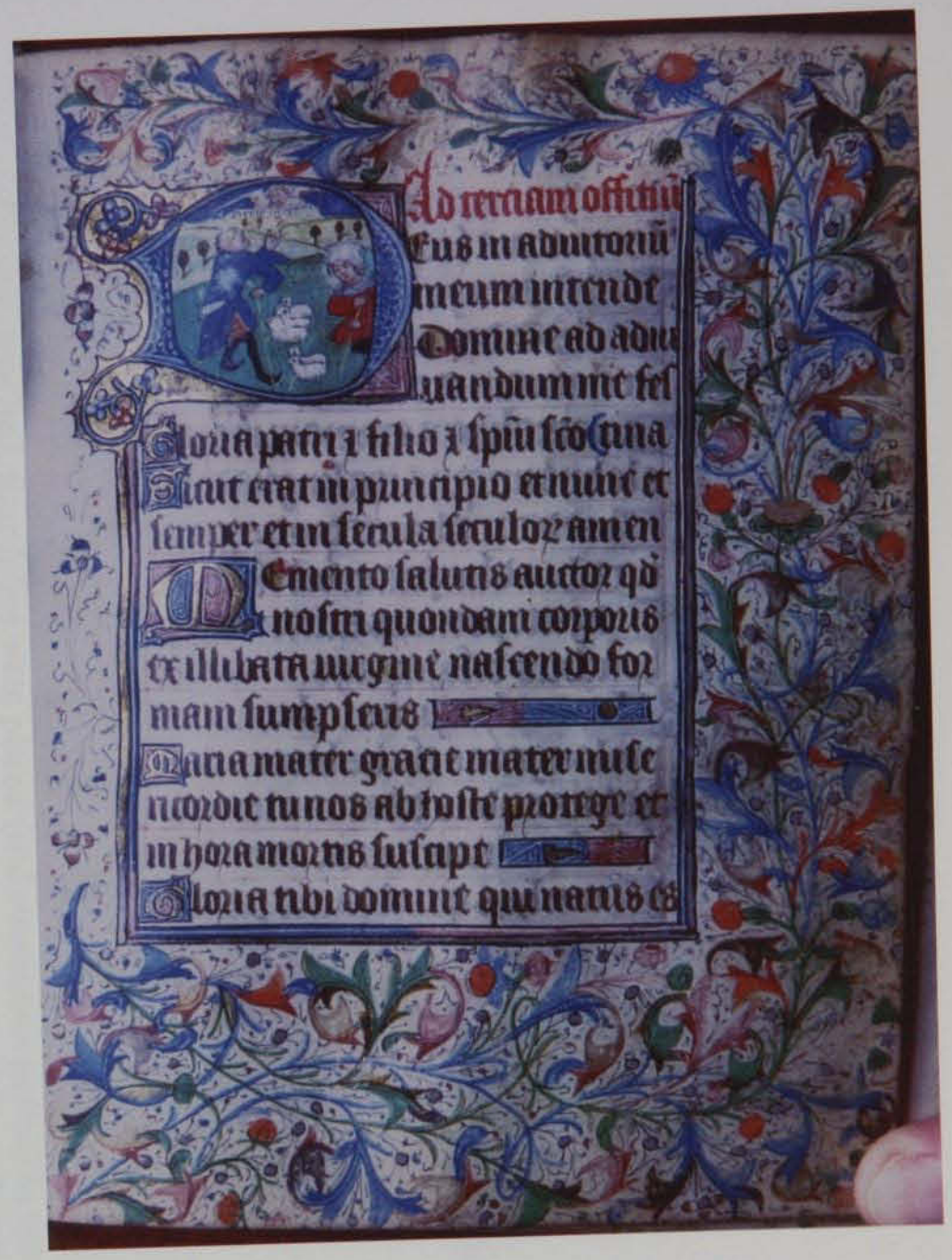
[6] See *Tesori miniati. Codici e incunaboli dei fondi antichi di Bergamo e Brescia.* Bergamo- Palazzo della Ragione, 3 marzo-1 maggio 1995, Cat. 104.
[7] See Manion and Vines, 1984, no. 55, fig. 116-119.
[8] Miniatures in grisaille. See Pächt and Alexander, *Illuminated Manuscripts in the Bodleian Library*, Oxford, 1966-73, vol. I, no. 335, Pl. XXVI.
[9] A closer examination of the script of the added quire would be needed to refine this hypothesis.
[10] The first known member of this family, Germain, who lived in the reign of Louis XI, introduced this operation in France.
[11] Information found in the files of the Codicology Section in the Institut de Recherche et d'Histoire des Textes, 40, avenue d'Iéna, 75 116 Paris.
[12] Ms. 1185, inside the front cover of the former binding, was removed when was rebound.
[13] Ms. 1116.
[14] Ms. 1277.
[15] Ms. 2694.
[16] i-iv designate paper flyleaves at the beginning of the manuscript.

Cat. 2.1
Virgin and Child with Musician Angels
Hours for the use of Rome
Clane, Clongowes Wood College, ms. 1, f. 20v



Cat. 2.2
Annunciation to the Shepherds
Hours for the use of Rome
Clane, Clongowes Wood College, ms. 1, f. 77

3
Clane, Clongowes Wood College, ms. 2
Hours for the use of Rome
Netherlands?, ca. 1470-5

Thin parchment, 153 folios, 109 x 80 mm, 2 large miniatures, 4 small miniatures.
Cat. 3.1 and 3.2 (fols 3 and 21v)

1. Script
Littera gothica textualis rotunda italiana, brown ink. In Latin. Rubrics in dark red and red.
15 lines, ruling in violet
Litterae notabiliores: yellow-stroked.
Text block: 60 x 43 mm

2. Collation
Some folios got detached, four folios were placed (and sometimes pasted) in the wrong location, hence errors in their foliation (see **Annex 1** for quires diagrams). Catchwords.
152 fols.[1]
I$^{8-1}$ (fols 1-7; lacking 1, sewing visible, catchword), **II**$^{8+1}$ (fols 8-16; 9 is a singleton), **III**^{8} (fols 17-24; catchword), **IV**$^{10-1}$ (fols 25-30; lacking 5 with miniature,[2] two folios forgotten in the numbering between fols 26 and 27, and between 29 and 30),[3] **V**^{8} (fols 31-38; catchword), **VI**^{3} (fols 39-41; 1 is a singleton), **VII**$^{5-1}$ (fols 42-45; lacking 2 with miniature,[4] catchword), **VIII**^{8} (fols 46-53; catchword), **IX**$^{8-1}$ (fols 54-60; lacking 1 with miniature,[5] catchword), **X**$^{8-2}$ (fols 61-66; lacking 2 and 6 both with miniature,[6] catchword), **XI**$^{8-2}$ (fols 67-72; lacking 2 and 8 with miniatures),[7] **XII**^{8} (fols 73-80; catchword), **XIII**$^{8-2}$ (fols 88-83; lacking 3 and 8 with miniatures fols 88-90 were misplaced in quire XV but actually belong to this one), **XIV**^{3} (fols 84-86; problematic quire with loose damaged folios but no discontinuity in the text), **XV**$^{8-1+1}$ (fols 87-96; lacking 1, and 3 pasted in wrong location, actually belongs to quire XIII, catchword), **XVI**^{8} (fols 97-104), **XVII**^{8} (fols 105-112; 8rv blank), **XVIII**$^{8-1}$ (fols [113]-113; lacking 1, 2 misplaced and should be 8 as contains catchword); **XIX**^{8} (fols 120-127; catchword), **XX**^{8} (fols 128-135; catchword), **XXI**^{8} (fols 136-143), **XXII**$^{8-1}$ (fols 144-150).

3. Summary of textual contents
These Hours contain the Mass of the Virgin (incomplete), Passion according to St John, prayer against the plague and sudden death, Gospel Lessons, *Obsecro te*, prayer to St Michael and guardian angel, Hours of the Virgin (incomplete), Advent Hours, Hours of the Cross

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[1] 2 folios were forgotten in the foliation, they are designated here as 26b and 29b.
[2] Traces left on f. 27v indicate that this blank folio once faced a miniature.
[3] Numbered 26b and 29b.
[4] Traces left on f. 42v, same as n. 2.
[5] Same as above on f. 54.
[6] Same as above on fols 62 and 64v.
[7] Same as above on fols 67v and 72v.

(incomplete), Hours of the Holy Spirit (incomplete), Penitential Psalms (incomplete) followed by Litany and various prayers, Office of the Dead (incomplete), Suffrage to St Sebastian.

4. Full contents

Folio	Text	Illustrations
1-2v	**Mass of the Virgin (incomplete)**	Missing miniature before f. 1
3-14v	**Passion according to St John**	Agony in the Garden (f. 3; **Cat. 3.1**)
15	**Prayer of protection against the plague and sudden death** *Contra epidimiam seu mortalitatem quocumque die presens signum iuderis subitanea et pestilencia morte non possibile: ambrosii sancti crucem quicunque tuetur ilo namque die subito nunquam morietur. Oratio. Deus pater omnipotens gloriam maiestatis…*	Pink cross in blue, gold and pink circles
17-22	**Gospel Lessons**	
17	*Secundum johannem.*	St John on Patmos (8 lines; f. 17)
18v	*Secundum matheum.* (rubric on f. 18)	Winged St Matthew writing, in border (8 lines; f. 18v)
20	*Secundum lucam.*	Winged calf for St Luke in border (6 lines; f. 20)
21v	*Secundum marcum.*	Winged lion for St Mark in border (6 lines; f. 21v; **Cat. 3.2**)
22v	*Obsecro te*	
26	*De sancto michaele archangelo.*	
26b	*Ad sanctum angelum custodem commemoratio.*	
27rv	Blank	
28-82	**Hours of the Virgin with variations of psalms according to the day of the week for Matins (incomplete)** *Sequitur officium sanctissime virginis maria secundum usum romane ecclesie. Ad matutinas.* (rubric on f. 26bv)	Missing miniature between fols 27 and 28
43	*In laudibus.* (incomplete; rubric on f. 42v)	Missing miniature between fols 42 and 43[8]
55	Prime (incomplete)	Missing miniature between fols 53 and 54
58v	*Ad terciam.* (rubric on f. 58)	Adoration of the Magi, shepherd and infant Christ in border (f. 58v)
62	Sext (incomplete)	Missing miniature between fols 61 and 62

[8] On f. 42v, trace of border of missing miniature with wild woman.

Folio	Text	Illustrations
65	*Ad nonas.* (incomplete; rubric on f. 64v)	Missing miniature between fols 64 and 65
68	*Ad vesperas.* (incomplete; rubric on f. 67v)	Missing miniature between fols 67 and 68
73	*Ad completorum.* (incomplete; rubric on f. 72v)	Missing miniature between fols 72 and 73
76-90v	**Advent Hours** (includes misplaced fols 88-90)[9]	
81-83v	**Hours of the Cross (incomplete)** *Sequitur officium sancte crucis:* (rubric on misfoliated f. 90v, rest of page blank)	Probably missing miniature between fols 80 and 81
84-86v	**Hours of the Holy Spirit (incomplete)** *De sancto spiritu officium.* (rubric on f. 83v)	Missing miniature between fols 83 and 84
87-101v	**Penitential Psalms (incomplete)**	Missing miniature between fols 92 and 93
102-111v	**Litany followed by standard prayers**	
112rv	Blank	
114-148 +misplaced f.113	**Office of the Dead (incomplete)**	Missing miniature between fols 112 and 114
148v-150v	*De sancto sebastiano commemoratio.*	

5. Liturgical evidence

Hours of the Virgin: use of Rome. **Office of the Dead**: use of Rome. **Calendar**: missing.
Litany: Flanders. To be noted: *Grisogone*, *Hylari* (Flanders), *Maur*, *Geralde*, *Susanna*, *Lucia* (Antwerp).
Suffrages: no significant saints.

6. Decoration

Miniatures: 2 large miniatures have survived out of at least a total of 14. These two miniatures are rectangular three-quarter page miniatures surrounded by liquid gold band, followed by three lines of text introduced by a decorated initial. Most of the missing miniatures have left traces on the facing page (see **Annex 1**).
2 8-line miniatures in the text (fols 17 and 18v), 2 small miniatures contained in the outer border (fols 20 and 21v), cross in concentric circles to accompany prayer on f. 15.

Historiated initials: 3-line liquid gold D on dark red ground patterned with gold, with head of bearded man sketched in gold inside the letter (f. 60v), no apparent connection with the text it introduces.

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[9] See **Annex 1**, quire XIII.

Decorated initials: Most initials are in the same camaïeu type as the borders (see below).
3-line I with liquid gold body on a ground of bright pink with gold patterns (f. 3; **Cat. 3.1**).
3-lines initial in brown camaïeu highlighted with gold and shaded with black on brown ground (f. 22v).
2-line liquid gold initials on brown/ochre ground patterned with gold and black (fols 44, 61…). On f. 18v, 2-line gold initial enclosing blue inner ground patterned with gold, on dark red outer ground similarly patterned.
Some 2-line liquid gold I on vellum (see f. 21v).
2-line gold initials on blue and dark red ground with gold tracings (as on f. 18v)
1-line blue initials with red penwork, or gold with black penwork. The penwork sometimes extends into the border.
Line fillers: oblong blue and/or dark red line fillers with gold tracings.

Borders: most text pages have unpainted borders.
Full borders surround the pages with large miniatures (fols 3 and 60v). Panel borders the length of the text block are found on some folios in the Gospel Lessons and *Obsecro te* sections, to mark the beginning of these texts (fols 17, 18v, 20, 21v, 22v).
Full borders are of two types:
Type A: bright pink with ornament in camaïeu highlighted with gold (f. 3 only; see **Cat. 3.1**).
Type B: acanthus and flowers on unpainted ground and bright pink triangular compartments with gold scrolls against which are characters related to the main scene such as the shepherd playing pipes and the sleeping Infant Child on f. 60v. Particularly clear traces of the border that surrounded the missing miniature for Lauds of the Virgin have marked the facing folio (f. 42v) probably because of the gold. This border also appears to have been of type B. In the compartment that would have been at the top right of the page, a wild woman was featured.
Partial borders are on compartmented green, bright pink, blue, brown and black ground with flowers and acanthus in a camaïeu of the same colour, highlighted with gold. On black, flowers in white create a grisaille effect devoid of gold (f. 20 and 21v). Some gold compartments with green acanthus (f. 17). On f. 18v, a long brown panel is combined with more traditional acanthus and flowers on unpainted ground.

7. Comments

The Italianate script and the type of the camaïeu borders on bright pink or brown betray an Italian influence. Figures are small, badly proportioned with ovoïd heads and no shading on the face. Hills are green rounded mounds obstructing the horizon; the sky is painted in a bright blue with a horizontal strip in a darker hue at the top of the compositions. The main appeal of these compositions lies in the use of a very lively palette, dominated by bright and pale pink, green, pale blue, brown and mauve. This palette is echoed in the secondary decoration. The two winged symbols of the evangelists included in panel borders (fols 20 and 21v) are original evocations of the Evangelists and the lion is painted with special care (see **Cat. 3.2**). The Agony in the garden miniature (f. 3; **Cat. 3.1**) takes its inspiration from an engraving of the same subject by the Master E.S, a German printmaker who worked in the region of the Upper Rhine ca. 1450-65. It faithfully repeats the two rounded hills, the wattle fence and the overall shape of the rock where is the chalice, the positions of the sleeping apostles wrapped in an angular coat, the attitude of Christ and even the wooden palisade in

the foreground with its square pole followed by pointy ones. This engraving had a strong impact on Dutch illumination,[10] as the same composition is found in the Bible of Evert Zoudenbalch, made in Utrecht ca. 1460-70,[11] and in a book of hours made in Zwolle, ca. 1475.[12] This element could thus argue for a Dutch origin for this manuscript, but an explanation remains to be found for the Italian overtones in the decoration of this manuscript. The Mass of the Virgin was a common element in Flemish and Dutch books of hours.[13] Although this manuscript does not display great craftsmanship, its decorative elements, the design of its borders and its Italianate palette are most unusual and cannot be compared to any Dutch Hours of this period. The script, the page layout and the composition betraying the influence of the Master E.S engraving point to a late 15th century date, probably ca. 1470-5.

8. Binding

Brown leather binding with gold tooling (flowers in corners of the front and back cover, linked by motif like pearls on a string; flowers on the spine with lines of alternating lozenge and round motifs; 18th century?). Scratched in places.

9. Provenance

The prayer *Obsecro te* is written in the male form and on f. 24v, one reads: *Et michi famulo tuo N. de omnibus necessitatibus et angustiis…*

Annotations: Given to Clongowes College by R. D. Walsh in April 1826, as recorded by the inscription on recto of second flyleaf: *dono R.D Walsh disc. Corcag. april 1826 anno jubilo*
Other inscription on same page in black ink: *P. Keaney manu propria* [14]

10. Bibliography

The manuscript has not been referred to in any published source.

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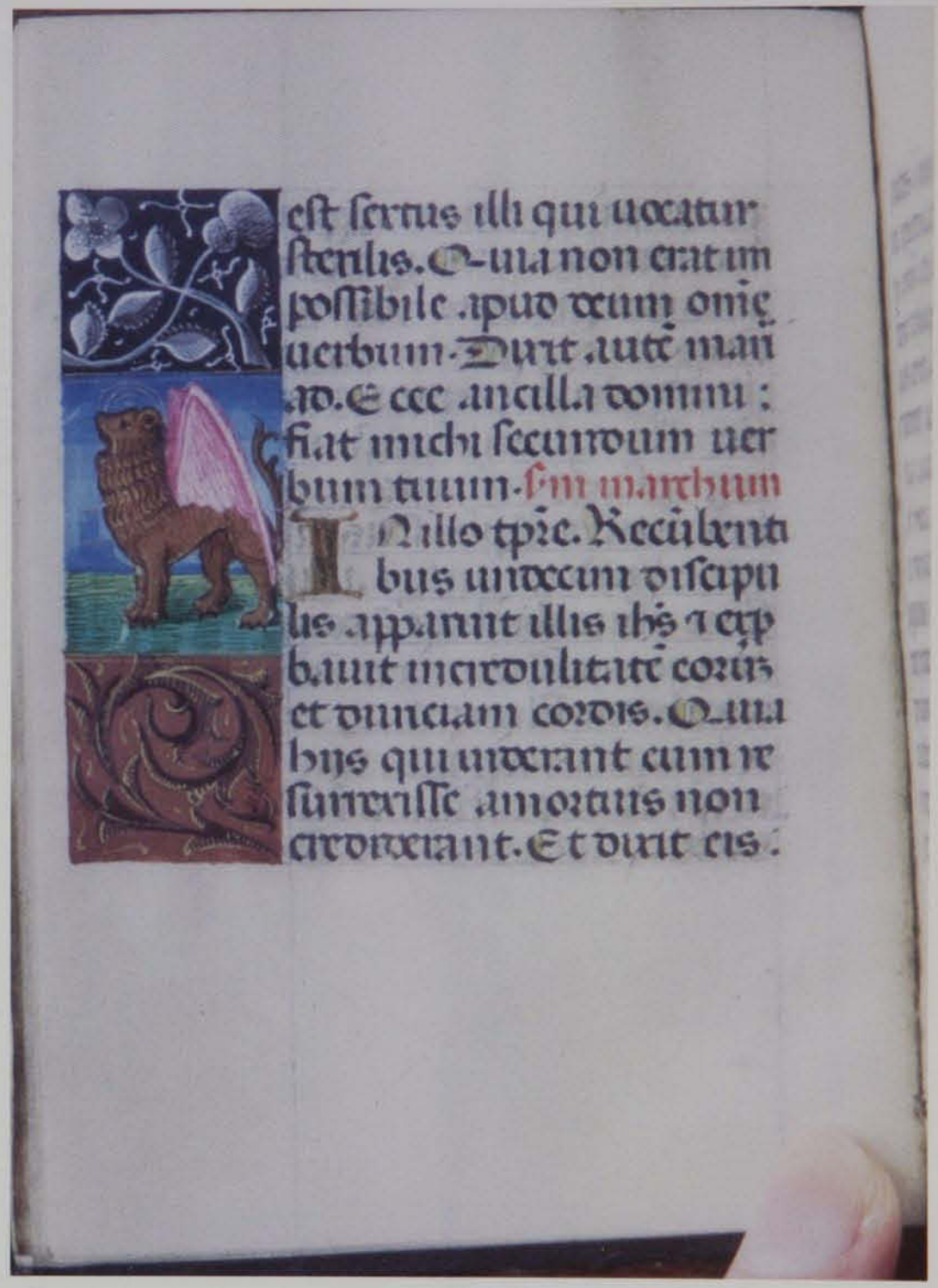
[10] On this subject, see 'Dutch Manuscript Painting in Context: Encounters with the Art of France, the Southern Netherlands and Germany', by J.H. Marrow, in Horst, *Masters and Miniatures*, 1991, pp. 61 and 82 (fig. 41-3).
[11] Vienna, ÖNB, Cod. 2772, f. 63.
[12] Cambridge, University Library, Add. ms 4103, f. 113.
[13] See **Cat. 2, 4, 15 and 21**.
[14] Possibly in the same hand, inscription on verso of the first fly-leaf: *Excerpta Ecclesiastica.*

Cat. 3.1
Agony in the Garden
Hours for the use of Rome
Clane, Clongowes Wood College, ms. 2, f. 3



Cat. 3.2
St Mark's Lion
Hours for the use of Rome
Clane, Clongowes Wood College, ms. 2, f. 21v

4
Clane, Clongowes Wood College, ms. 3
Hours for the use of Rome
Flanders (Bruges?), second half of 15th century

Parchment, 183 folios, 98 x 66 mm, 4 large miniatures, 6 small miniatures.
Cat. 4.1 and 4.2 (fols 77v and 179)

1. Script

Textualis semi-quadrata, brown ink. In Latin. Rubrics in red ink.
Litterae notabiliores: yellow-stroked.
17 lines in the calendar, 16 in the rest of the book. Ruling in pink
Text block: 50 x 35 mm

2. Collation

Some miniatures have been painted on separate folios that have been inserted in the book, as was common practice in Flanders.[1]
Singletons: fols 102, 124.
183 fols
1 (thick, several vellum leaves pasted together), **I**^{12} (fols 2-13), **II**$^{8+2-2}$ (fols 14-21; lacking two singletons), **III**$^{8-1}$ (fols 22-28; lacking 5), **IV**^{8} (fols 29-36), **V**$^{8-1}$ (fols 37-43; lacking 1), **VI**$^{8+1-1}$ (fols 44-50; lacking 4), **VII**^{9} (fols 51-59), **VIII**^{6} (fols 60-65), **IX**$^{8-1}$ (fols 66-72; lacking 1), **X**$^{8-1}$ (fols 73-79; lacking 1), **XI**$^{8+1-1}$ (fols 80-87; lacking 6 which would have been a singleton), **XII**^{8} (fols 88-95), **XIII**^{6} (fols 96-101), **XIV**$^{8+1}$ (fols 102-110; 1 is a singleton), **XV**^{8} (fols 111-118), **XVI**$^{8+1}$ (fols 119-127; 6 is a singleton), **XVII**^{8} (fols 128-135), **XVIII**^{8} (fols 136-143), **XIX**^{8} (fols 144-151), **XX**^{8} (fols 152-159), **XXI**^{8} (fols 160-167), **XXII**^{8} (fols 168-175), **XXIII**^{8} (fols 176-183).

3. Summary of textual contents

These Hours contain a calendar, Hours of the Cross, Mass of the Virgin, Gospel Lessons, Hours of the Virgin (incomplete), Advent Hours, Penitential Psalms followed by Litany and various prayers, Office of the Dead, *Obsecro te* and *O Intemerata*, Suffrages.

4. Full contents

Folio	Text	Illustrations
1-2	Blank	
3-13v	**Calendar** in Latin in brown and red, not one saint per day	

[1] See also **Cat. 2, 18 and 21.**

Folio	Text	Illustrations
14-20v	**Hours of the Cross** *Incipit officium sancte crucis.*	Missing miniature between fols 13 and 14
21-25v	**Hours of the Holy Spirit** *Incipiunt hore de sancto spiritu.*	Missing miniature between fols 20 and 21
26-29v	**Mass of the Virgin** *Missa beate marie virginis.*	Missing miniature between fols 25 and 26
30-36v	**Gospel Lessons**	
30	*Inicium sancti evvangeli secundum iohannem.*	
31v	*Secundum lucam.*	
33	*Secundum matheum.*	
35	*Secundum marcum.*	
36v	Blank	
37-91	**Hours of the Virgin (incomplete; including psalms for various days of the week)**	Missing miniature between fols 36 and 37
37	Matins (incomplete)	
48	*Ad laudes.*	Missing miniature between fols 47 and 48
61	*Ad primam.*	Nativity in a church (f. 60v)
66	*Ad terciam.*	Missing miniature between fols 65 and 66
73	*Ad nonam.*	Missing miniature between fols 72 and 73
78	*Ad vesperas.*	Massacre of the Innocents (f. 77v)
86	*Completorium*	Missing miniature between fols 85 and 86
92-101v	**Advent Hours** *Incipit officium beate marie virginis quod dicit per totum adventum. Ad vesperas.*	
102	Blank	
103-115v	**Penitential Psalms** *Incipiunt septem psalmy.*	David in prayer in a church (f. 102v)
115v-123v	**Litany followed by standard prayers**	
124	Blank	
125-170v	**Office of the Dead** *Incipiunt vigilie mortuorum.*	Raising of Lazarus (f. 124v)
171	*Obsecro te*	Pietà (7 lines; f. 171)
175v	*O intemerata*	
179-182v	**Suffrages** (incomplete, missing beginning between fols 178 and 179)	
179	Suffrage to St John the Baptist (incomplete)	
179	*De sancto petro et paulo.*	St Peter and St Paul (7 lines, f. 179; **Cat. 4.2**)
180	*De sancto nycholao.*	St Nicolas (7 lines; f. 180)
180v	*De sancto adriano.*	St Adrian with sword, anvil and lion (7 lines; f. 180v)

Folio	Text	Illustrations
181v	*De sancta katherina.*	St Catherine with wheel and sword (7 lines; f. 181v)
182	*De sancta barbara.*	St Barbara (7 lines; f. 182)
183	Something missing between fols 182v and 183, part of another prayer with initials not painted in.	

5. Liturgical evidence

Hours of the Virgin: use of Rome. **Office of the Dead**: use of Rome.
Calendar: Flanders, Tournai? To be noted: *Appolonie* (8 Feb.), *David* (1 Mar.), *Gertrudis* (16 Mar.), *Quintini* (29 Mar.), *Sophie* (10 May), *Potenciane* (14 May), *Erasmi* (3 June), *Bonifacii* (5 June), ***Amelberge*** (13 July), *Egidius* (1 Sept.), ***Lamberti*** (17 Sept.), ***Bavon*** (1 Oct.), *Donaciani* (14 Oct.), *X milium virginum* (22 Oct.), *Huberti* (3 Nov.), *Leonardi* (6 Nov.), *Elisabeth vidue* (19 Nov.), *Eligius* (1 Dec.), *Nychasii* (14 Dec.).
Litany: includes *Ludovice, Francisce, Bernardine, Katherina, Clara, Elisabeth.*
Suffrages include St Adrian.

6. Decoration

Miniatures: 4 remaining large miniatures in arched compartments surrounded by full border with no text on the page. Two of these miniatures (fols 102v and 124v) have been painted on separate folios that have been inserted alongside the text, as was common practice in Flanders.[2]
9 small miniatures (7 lines) integrated in the space of the text, surrounded by a gold leaf band that extends on two sides of the text in an L-shape.

Decorated initials: 5-line blue initials patterned with white on cusped gold ground, filled with rounded blue, green and red ivy, linked to a gold and colour baguette that frames the text on three sides in a U-shape.
2-line gold leaf initials on pink and blue ground patterned with white.
1-line gold initials with black penwork or blue with red penwork sometimes extending into the border.
Line fillers: red or blue ink.

Borders: Full borders only frame the openings introducing the major sections. The full borders framing the beginning of each hour of the Office of the Virgin and the two surviving miniatures in this section (fols 61v, 78v) indicate that a large miniature once introduced each hour. In the same way, a miniature probably introduced the Hours of the Cross, of the Holy Spirit and the Mass of the Virgin.
Borders on three sides frame folios containing a small miniature. The rest of the manuscript does not contain decorated borders.
Borders contain gold and blue acanthus, red, pink and blue flowers and strawberries, gold leaf *besants* and blue and black dots. A pale pink line delineates the borders.

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[2] See also **Cat. 2, 18 and 21.**

7. Comments

The style of the secondary decoration[3] and of the miniatures, painted on separate folios, confirms these Hours were produced in Flanders, probably in Bruges. The palette is dominated by grey, blue, red, pink, brown, green and little gold. Gentle hills fade from green into blue, blurring the horizon line. The architecture is painted in grey and sometimes pink (vaults are painted in red in the case of f. 102v). Figures have large heads and stiff poses, their arms often seem inexistant, with only the hands visible. Greater movement is achieved in the Massacre of the Innocents scene (f. 77v; **Cat. 4.1**), with the vigorous gestures of the two soldiers in armour in the foreground. The mother, standing on the threshold of her house wears the turban headdress typical of (if not exclusive to) Flemish painting in this period. The Nativity scene (f. 60v) is unusual as Mary, and Joseph taking off his hat, seem to stand on grass, on either side of the Child. Yet, walls surround them and two figures appear in the door to the right while to the left, the space suggested may be that of a church in which stands a third figure, hooded like a monk. The Massacre of the Innocents (f. 77v; **Cat. 4.1**) is the most carefully painted miniature while the clumsy proportions of the figures with large heads and tiny hands are especially found in the Raising of Lazarus (f. 124v) and in the smaller miniatures. The presence of small miniatures within the text, the style of the borders and of the miniatures point to a late 15th century dating, probably ca. 1470-5.

8. Binding

20th c. vellum binding with gold letters on the spine: *HORAE B.V.M/ET ALIAE PRECES* and at the bottom of the spine: *FRENCH XV SAEC.*
Signed on sticker inside the front cover: *Bound by bookbinding and ruling co. ltd, 34 drury street, Dublin.*

9. Provenance

No indication of the provenance.

10. Bibliography

This manuscript has not been referred to in any published source.

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[3] Compare for example the page layout with that of *Hours for the use of Rome* (New York, PML, M. 1077) painted in Bruges ca. 1475 by the Master of the Dresden Prayer Book, Cat. 72 in Wieck, 1998, p. 94.

Cat. 4.1
Massacre of the Innocents
Hours for the use of Rome
Clane, Clongowes Wood College, ms. 3, f. 77v

Cat. 4.2
St Peter and St Paul
Hours for the use of Rome
Clane, Clongowes Wood College, ms. 3, f. 179

5
Clane, Clongowes Wood College, ms. 5
Hours for the use of Rome
Flanders, early 15th century (ca. 1406?)

Parchment, 109 folios, ca. 107 x 75 mm, no miniatures.

Cat. 5.1 and 5.2 (fols 1 and 13)

1. Script

Textualis semi-quadrata, brown ink. In Latin. Rubrics in red.
Litterae notabiliores: red-stroked.
17 lines in the calendar, 14 in the rest of the book. Ruling in faint grey.
Text block: 66 x 40 mm

2. Collation

This manuscript is paginated.
218 pages.
I^{12} (pp. 1-24), **II**^{4} (pp. 25-32), **III**^{4} (pp. 33-40), **IV**^{8} (pp. 41-56); **V**^{8} (pp. 57-72), **VI**^{4} (pp. 73-80), **VII**^{8} (pp. 81-96), **VIII**^{8} (pp. 97-112), **IX**^{8} (pp. 113-128), **X**^{8} (pp. 129-144; sewing visible), **XI**^{6} (pp. 145-156), **XII**^{8} (pp. 157-172), **XIII**^{8} (pp. 173-188), **XIV**$^{8-1}$ (pp. 189-202; 8 lacking, as stub between 202 and 203, but no text missing); **XV**^{8} (pp. 203-218).
No catchwords.

3. Summary of textual contents

These Hours contain a Calendar, Hours of the Cross, Hours of the Virgin, Advent Hours, Penitential Psalms followed by Litany and various prayers.

4. Full contents

Folio	Page	Text	No illustrations
1-12	**1-24**	**Calendar** in brown and red, in Latin, not one saint for each day	
13-16	**25-31**	**Hours of the Cross** *Incipiunt hore sancte crucis.*	
16v	32	Blank	
17-78	**33-155**	**Hours of the Virgin** *Incipiunt hore beate marie virginis secundum usum romane curie. Ad matutinam.*	
37v	74	*Ad laudes.*	
51	101	*Ad primam.*	
55v	110	*Ad terciam.* (rubric on f. 55)	

Folio	Page	Text	No illustrations
59v	118	*Ad sextam.* (rubric on f. 59)	
63	125	*Ad nonam.*	
67	133	*Ad vesperas.*	
74v	143	*Ad completorium* (rubric on f. 74).	
78v	156	Blank	
79-89v	**157-179**	**Advent Hours** *Incipiunt officium beate marie quod dicitur per totum adventum. Ad vesperas antiphone et psalmi.*	
90-103	**180-205**	**Penitential Psalms** *Incipiunt vii psalmi.*	
103v-109v	**206-218**	**Litany followed by standard prayers**	

5. Liturgical evidence

Hours of the Virgin: use of Rome. **Office of the Dead**: missing.
Calendar: Flanders, Bruges or Ghent? To be noted: *Amandi et Vedasti* (6 Feb.), *Eleutherii* (20 Feb.), *Gertrudis* (17 Feb.), *Ulrici* (1 Apr.), *Sophia*, (15 May), *Bonefacii*, (5 June), *Basilii* (14 June), *Eligii* (25 June and 1 Dec.), *Egidii* (1 Sept.), *Bertini* (5 Sept.), *Ylari* (10 Sept.), *Lamberti* (17 Sept.), *Fremini*, (25 Sept.), *Remigi et Bavonis* (1 Oct.), *Venandi* (12 Oct.), *Donatiani* (14 Oct.), *Galli* (16 Oct.), *XI milium virginum* (21 Oct.), *Severini* (23 Oct.), *Machuti* (15 Nov.), *Elisabeth* (19 Nov.), *Eulalie* (10 Dec.), *Nichasii* (14 Dec.).
Litany: Bruges or Ghent? To be noted: *Eligi, Quintine; Remigi, Vedaste, Bavo, Egidii, Leonarde, Amande; Elysabeth, Susanna, Elena, Eufemia, Ossatha, Christiana.*
Suffrages: missing.

6. Decoration

Miniatures: none.

Decorated initials: 5 ½, 6, 7-line red or blue initial patterned with white on blue or red outer ground patterned with white and surrounded by thin band of gold (see **Cat. 5.2**), or on gold leaf inner/outer ground. Enclosing blue and orangey red ivy (sometimes in shape of figure of eight) on gold leaf. The initial extends into the margin ending in sprigs of ivy curving outwards against gold leaf and linking to the thin gold and blue band running along the text.
2 and 3-line initials in gold leaf on blue and dark red cusped ground with white tracing.[1]
When letter I, runs in the margin along the text (see f. 63v).
1-line initial in blue with red penwork or in gold leaf with black penwork, sometimes extending into the margin.
Initials marked with stroke of red.
Line fillers: red and blue with gold leaf dot or stroke.

Borders: no borders except to mark the beginning of the different sections.

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[1] Towards the end of the codex, patterns seem silvery rather than white.

The borders develop from the large initials and frame the text on two or three sides. A thin gold band extends from the initial on three sides of the page in a U shape, or only on either side of the text. This gold band is coupled with a blue and dark red band with which it forms interlaced pattern in the middle on the right, and/or a loop in the bottom corners surrounded by a starry shape of gold leaf (see **Cat. 5.2**). These bands end in two stems of blue, gold and dark red ivy that invade the borders. In outer and sometimes bottom margins: light spraywork with blue and gold flowers and gold hairy teardrop shapes.
f. 78: double band of gold, and blue and dark red ending in ivy, blue and gold leaf light spraywork in outer margin.

7. Comment

The absence of miniatures makes this manuscript difficult to locate and date but the type of decoration points to Flanders. The localisation elements indicate that these Hours were meant to be used around Bruges or Ghent. The date of 1406 written on the spine cannot be relied on, as the binding is not original. Yet, it could have been repeating information that featured on the original binding or flyleaves. It cannot be ignored, as it is quite a plausible date for this manuscript: the type of decoration points to an early 15th century date.

8. Binding

Red morocco binding, possibly 19th century with gold double line, gilt metal shield in the centre of the upper cover, gilt metal cross in centre of back cover. Gilt metal framing of the board and clasp missing the pin. Inscription in gold on the spine: *OFFICIUM BEATAE MARIAE VIRGINIS CUM CALENDARIO, 1406.*

9. Provenance

No provenance details have been recorded.
The clasp of the binding has the initials *J.M.K* in Gothic writing engraved on it and inside: trefoil die with *H. M* initials, probably the initials of the binder.
On the shield, probably 19th c., motto: *SUPRA SPEM SPERO.*

10. Bibliography

This manuscript has not been referred to in any published source.

6
Dublin, Allen Library, s.n.
Hours for the use of Rome
Flanders, mid-15th century

Parchment, 167 folios, 70 x 100 mm, no miniatures.

Cat. 6.1 and 6.2 (fols 13 and 106)

1. Script

Bâtarde, brown ink. In Latin. Rubrics in red and dark red. Two hands. **Hand A** was responsible for most of the manuscript (**Cat. 6.1**). **Hand B** wrote the Office of the Dead (fols 106-144; **Cat. 6.2**).[1]
15 lines (17 in calendar). Ruling in red.
Text block: 60 x 39 mm (65 x 44 in calendar).

2. Collation

The collation of this manuscript is made particularly difficult by its tight binding, especially for the quires at the beginning and at the end of the book. The following collation must therefore be considered as tentative:
I[12] (fols 1-12), **II**[6] (fols 13-18), **III**[8] (fols 19-26), **IV**[8] (fols 27-34), **V**[8] (fols 35-42), **VI**[8] (fols 43-50), **VII**[6] (fols 51-56), **VIII**[10] (fols 57-66), **IX**[8-1?] (fols 67-73), **X**[8] (fols 74-81; f. 74 seems to have been pasted onto the preceding folio: misleading because seems to be part of the previous quire), **XI**[8] (fols 82-89; f. 89v blank), **XII**[8] (fols 90-97), **XIII**[8] (fols 98-105), **XIV**[8] (fols 106-113), **XV**[8] (fols 114-121), **XVI**[8] (fols 122-129), **XVII**[8] (fols 130-137), **XVIII**[8-1] (fols 138-144; lacking 3), **XIX**[12-1?] (fols 145-155; lacking 1, as text missing between fols 144 and 145), **XX**[12] (fols 156-167).

3. Summary of textual contents

These Hours contain a Calendar, Hours of the Cross, Hours of the Holy Spirit, Mass of the Virgin, Gospel Lessons, Hours of the Virgin, Office of the Dead, Penitential Psalms followed by Litany.

4. Full contents

Folio	Text	No illustrations
1-12v	**Calendar** in Latin, in brown and red, not one saint per day	
13-21v	**Hours of the Cross** *Incipiunt hore sancte crucis.* (**Cat. 6.1**)	

[1] This coincides with a change of hand in the decoration.

Folio	Text	No illustrations
22-27v	**Hours of the Holy Spirit** *Hore sancti spiritus.*	
29-35v	**Mass of the Virgin Mary** *Missa beate marie virginis.*	
36-42v	**Gospel Lessons**	
36	*Inicium sancti evangelii secundum iohannem.*	
37v	*Secundum lucam.*	
39v	*Secundum matheum.*	
41v	*Secundum marcum.*	
43-105v	**Hours of the Virgin** *Incipiunt hore beate marie virginis secundum usum romanum.*	
43	Matins	
55	*Ad laudes.*	
67v	*De omnibus sanctis.*	
69	*Ad primam.*	
74v	*Ad iiiam.*	
79v	*Ad vi.*	
84v	*Ad ix.*	
90	*Ad vs.*	
99	*Ad completorium.*	
106-144v	**Office of the Dead (incomplete)** *Vigilie mortuorum.* (**Cat. 6.2**)	
145-159	**Penitential Psalms** *Septem psalmi penitentiali.*	
159v-167v	**Litany followed by standard prayers** *Letania.* (rubric on f. 159)	

5. Liturgical evidence

Hours of the Virgin: use of Rome. **Office of the Dead**: use of Rome.
Calendar: Flanders. To be noted: ***Amandi*** (6 Feb.), *Eufeme* (9 Mar.), *Gertrudis* (17 Mar.), *Balbine* (31 Mar.), *Vitalis* (28 Apr.), *Servasii* (13 May), *Petronelle* (31 May), *Bonifacii* (5 June), ***Basilii*** (14 June), *Eligii* (25 June), ***Egidii*** (1 Sept.), *Lamberti* (17 Sept.), ***Remigii et Bavonis*** (1 Oct.), ***Dyonisii*** (8 Oct.), ***Martini*** (11 Nov.), *Livini* (12 Oct.), *xi m virginum* (20 Oct.), *Leonardi* (6 Nov.), ***Clementis*** (23 Nov.), ***Eligii*** (1 Dec.), *Nichasii* (14 Dec.).
Litany: Flanders. To be noted: *Gervasi, Prothasi, Lupe, Victor, Nichasi, Quintine, Eustacii, Donate, Erasme, Eligi, Egidi, Amelberga, Ursula, Martha.*

6. Decoration

Miniatures: none.

Decorated initials: 4-line initials with blue or pink body patterned with white, on gold inner and outer ground, enclosing blue and red ivy.

2-line gold initials on dark red and blue ground patterned with white. 1-line initials blue with red penwork or gold leaf with black penwork.
Line fillers: gold and blue ink.

Borders: borders on three sides to mark the different sections in the book. Multicoloured flowers, acanthus, strawberries, birds (including peacocks) on unpainted ground.
In the quire written by **Scribe B**, the Office of the Dead border (f. 106; **Cat. 6.2**) and decorated initials are in the same style as in the rest of the book, but by a different hand.

7. Comment

The decoration and liturgical elements in the calendar and the litany indicate that this manuscript was probably executed in Flanders in the mid-15th century. Ludwig Bieler, Professor of Palaeography at University College Dublin in the 1960s dated it to the 15th century.[2]

8. Binding

Brown leather spine and corners, pasteboards, with gilt ornament on spine (possibly 19th century).

9. Provenance

An inscription on the verso of the first paper flyleaf indicates that the manuscript was given to the the-called O'Connell school library in 1864: *presented to the O'Connell school library N Richmond st. Dublin by Reverend P. S. Gilligan CC St James's, on June 10th 1864.*

10. Bibliography

This manuscript has not been referred to in any published source.

[2] See inscription on first paper flyleaf.

7
Dublin, Chester Beatty Library, WMs 82
Hours of Prigent de Coëtivy (use of Paris)
Paris, ca. 1443

Thin parchment, 364 folios, 136 x 102 mm, 148 three-quarter-page miniatures, medallions in calendar, inhabited borders with wide variety of scenes.

Cat. 7.1, 7.2 and 7.3 (fols 43, 141 and 151)

1. Script

Bâtarde, brown ink. In Latin and French. Rubrics in blue and dark red.
Litterae notabiliores: yellow-stroked.
21 lines (17 in the calendar). Ruling in pink.
Text block: 91 x 62 mm.

2. Collation

When Alfred Chester Beatty acquired the manuscript, 144 folios bearing miniatures were removed from the codex to be mounted in glass, these mounted miniatures are now kept in 13 boxes, separate from the core of the codex. Only four folios with miniatures are still in the codex: fols 158, 211, 217, 257.
As a result, the collation is quite difficult, especially for the Suffrages section where numerous consecutive folios bear a miniature and thus were removed from the codex. Harrouët offered a convincing reconstruction of the manuscript in her thesis:[1]
2 vellum leaves + 364 fols+ 2 vellum leaves.
I^{12} (fols 1-12), **II**^{8} (fols 13-20), **III**^{8} (fols 21-28), **IV**^{8} (fols 29-36), **V**^{8} (fols 37-44), **VI**^{8} (fols 45-52), **VII**^{8} (fols 53-60), **VIII**^{8} (fols 61-68), **IX**^{8} (fols 69-76), **X**^{8} (fols 77-84), **XI**^{8} (fols 85-92), **XII**^{8} (fols 93-100), **XIII**^{8} (fols 101-108), **XIV**^{8} (fols 109-116), **XV**^{8} (fols 117-124), **XVI**^{8} (fols 125-132), **XVII**^{8} (fols 133-140), **XVIII**^{8} (fols 141-148), **XIX**^{8} (fols 149-156), **XX**^{8} (fols 157-164), **XXI**^{8} (fols 165-172), **XXII**^{8} (fols 173-180), **XXIII**^{8} (fols 181-188), **XIV**^{8} (fols 189-196), **XXV**^{8} (fols 197-204), **XXVI**^{8} (fols 205-212), **XXVII**^{8} (fols 213-220), **XXVIII**^{8} (fols 221-228), **XXIX**^{8} (fols 229-236), **XXX**^{10} (fols 237-246), **XXXI**^{7} (fols 247–253), **GAP**: Folios from the suffrages mounted, from f. 254 to f. 306, **XXXIII**^{6} (fols 307-312), **XXXIV**^{8} (fols 313-320), **XXXV**^{8} (fols 321-328), **XXXVI**^{8} (fols 329-336), **XXXVII**^{8} (fols 337-344), **XXXVIII**^{8} (fols 345-352), **XXXIX**^{8} (fols 353-360), **XL**^{4} (fols 361-364).

3. Summary of textual contents

These Hours contain a Calendar, the Gospel Lessons, St John's account of the Passion, mixed Hours of the Virgin, of the Holy Cross and of the Holy Spirit, Penitential Psalms followed by Litany and prayers, Office of the Dead, Psalter of St Jerome, prayers to be said during and after Mass, prayers to God the Father, Christ, the Trinity, St Michael and the Holy Cross, Litany of Peter of Luxembourg, prayers to the Virgin in Latin and French,

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[1] See Entry for the manuscript in Harrouët, 1999.

Suffrages, prayers to the Virgin and St John the Baptist, *Dit de la Vie contre la Mort*, Seven Articles of the Faith in French.

4. Full contents

(*) designates mounted folios.

Folio	Text	Illustrations
1-12	**Calendar** in French, in blue and dark red with feasts in gold, one saint per day	**Border medallions: labours of the months, zodiacal signs and saints**
1rv	*Janvier*	Man dining; Aquarius; St Genevieve (f. 1) St Vincent; St Paul; St Agnes (f. 1v)
2rv	*Fevrier*	Man warming himself by a fire; Pisces (f. 2) St Peter; St Mathias (f. 2v)
3rv	*Mars*	Man lopping vines; Aries; bishop saint (f. 3) Virgin reading; angel with scroll; bishop saint (f. 3v)
4rv	*Avril*	Girl making a wreath; Taurus; St Mary of Egypt (f. 4) Sty Mark; bishop saint (f. 4v)
5rv	*May*	Man hunting; Gemini; St John the Evangelist; St Nicholas (f. 5) Man with flowers; maiden with wreath; angel; monk (f. 5v)
6rv	*Juing*	Man mowing hay; Cancer; St Barnabas (f. 6) St Peter; St Eligius (?); St John the Baptist (f. 6v)
7rv	*Juillet*	Man reaping; Leo (f. 7) St Mary Magdalen; St James the Major (f. 7v)
8rv	*Aoust*	Man threshing corn; Virgo; Coronation of the Virgin (f. 8) Man sifting wheat; man pouring wheat in a bag; St Bartholomew (f. 8v)
9rv	*Septembre*	Man treading grapes; Libra (f. 9) Man pouring wine into a cask; man carrying a basket of grapes; St Michael and the Devil (f. 9v)
10rv	*Octobre*	Man sowing; Scorpio; St Denis (f. 10) St Simon and St Jude; winged calf of St Luke (f. 10v)
11rv	*Novembre*	Man knocking down acorns; Sagittarius; corpse in coffin (f. 11) St Andrew; St Catherine; St Clement (f. 11v)

Folio	Text	Illustrations
12rv	*Decembre*	Man killing a pig; Capricorn; St Eligius or St Nicholas; Joachim and Ann at the Golden Gate (f. 12) St John the Evangelist; doubting Thomas; St Stephen (f. 12v)
13-18v	**Gospel Lessons**	
13	St John's lesson (rubric erased)	St John on Patmos (f. 13)*
14v	St Luke's lesson *Sequencia sancti evangelii. Secundum lucam.*	St Luke portraying the Virgin (f. 14v)*
16	*Secundum matheum.*	St Matthew writing the Gospel (f. 16)*
17	*Secundum marcum.*	St Mark writing the Gospel (f. 17)*
19-20v	**Passion according to St John** *Passio domini nostri ihesu Christi secundum iohannem.*	Christ displaying his wounds (f. 19)*
20	*Deus qui manus tuas et pedes tuos…*	
20v	*Deus qui voluisti pro redempcione mundi a iudeis…*	
21-75v	**Mixed Hours of the Virgin, of the Holy Cross and of the Holy Spirit**	
21	Matins of the Virgin with 8 lessons (no rubric)	Annunciation (f. 21)*
34v	Lauds of the Virgin *In laudibus* on f. 34	Visitation (f. 34v)*
41	Matins of the Cross *Ad matutinas. De sancta cruce.*	Betrayal (f. 41)*
42	Matins of the Holy Spirit *Sequntur hore de sancto spiritu. Ad matutinas.*	Pentecost (f. 42)*
43	Prime of the Virgin *Ad primam.*	Nativity (f. 43; **Cat. 7.1**)*
46	Prime of the Cross *Ad primam de cruce.*	Christ before Pilate (f. 46)*
47	Prime of the Holy Spirit *Ad primam de sancto spiritu.*	Ascension (f. 47)*
48v	Terce of the Virgin *Ad terciam de nostra domina.*	Annunciation to the Shepherds (f. 48v)*
51	Terce of the Cross *Ad terciam de cruce.*	Flagellation (f. 51)*
52	Terce of the Holy Spirit *Ad terciam de sancto spiritu.*	Pentecost (f. 52)*
53	Sext of the Virgin *Ad sextam de nostra domina.*	Adoration of the Magi (f. 53)*

Folio	Text	Illustrations
56	Sext of the Cross *Ad sectam de cruce.*	Carrying of the Cross (f. 56)*
57	Sext of the Holy Spirit *Ad sextam de sancto spiritu.*	Apostles preaching the Gospel (f. 57)*
58	None of the Virgin *Ad nonam de nostra domina.*	Presentation in the Temple (f. 58)*
61	None of the Cross *Ad nonam de cruce.*	Crucifixion (f. 61)*
62	None of the Holy Spirit *Ad nonam de sancto spiritu.*	Fountain of the Spirit (f. 62)*
63	Vespers of the Virgin (rubric erased)	Flight into Egypt (f. 63)*
67v	Vespers of the Cross *Ad vesperas de cruce.*	Deposition (f. 67v)*
68	Vespers of the Holy Spirit *Ad vesperas de sancto spiritu.*	Divine Hand sending down the Dove (f. 68)*
69v	Compline of the Virgin *Complectorium de nostra domina.* (rubric on f. 69)	Coronation of the Virgin (f. 69v)*
73	Compline of the Cross *Ad complectorium de cruce.* (rubric on f. 72v)	Entombment (f. 73)*
74v	Compline of the Holy Spirit *Complectorium de sancto spiritu.* (rubric on f. 74)	Last Judgement (f. 74v)*
76rv	Blank	
77-84	**Penitential Psalms** (no rubric)	David in prayer (f. 77)*
84	**Litany followed by standard prayers** *Sequitur letania.*	
88v-117v	**Office of the Dead**	
88v	*Sequuntur vespere mortuorum.*	Deathbed scene (f. 88)*
93	*Sequuntur vigilie mortuorum.* (partly erased)	Wake (f. 93)*
96	*In prima leccio* (partly erased)	Vigil of the Dead (f. 96)*
101	*Sequitur quarta leccio* (rubric on f. 100v; partly erased). *Quarta leccio.* (on f. 101)	Procession to the cemetery (f. 101)*
106	*Leccio septima*	Burial (f. 106)*
108	*In laudibus mortuorum.*	Return from the funeral (f. 108v)*

Folio	Text	Illustrations
118-131v	**Psalter of St Jerome** *Beatus vero iheronimus in hoc mundo disposuit breviter hoc psalterium sicut angelus domini docuit eum per spiritum sanctum. Et propter hoc est abreviatum propter illos qui solicitudinem habent scolarem vel qui in infirmitate iacent vel qui operibus occupant vel qui iter agunt longiquum aut qui bellum commissuri sunt contra dyabolum qui militat contra animas christianorum constanter et assidue qui psalterium integrum cothidie cantare non possunt vel illi qui ieiunant fortiter et debilitatem habent et per hiis qui festa solempnia custodiunt qui integrum psalterium cantare minime possunt unusquisque ex istis qui de huiusmodi neccessitatibus sunt coacti sicut superius diximus aut qui vult in hoc mundo animam suam salvam facere et vitam eternam habere. Assidue cantet hoc psalterium et possidebit regnum celorum. Deo propicio. Et non est legendum in tumultu nec cursim nec velociter sed quiete et tratim et intenta ac morosa meditacione.* (rubric starts on f. 117r) *Aperi domine os meum ad benedicendum ineffabile…* *Hic incipit psalterium beati iheronimi.* (on f. 117) 118: *Incipit psalterium sancti iheronimi. Verba mea auribus…*	St Jerome and the lion (f. 118)*
132rv	Blank	
133	*Sequitur devotus psalmus david. Quicumque vult salvus…*	Three Persons of the Trinity (f. 133)*
135v-140v	**Prayers to be said during and after Mass**	
135v	*Orationes devote que debent dici in missa. Ave salus mundi verbum patris hostia…*	Priest raising the Host (f. 135v)*
136	*Oracio devota ad salutandum sanguinem. Ave vere sanguis domini nostri ihesu christi…* *Oracio devota ad salutandum corpus christi. Salve sancta caro dei per quam…*	

Folio	Text	Illustrations
136v	*Alia oratio devota. Salve principium nostre regeneracionis…* *Alia oratio devota. Anima Christi sanctifica me…*	
137	*Ave domine ihesu christe verbum patris agnus dei…*	
137v	*Sequitur alia oratio. Ecce agnus dei ecce qui tollit peccata mundi…* *Alia oratio valde devota. In presencia corporis et sanguinis tui domine ihesu christe commendo tibi corpus meum…*	
138	*Sequitur alia oratio. Domine ihesu christe in presencia corporis et sanguinis tui commendo me famulum tuum…*	
139	*Ave verum corpus Christi natum ex maria virgine…*	
139v	*Quando acipis pacem in missa dic istam ant. Da pacem domine in diebus nostris…* *Deus a quo sancta desideria recta consilia et iusta sunt…*	
140	*Oratio devota dicendi post missam.* *Domine sancta pater omnipotens eterne deus supplicit imploro et peto…*	
141-187	**Prayers to God the Father, to the Son, to the Trinity, St Michael and to the Holy Cross**	
141	Prayer to God and St Michael *Sequitur devota oracio ad dominum ihesum christum. Deus propicius esto michi peccatori ut sis custos mei…*	Man (Prigent?) praying to God and St Michael (f. 141)*
143	**Verses of St Bernard** (rubric erased). *Illumina oculos meos…*	St Bernard reading (f. 143)*
144v	*Oracio ad dominum creatorem. Creator celi et terre rex et dominator…*	Creation of Adam (f. 144v)*
147v	Prayer to Christ the Judge (no rubric). *Benignissime fili dei ihesu christe iudex novissime…*	Last Judgement (f. 147v)*
151	*Alia oracio ad filium dei.* (partly erased) *Domine ihesu christe qui in hunc mundum de…*	Annunciation with planets and zodiacal signs (f. 151)*
156v	**Seven Last Words of our Lord** *Oracio ad ihesum de septem verbis domini.* *Domine ihesu christe qui septem verba in die ultimo vite tue…*	Crucifixion with Seven Last Words (f. 156v)*

Folio	Text	Illustrations
158v	*Domine deus omnipotens pater et filius et spiritus sanctus da michi victoriam contra omnes inimicos meos…*	Trinity (f. 158v; **in the codex**)
160v	*Oratio devota de passione domini. Gracias ago tibi domine ihesu christe qui passionem tuam …*	Scenes of the Passion: Agony in the garden, Christ before Caiaphas, Flagellation, Carrying of the Cross, and Nailing to the Cross (f. 160v)*
162v	*Sequitur oracio devota ad dominum. Domine ihesu christe, cum veneris in regnum tuum…*	Christ wearing papal tiara (f. 162v)*
164	*Oracio ad dulcissimum dominum ihesum christum. Dulcissime domine ihesu christe verus deus qui …*	Christ freeing prisoners (f. 164)*
166v	*Sequitur devota oracio ad dominum ihesum christum. Domine ihesu christe piissime mundi redemptor verus deus…*	Christ celebrating Mass with apostles (f. 166v)*
169	*Sequitur alia oracio ad deum patrem. Domine deus omnipotens ego humiliter te adoro tu es rex regum…*	Transfiguration (f. 169)*
171	*Alia oracio ad sanctam trinitatem.* (rubric partly erased) *Veni ad liberandum nos domine deus virtutum...*	Men and women adoring the Trinity (f. 171)*
172v	*Oracio devota ad filium dei. In manus tuas Domine ihesu christe fili dei vivi commendo animam…*	Men and women praying the Trinity, man in centre standing in baptismal font (f. 172v)*
173v	*Alia oracio ad dominum nostrum ihesum christum. Lux vera mundi domine ihesu christe doce me quid…*	Man in a pit praying to God and St Michael (f. 173v)*
175	*Deinde sequitur oracio ad dominum ihesum christum. Domine ihesu christe mane cum surrexero intende et guberna...*	Man in his bedroom (f. 175)*
177v	*Sequitur oracio devota de passione domini. Per multitudinem angustiarum quibus angustiatus erat…*	Deposition (f. 177v)*
179	*Oracio ad dominum ihesum christum. O abissus bonitatis concolator desolatorum…*	Christ displaying his wounds (f. 179)*
181	*Oracio devota ad ihesum christum. Domine ihesu christe fili dei vivi in honore trium sanctissimarum orationum quas tibi humo…*	Agony in the Garden (f. 181)*
182v	*Oracio ad deum patrem omnipotentem. Domine deus omnipotens, pissime et gloriosissime mundi redemptor, dignare me famulum tuum…*	Passage of the Red Sea (f. 182v)*

Folio	Text	Illustrations
183v	*Oracio devota ad dominum nostrum ihesum christum. Domine ihesu christe, qui voluisti pro redemptione mundi…*	Harrowing of Hell (f. 183v)*
184v	*Oracio devota ad deum humilis et devota. Miserator et misericors paciens et multum misericors...*	Mary Magdalen washing Christ's feet (f. 184v)*
186	*Oracio devota ad sanctam crucem adorandam. Crucem tuam adoramus et veneramus domine...*	Adoration of the Cross (f. 186)*
187	*Alia oracio ad dominum ihesum christum. Adoro te domine ihesu christe in cruce ascendentem. Deprecor te ut tua crux…*	Resurrection (f. 187)*
188-192v	**Litany of St Peter of Luxemburg** (65 verses of 4 lines each) *Oratio edita a sancto petro de luxambourt. Deus pater, qui creasti mundum et illuminasti. Suscipe me…*	God the Father enthroned (f. 188)*
193-231v	**Prayers to the Virgin**	
193	*Oratio devota de nostra domina. Ave maria gracia plena dominus tecum martir cum martiribus.*	Virgin weaving (f. 193)*
194v	*Sequitur oratio de nostra domina. Domina mea sancta maria perpetua virgo virginum…*	Virgin and Child with angels (f. 194v)*
198v	*Obsecro te, domina sancta maria, mater dei pietate plenissima…*	Deposition (f. 198v)*
201v	*O intemerata et in eternum benedicta …*	Virgin and Child in enclosed garden with lilies (f. 201v)*
204v	*Sancta maria, dei genitrix, mitissima domina per amorem…*	Virgin and Child in the Sun (f. 204v)*
209	*O intemerata et in eternum benedicta singularis et incomparabilis…*	Virgin and Child with Archangel Gabriel (f. 209)*
211	*O sanctissima, gloriosissima et piissima dei genitrix virgo maria ego indignus et peccator…*	Virgin and Child under canopy (f. 211; **in codex**)
213v	*Obsecro te beatissima mater incorrupta inviolate intemerata…*	Virgin and Child standing under white canopy with musician angels (f. 213v)*
215v	*O beatissima virgo dei genitrix maria que gratuita pietate…*	Virgin and Child seated under blue canopy (f. 215v)*
217v	*Ecce ad te confugio virgo nostra salvacio spes salutis et venie…*(Chevalier 5087)	Crowned Virgin reading with Joseph (f. 217v; **in codex**)
219v	*Oracio de nostra domina valde devota. Stabat mater dolorosa Juxta cruce…*	Crucifixion (f. 219v)*
221	*Sancta et imperpetua virgo maria gloriosa domina…*	Virgin enthroned and Child standing on her knee with fruit (f. 221; similar to f. 211)*

Folio	Text	Illustrations
222v	*Ave maria, gracia plena dei genitrix que es sole…*	Virgin and Child in the Sun (f. 222v; similar to f. 204v but full length)*
223v	*Sequitur devota deprecacio ad maria virginis. Obsecro te maria mater summi benignitatis per illam inestimabilem leticiam…*	Holy Family with Virgo Lactans and cooking Joseph (f. 223v)*
224v	*Deinde sequitur alia oratio devota.* (rubric on f. 224) *O gloriosissima mater et misericordissima virgo maria. Obsecro te per illam maximam…*	Crucifixion (f. 224v)*
225v	*Devota oracio salutifera de nostra domina. Ave maria gratia plena dominus tecum benedicta tu…* (Chevalier 1878)	Annunciation (f. 225v)*
226v	*Sequitur oracio ad nostram dominam.* (nearly erased) *O gloriosa dei genitrix maria virgine semper maria…*(Chevalier 13037)	Deathbed scene (f. 226v)*
227v	*Sancta maria mater domini nostri ihesu christi. In manus eiusdem filii tui et in tuas et in manus omnium…*	Virgin and Child in Gothic building (f. 227v)*
228v	*Deprecor te domina sancta maria mater dei pietate plenissima…*(Chevalier 25383)	Holy Family in rose garden with musician angels (f. 228v)*
229v	*Alia oracio devotissima ad nostra domina* (on 229, partly erased) *O domina misericordissima dei genitrix maria. Dignare meis…*	Virgin in prayer in church (f. 229v)*
230v	*Devota salutatio de nostra domina. Saluto te sancta maria. Regina celorum domina angelorum…* (Chevalier 33059)	Bathing of the Infant Christ (f. 230v)*
231v-253	**Prayers to the Virgin in French**	
231v	*Autre oroison a notre dame en francois. Tres doulce vierge pucelle marie mere de ihesu christ le vray Dieu tout puissant…* (Sinclair 2150)	Virgin and Child in meadow with angels (f. 231v)*
235	Prayer at the time of death *Oroison de nostre dame en francois. O tres certaine esperance dame et deffenderesse de tous ceulx qui si attendent. Glorieuse vierge marie…* (Sonet 1538; Sinclair 1538)	Deathbed of woman (f. 235)*
237-	The Fifteen Joys of Our Lady *Les xv joyes nostre dame. Doulce dame de misericorde, mere de pitie…*	Virgo Lactans (f. 237)*
241v	*O royne qui fustes mise et assise lassus ou throsne divin…* (Sonet 1804, attributed to Guillaume Alexis; Sinclair 1804)	Virgin enthroned beside God the father in Heaven (f. 241v)*

Folio	Text	Illustrations
247	*Oroison et complainte a nostre dame. Je vien et si vous presente marie, vierge excellente, ma complainte en vo chapelle…* (Sonet 917; Sinclair 917)	Virgin and Child in chapel (f. 247; resembling f. 227v)*
253v	Blank	
254-302	**Suffrages**	
254	*De sancta trinitate antiphona.* (partly erased) *Benedicta sit sancta trinitas. Atque indivisa unitas…*	Throne of Mercy (f. 254) *
255	Five joys of the Virgin *De nostra domina salutacione quinque.* (partly erased) *Ave cuius conceptio solemni plena gaudio…*	Birth of the Virgin (f. 255)*
256	*De sancto michaele archangelo.* (partly erased) *Michaele archangele veni in adiutorium…*	St Michael and the Devil (f. 256)*
257	*De sancto iohanne baptista. Puer qui natus est nobis plusquam prophetam est…*	Beheading of St John the Baptist (f. 257; **in codex**)
258	*De sancto iohanne evangelista. Iste est Johannes qui super pectus domini in cena…*	St John the Evangelist and the poisoned cup (f. 258)*
259	*De sancto petro apostolo. Tu es pastor omnium princeps…*	St Peter crucified asunder (f. 259)*
260	*De sancto paulo apostolo. Magnus sanctus paulus vas electionis vere digne…*	Conversion of St Paul (f. 260)*
261	*De sancto andrea apostolo.Doctor bonus et amicus dei andrea ducebatur…*	St Andrew on the saltire cross (f. 261)*
262	*De sancto iacobo apostolo. O adiutor omnium seculorum. O decus apostolorum. O lux clara gallicianorum…*	St James Major as a pilgrim (f. 262)*
263	*De sancto bartholomeo. Beatus bartholomeus dixit ad regem ego omnes deos coniuravi…*	Martyrdom of St Bartholomew (f. 263)*
264	*De sancto mathia apostolo. Dilecti deo et hominibus sancti evangeliste qui ordinaverunt…*	St Matthew with sword and angel (f. 264)*
265	*De sancto thoma apostolo. O thoma didime per christum quem meruisti tangere…*	Martyrdom of St Thomas (f. 265)*
266	*De sancto iacobo et philippo. Si manseritis in me et verba mea in vobis manserint…*	St James Minor and St Philip (f. 266)*
267	*De sancto symone et iuda. Symon cananeus et iudas zelotes apostoli domini…*	Martyrdom of St Simon and St Judas (f. 267)*

Folio	Text	Illustrations
268	*De sancto mathia apostolo. Beati apostoli dei elegerunt duos scilicet…*	St Matthias with saw (f. 268)*
269	*De sancto barnaba. Paulus et barnabas demorabantur antiochie docentes…*	Martyrdom of St Barnabas[2] (f. 269)*
270	*De sancto marco evangelista. Beatissimus Marcus finem suum inspiciens manus…*	Martyrdom of St Mark (f. 270)*
271	*Sequitur de sancto luca evvangelista.* (rubric on f. 270v). *Beatus luca non in merito inter angelorum …*	Martyrdom of St Luke (f. 271)*
272	*De omnibus apostolis.* (rubric on f. 271v). *Isti sunt viri sancti quos elegit dominus...*	Group of apostles (f. 272)*
273	*De sancto christoforo martire.* (rubric on f. 272v) *Sancte christofore martir dei preciose. Rogo te per nomen…*	St Christopher (f. 273)*
274rv	*De saint christofle oroison en francois. Glorieulx saint de grant value saint Cristofle ie vous salue…* (Sonet 712; Sinclair 712)	
275	*De sancto stephano.* (rubric on f. 274v) *Ave semor stephane. Ave martir paradoxe…*	Stoning of St Stephen (f. 275)*
276	*De sancto laurencio.* (rubric on f. 275v) *Beatus laurencius bonus opus operatus est qui per signum…*	Martyrdom of St Laurence (f. 276)*
277	*De sancto georgeo.* (rubric on f. 276v) *Georgi miles egregie draconis fauces…*	St George and the Dragon (f. 277)*
278	*De sancta sebastiano.* (nearly erased) *O sancte sebastiane. Semper vesper et mane. Horis…*	Martyrdom of St Sebastian (f. 278)*
280	*De sancto dyonisio martire.* (nearly erased) *Insignes preconis alme tue nobilitati consona…*	Martyrdom of St Denis (f. 280)*
281	*Deinde de sancto eustachio. Vir domini eustachius dixit imperatori…*	St Eustace and the stag (f. 281)*
282	*De sancto vincencio martire.* (nearly erased) *Egregius dei martir vincencius dixis tormentorum…*	St Vincent with book and palm (f. 282)*
283	*De omnibus martiribus. O veneranda martirium gloriosa certamina…*	Group of martyrs (f. 283)*
284	*De sancto yvone confessore. In yvonis sollempnis exultent nostris precibus piis…*	St Yves of Brittany (f. 284)*
285	*De sancto martino. O beatum virum cuius anima possidet paradisum…*	St Martin (f. 285)*

[2] Night scene.

Folio	Text	Illustrations
286	*Sequitur de sancto eutropio. O christi martir inclite eutropii nunc respice…*	St Eutropius of Saintes (f. 286)*
287	*De sancto juliano confessore. Gaude felix anima que a tantis periculis…*	St Julian (f. 287)*
288	*De sancto petro de luxambourt. Regali ex progenie sanctus petrus…*	Vision of St Peter of Luxemburg (f. 288)*
289	*De sancto bernardo. Magnificavit dominus sanctum suum et dedit illi scienciam…*	St Bernard reading (f. 289)*
290	*De sancto leonardo confessore. Simulabo eum viro sapienti qui edifica…*	St Leonard and two prisoners (f. 290)*
291	*De omnibus confessoribus. Sint lumbi viri precincti et lucerne ardentes in minibus viris…*	Group of confessors (f. 291)*
292	*De sancta katherina. Virgo sancta katherina grecie gemma urbe alexandrina…*	Martyrdom of St Catherine (f. 292)*
293	*De beata maria magdalena. In diebus illis mulier que erat in civitate…*	St Mary Magdalen (f. 293)*
294	*De sancta margareta. Erat autem margareta amorum quindecim…*	St Margaret and the Dragon (f. 294)*
295	*De sancta genovefa. O felix ancilla dei genovefa nos pondere pressos…*	St Genevieve (f. 295)*
296	*De sancta barbara. Gaude barbara serena virgo patris…*	St Barbara and tower (f. 296)*
297	*De sancta avia virgine. Ista est virgo sapiens quem dominus vigillantem…*	St Avia (f. 297)*
298	*De sancta appollonia. Beata appolonia grave martirium pro domino substimut…*	Martyrdom of St Apollonia (f. 298)*
299	*De sancta elizabeth. Ista regis filia hec contemptibilia mundi non elegit…*	St Elizabeth (f. 299)*
300	*De sancta anna mater virginis marie. Anna salve sanctissima salvatoris carissima que clara…*	St Ann, the Virgin and Child (f. 300)*
301	*De omnibus virginibus. In celis gaudent virgines et cantant canticum…*	Group of Virgins in Heaven (f. 301)*
302	*Sequitur de omnibus sanctis. Beati estis sanctis et sancta dei omnes qui meruisti…*	Group of saints (f. 302)*
303-312v	**Prayers to the Virgin and to St John**	
303	*De nostra domina. Stella maris que sola…*	Virgin and Child in enclosed garden (f. 303; close to fols 201v and 228v)*
305	Seven Joys of the Virgin (in Heaven) *Septem gaudia beate marie virginis. Gaude flore virginali honore que…*	Crowned Virgin and Child on a crescent (f. 305)*

Folio	Text	Illustrations
307	*De sancto iohanne baptista.* *O iohannes gloriose.* *Baptista preciose.* *Fons origo sanctitatis…*	Birth of St John the Baptist (f. 307)*
312rv	Blank	
313-320v	*Le Dit de la Vie contre la Mort.* *Je vie royne couronnee,* *Sans courroux nee…* *Comment la Mort respont a la vie.* *A ma tres doulce dame* *Tresnoble fame…*	Death kneeling before Life featured as a Queen (f. 313)* Life arguing with Death (f. 317)*
321-356v	**Seven Articles of the Faith (in French)** *O glorieuse trinite une essence en vraye unite…*	Trinity (f. 321)*
326	*Le premier article est de la nativite nostre seigneur ihesucrist.* (rubric on f. 325v)	Nativity (f. 326)*
327	Second Article.[3]	Baptism of Christ (f. 327)*
329	*Le iiie article est de la passion nostre seigneur ihesucrist.* (rubric on f. 328v)	Crucifixion (f. 329)*
340	*Le iiiie article est de la descendue nostre seigneur ou limbe.* (rubric on f. 339v)	Harrowing of Hell (f. 340)*
342v	*Le ve article est de la resurrection nostre seigneur ihesucrist* (rubric on f. 342)	Resurrection (f. 342v)*
349v	*Le vie article est de lascension nostre seigneur ihesucrist.* (rubric on f. 349)	Ascension of Christ (f. 349v)*
356v	*Le viie article est de la venue nostre seigneur au jour du jugement.* (rubric on f. 356)	Last Judgement (f. 356v)*
364v	Blank	

5. Liturgical evidence

Hours of the Virgin: use of Paris. **Office of the Dead**: use of Paris.
Calendar: Paris. To be noted: ***Genevieve*** (3 Jan.; also on 26 Nov., not in gold),[4] *Vandrille* (20 May), *Ydevert* (21 May), *Landri* (10 June)[5], ***Eloy*** (25 Jun. and 1 Dec., both in gold), ***Martin*** (4 July and 11 Nov.; both in gold), ***Loys*** (25 Aug.), ***Denis*** (9 Oct.),[6] *Marcel* (3 Nov.).

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[3] There is certainly a rubric on f. 326v but this folio is currently on exhibition and therefore not accessible for study.
[4] Harrouët (1999) notes a feast on 20 Nov. which she calls 'festum Genovefae de miraculo ardentium' specifying that this feast was established in 1131 by Innocent II to commemorate the miraculous cure of the 'Ardents' operated by St Genevieve the year before in Notre-Dame (see Perdrizet, 1933, pp. 263-4). However, St Genevieve occurs in the calendar on the 26th and is not marked as a feast.
[5] Harrouët (1999) noted this saint for 20th June.
[6] 'Cette fête est particulière au diocèse de Paris, sa mention dans un livre d'Heures décèle la provenance parisienne' in Perdrizet, 1933, p. 122.

Litany: Paris and Brittany. To be noted: *Yvo* (Brittany, also in Suffrages), *Supplici, Remigi, Maure, Egidi, Lupe, Leobine, Genovefa, Avia, Syria.*
Suffrages: Yves, Eutropius (Saintes), St Peter of Luxembourg (Avignon), Genevieve and Avia (Paris).

6. Decoration

Miniatures: 148 miniatures (only 4 remain in the codex) in demi-grisaille, enclosed in thin gold dark red and white frames, followed by 4 to 6 lines of text introduced by decorated initial. Each has a rounded top or arched projection from oblong frame, and occupies about three-quarters of the page. The scene often invades the margins.
Decorated initials: 5, 4, 2 and 1-line dark red or blue initials patterned with white, or with a lighter hue of the same colour on gold leaf inner/outer ground, filled with red and blue ivy often heightened with touches of bright orange.
Note: a lot of the gold has been scratched from the initials, the borders and the line fillers (see for ex. f. 285).
Line fillers: blue and red flowers, ivy, geometrical shapes… patterned with white on gold leaf ground in the same style as the decorated initials, or naturalistic flowers on gold leaf.

Borders: Borders running on all sides throughout the manuscript.
Borders with pale blue/gold and pink/gold, orange/gold acanthus, dark grey/ gold light sprays of naturalistic flowers including columbines, carnations, small gold *besants* on black ink sprigs, but often the gold has disappeared. Fern (possibly a heraldic meaning), gold mirror, mottoes *Dame sans per* and *Helas belle merci* on numerous folios in the margin in dark red ink or around the frame of the mirror. Coat of arms on many folios (see Provenance section). Every border contains drolleries, genre scenes, angels, saints, birds, animals and other figures. When surrounding a miniature, these scenes are related to the subject of the main image, and the miniature actually invades the space of the border in a few occasions. Border scenes are almost always repeated from the recto to the verso of the folio. Medallions in the borders of the calendar with zodiacal signs, labours of the months, and saints (see table). Around the miniatures, the borders often include grisaille and gold acanthus that echoes the colours used in the miniature and naturalistic flowers such as columbines, violets…even olive green used that recalls the colour of the trees around the miniature of David in prayer on f. 77.
The acanthus is alternately very thin or fleshier, probably implying that different hands were at work on these numerous borders, but using the same repertoire.

7. Comments

Donal Byrne, in his 1972 thesis,[7] identified this manuscript as the product of the workshop of the Parisian **Bedford Master**. He saw the hand of the Master himself in a few miniatures (among which f. 43, see **Cat. 7.1** for reproduction), while others were, according to him, designed by the Master but partly or totally painted by assistants (see **Cat. 7.2-3**). He recognised the Master as a 'great colourist', with a 'consummately assured handling of an almost poverty stricken palette',[8] as the manuscript was painted in demi-grisaille. The

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[7] Byrne, D., *The Coëtivy Hours*, UCD M.A. Thesis no. 1891, 1972, and 'The Hours of Admiral Prigent de Coëtivy' in *Scriptorium*, 28, 1974, no. 2, pp. 248-61.
[8] Byrne, 1972, p. 38.

Bedford Master was one of the most prolific and influential Parisian illuminators of the first half of the 15th century (active from ca. 1410 to ca. 1435-40). He was named after one of his most important patron, John of Lancaster, Duke of Bedford, and Regent of France from 1422, for whom he executed the famous *Bedford Hours*,[9] a breviary known as the *Salisbury Breviary*,[10] and a Missal now lost.[11] A large number of other works have been attributed to him.[12] A century ago, Durrieu offered to identify this artist with Haincelin de Haguenau, an illuminator who worked for Louis de Guyenne from 1409 to 1415. As Avril stressed, this hypothesis is 'séduisante mais incertaine ; on sait en effet trop peu de chose sur cet artiste au regard de la longue carrière dont témoigne l'œuvre du Maître de Bedford.'[13] In her study of the *Salisbury Breviary*, Spencer attributed 25 miniatures to an assistant of the Master whom she called Hand C,[14] or the **Bedford Master's Chief Associate**.[15] According to Byrne, this artist, who shows a taste for Flemish art,[16] is responsible for everything that is not by the hand of the Master in the *Hours of Prigent de Coëtivy*.[17] This miniaturist was later called the **Dunois Master** by Reynaud,[18] after a book of hours he executed with the Bedford Master for Jean d'Orléans, Comte de Dunois in the 1440s.[19] The *Hours of Prigent de Coëtivy* belong to a group of small books of hours written in a small bâtarde and painted in demi-grisaille (except one) by the Dunois Master for distinguished members of the aristocracy in the 1440s. The *Dunois Hours* (the only one in full colours), the *Hours of Simon de Varye*,[20] the *Hours of Guillaume Jouvenel des Ursins* [21] and another one that survives only as detached folios and was executed for another member of the Jouvenel des Ursins family,[22] are all close to WMs 82. The *Hours of Simon de Varye* have been dated to ca. 1455, as they also contain work by the Master of Jean Rolin (see **Vol. III, fig. 43**), and added folios painted by Jean Fouquet (see **Vol. III, fig. 89**). Numerous manuscripts have been assigned to the Dunois Master, who seems to

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[9] London, BL, Add. 18850.
[10] Paris, BNF, Lat. 17294.
[11] Destroyed in 1871 in the fire of the Hôtel de Ville in Paris.
[12] Among these works: one miniature in the *Grandes Heures de Jean de Berry* (Paris, BNF, Lat. 919, f. 96); *Le Livre des merveilles* (Paris, BNF, Fr. 2810) and *Châteauroux Breviary* (Châteauroux, BM, ms. 2) in collaboration with the Boucicault Master; a copy of the *Térence des ducs* for the Dauphin Louis de Guyenne (Paris, Bibl. de l'Ars., ms. 664, fols 128-168); *Saint-Magloire Missal* (Paris, Bibl. de l'Ars., ms. 623); books of hours: Vienna, ÖNB, Cod. 1885 and Lisbon, Fund. Gulbenkian. See Avril, Reynaud, 1993, pp. 22-4
[13] In Avril, Reynaud, 1993, p. 23. No precise published reference is given for Durrieu's hypothesis but it was probably made on the occasion of the *Primitifs français* exhibition in 1904, where both the *Dunois Hours* (London BL, ms. Y.T.3) and the *Hours of Prigent de Coëtivy* were exhibited (as Cat. 115 and 112). They were then part of the collection of Henry Yates Thompson.
[14] Spencer, 1966, p. 611.
[15] Spencer, 1965, p. 107.
[16] In WMs 82, see for instance the Throne of Mercy (f. 254) inspired by the *Throne of Mercy* painted by the Master of Flemalle (St Petersburg, Hermitage Museum), and the landscape in the miniature of St John on Patmos (f. 13), inspired by the landscape in van Eyck's *Madonna and Chancellor Rolin* (ca. 1435; Paris, Musée du Louvre, Inv. 1271). On these Flemish motifs, see Byrne, 1972, pp. 59 and 101; Monks, 1988, pp. 61-8; Reynaud, 1999, pp. 27-33; Lorentz, 2003, p. 44; Lorentz, 2004, pp. 90-2.
[17] Byrne, 1972, p. 53.
[18] In Avril, Reynaud, 1993, pp. 36-8.
[19] London, BL, ms. Y.T.3. On the Dunois Master, see Avril, Reynaud, 1993, pp. 36-8; Reynaud, 1999, pp. 23-35; Lorentz, 2004, pp. 89-92.
[20] Malibu, Getty Mus., ms. 7 and La Haye, KB, ms. 74 G 37 ans 37a. For a full study of this manuscript with reproduction of all miniatures, see Kren, Avril, 1994.
[21] Paris, BNF, N.a.l. 3226, only acquired in 1998 by the Bibliothèque Nationale.
[22] London, V&A, E. 4580/4583-1910; Paris, Musée Marmottan, Wildenstein 149; Cat. Ferrini-Fogg, 1988, lot 25-28; Paris, Drouot, 14 Nov. 1975, lot. 36; Sotheby's London, 17 June 1997, lot 27.

have been as productive as his Master,[23] and two panel paintings were also certainly executed in his workshop: a *Last Judgement,*[24] and *Trinity with Canons in Prayer*, which was originally intended for an altar to the Trinity in Notre-Dame in Paris.[25] The Bedford Master and Dunois Master collaborated on a number of manuscripts, including the *Salisbury Breviary,*[26] the *Missal of Jacques du Châtelier*[27] and the *Sobieski Hours.*[28]

8. Binding

19th century dark green morocco binding signed by Lortic with the arms and monogram of the Count of Bardi. In four corners of front and back covers and on the spine: monograms in gold, consisting of the letter V, two Cs, one reversed, and a smaller B all surmounted by a ducal coronet. In centre of the front cover, coat of arms flanked by angels, crowned by the ducal coronet and with the motto *Deus et Dies* underneath. In the centre of the back cover is an oval containing an uprooted tree bearing fleurs de lys again surtopped by the coronet. The inside front and back covers in red leather are decorated with this oval device and more monograms.
Edges gilded and patterned.
On the spine, in gold letters: *HORAE/ B. MARIAE/VIRGINIS/MS.*
In dark green morocco slipcase.

9. Provenance

The arms in the margins reflect two successive ownerships. Indeed, most of the shields can be identified as those of the Coëtivy family, *fascées d'or et de sable de six pièces* but some shields were scratched to reveal a quartered shield underneath bearing in 2 and 3 the Coëtivy arms while in 1 and 4, a blue ground appeared with a badge (see for example fols 1 and 21): *d'or a la croix de sable a la bordure d'azure semée de fleurs de lys d'or.* These other arms, although badly damaged can be identified as those of the De Rais family. The only person to have borne these arms was Prigent de Coëtivy (ca. 1399-1450), a Breton admiral who adopted this quartered shield in 1443 after he married Marie de Rais, daughter of Gilles of Laval in 1442.[29] In addition to his arms, two mottoes of Prigent are written throughout the margins of the book: *Dame sans per* and *Hélas! Belle merci,* either written in dark pink in the margin or on the frame of a gold mirror. Ferns leaves also often appear beside these mottoes. The *Dame sans per* (Lady without equal) can be understood as an homage to the Virgin to whom most of the book of hours is dedicated (the large number and variety of prayers to the Virgin indicates a strong devotion to her) and, as she was the patron of Marie de Rais, this motto at the same

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[23] See the *Crémeaux Hours* (also in demi-grisaille, but written in *textualis*; London, BL, Add. 18751), *Hours for the use of Paris* (Paris, BNF, Lat. 1176); books of hours in San Marino (Huntington Library, ms. HM 1100), in Madrid (Museo Lazaro Galdiano, ms. 685), in the Dutuit Collection in Paris (Paris, Petit Palais, Dutuit 35), in a private collection (Sotheby's London, Ritman Sale, 6 July 2000, lot 21); an unfinished *Bible* in demi-grisaille (Paris, BNF, Fr. 20026); a *Roman de Guiron le Courtois* (Paris, BNF, Fr. 357); a *Decameron* commissioned by Etienne Chevalier (Cambridge, Harvard Univ., Richardson 31); an *Arbre des Batailles* (Paris, BNF, Fr. 1276); a copy of the *Orloge de Sapience* (Brussels, Bibl. Roy., ms. IV 111).
[24] Paris, Musée des Arts Décoratifs. On this, see Reynaud, 1999, pp. 23-35; Lorentz, 2004, p. 91-2.
[25] Paris, Ecole Nationale Supérieure des Beaux-Arts. See Reynaud, 1999, pp. 23-35; Lorentz, 2003, p. 44; Lorentz, 2004, pp. 91-2.
[26] Paris, BNF, Lat. 17294.
[27] Paris, Bibl. de l'Ars., ms. 621.
[28] Windsor Castle, Royal. Lib.
[29] As the *Obsecro te* is in the male form and the male patron is depicted on f. 141, this book was certainly not intended to be used by Marie.

time pays homage to Prigent's spouse. Roseline Harrouët also suggested that there could be a pun with *Dame sans père*, which would mean lady without a father: Marie's father had died at the stake in 1440.[30] *Hélas! Belle merci* is found in the borders of a prose *Tristan*[31] once also owned by Prigent. As he died in 1450 with no heir, WMs 82 must have been executed between 1443 and 1450, a dating which is confirmed by the style of the miniatures and marginal decoration. These lavish Hours were certainly commissioned ca. 1443 to commemorate the wedding of Prigent and Marie (which took place on 14 June 1442), as Prigent did not adopt these quartered arms before that date. Prigent de Coëtivy was particularly favoured by the King Charles VII from 1433 onwards and became admiral in 1439. He was a warrior and took part in many campaigns, especially in Normandy and Brittany, where his family originated. His domains were mainly situated in the West of France: in Guyenne, Brittany, Anjou and Saintonge, which explains the prominence of certain unusual saints in his hours, such as St Yves of Brittany (f. 284) and St Eutrope (f. 286), bishop of Saintes in Saintonge. Some saints also evoke a connection with Paris where Prigent owned some land: St Avia of Paris (she was also venerated in Sainte-Avoie-en-Pluveret in Brittany) present in the suffrages, St Genevieve, St Lindry, Denis and Marcel all feature in the calendar. The presence of a suffrage to St Peter of Luxembourg (f. 288), patron saint of Avignon since 1431 but never canonised, can be explained by the fact that Prigent's brother, Alain, had become bishop of Avignon in 1437 and must have communicated this particular devotion to Prigent. The admiral himself made his way into the pages of his book as he is depicted kneeling before God and St Michael, on f. 141. Michael, patron of French warriors, is given particular prominence, it features as the first saint in the suffrages section and a man who could be Prigent is depicted in a pit, praying to God and St Michael on f. 173v.

However, the quartered arms of Prigent have been covered by a full Coëtivy shield on most folios. An explanation is given on f. 283v, where a cardinal's hat is painted over the Coëtivy arms. These were the arms of Alain de Coëtivy, brother of Prigent, who became Cardinal in Avignon in 1448. Alain probably inherited the book at the death of his brother in 1450 and made it his by having his arms painted in the margins over those of his brother. If he had commissioned this book himself he would probably have chosen to emphasise devotion to the same saints as his brother. Indeed, Prigent must have acquired a special liking for Peter of Luxembourg because Alain was bishop of Avignon: Alain's devotion to the patron saint of Avignon must have been even stronger. Concerning St Yves of Brittany, Alain de Coëtivy, even though he lived away from Brittany most of his life never forgot he was Breton and in 1455, the Saint-Yves-des-Bretons church in Rome was given to Brittany[32] at his request.

Summary: Prigent de Coëtivy, Alain de Coëtivy; …Count Bardi, 19th c. (binding); G. S. Pallotti, antiquarian, 1897; G. Pawlowski, ca. 1900; H. Y. Thompson, April 1900; ACB, june 1919; ACB, 1934; Chester Beatty Library. Was numbered WMs 87, until the late 1950s-early 60s (prior to 1961 when Bieler worked on the manuscripts).[33]

The manuscript was bought by Edith Beatty as a present for her husband in 1919. A inscription on ii (second vellum flyleaf) records this: 'To A. Chester Beatty from his loving

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[30] The motto occurs once under this form of f. 87, but as spelling was not fixed at the time, this occurrence should not be over interpreted.

[31] London, BL, Royal 20 D II.

[32] In Réau, 1955-59, pp. 1353-56.

[33] In Bieler's 1961 Catalogue (typescript), the old numbers have been crossed and replaced by the new.

wife Edith Beatty'. This folio also carries the ex-libris of Henry Yates-Thompson. On this label, words *Pawlowski 11th April 1900* and collection no. *85*.

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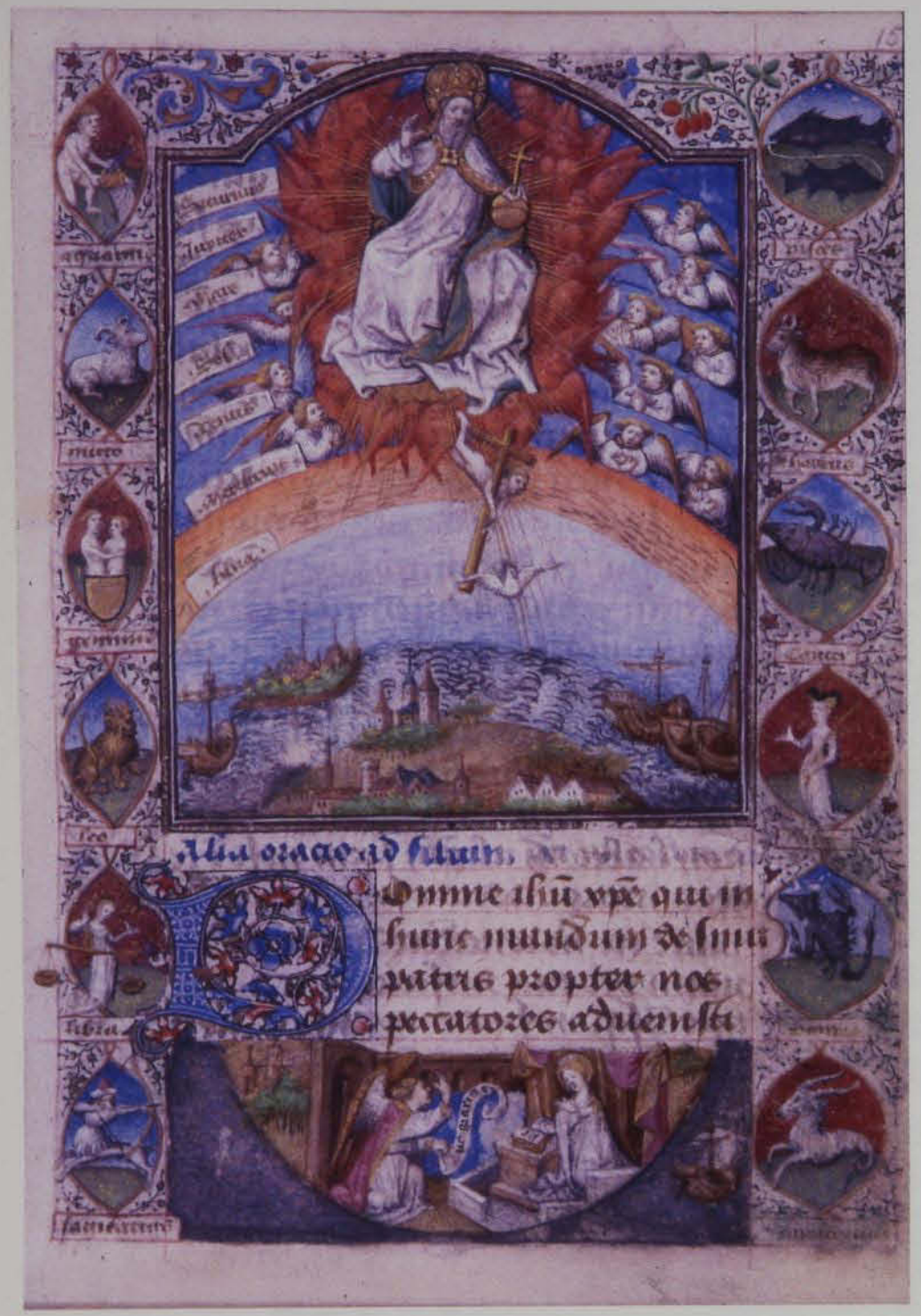
Cat. 7.1
Nativity
Hours of Prigent de Coëtivy (use of Paris)
Dublin, Chester Beatty Library, ms. 82, f. 43

Cat. 7.2
Man (Prigent?) praying to God and St Michael
Hours of Prigent de Coëtivy (use of Paris)
Dublin, Chester Beatty Library, ms. 82, f. 141



Cat. 7.3
Annunciation
Hours of Prigent de Coëtivy (use of Paris)
Dublin, Chester Beatty Library, ms. 82, f. 151

8
Dublin, Chester Beatty Library, WMs 89
Hours for the use of Rouen
Tours and Rouen, ca.1485-90

Parchment, 129 folios, 129 x 91 mm, 25 large miniatures, 12 small calendar miniatures, 27 historiated initials.

Plates 1-76 in Vol. II

For a full discussion of this manuscript, see Vol. I.

1. Script

Bâtarde, brown ink. In Latin and French. Rubrics in dark red and blue ink. Blue script with cadels in calendar.
Two hands were responsible for copying the text.
25 lines throughout (except bifolio 59/64 which has only 24 lines). Ruling in pink.
Scribe A is responsible for the whole manuscript except f. 29 (the other half of the bifolio is blank), and the bifolio 107/112. This hand goes with decoration of **type A** (see Decoration section; **pl. 39-43, 47-73**).
Litterae notabiliores: yellow-stroked.
Scribe B (fols 29, 107, 112) writes in a slightly larger script, using a darker ink, the rubrics are written in a brighter pink, (see f. 107v), the capital letters are not marked with pale yellow and the decorated initials are of **type B** (see Decoration section; **pl. 44-46**). These bifolios are ruled in the same way as the rest of the book.
Litterae notabiliores: no yellow.
Text block: 87 x 58 mm throughout.

2. Collation

As for the other Chester Beatty books of hours, folios bearing miniatures were removed from the codex to be mounted between thin sheets of glass.[1] In the case of WMs 89, 22 miniatures were taken out (out of a total of 25) and are now kept in three phase boxes,[2] separate from the core of the codex.
For quires diagrams, see **Vol. II, Appendix III**.
i-ii+129 fols[3] +iii-ix (i-ix are unwritten ruled vellum folios numbered continuously in pencil). $\mathbf{I}^{4-1}$ (fols i-ii; 1 is stuck on the back of the front board, 4 has been cut out, which accounts for stub between f. ii and the first folio of quire **II**). $\mathbf{II}^{6}$ (fols 1-6); $\mathbf{III}^{6}$ (fols 7-12); $\mathbf{IV}^{8}$ (fols 13-20; 1 and 4 mounted); $\mathbf{V}^{8}$ (fols 21-28, 4 mounted); $\mathbf{VI}^{6}$ (fols 29-34; 2 mounted); $\mathbf{VII}^{8}$ (fols 35-42, 6 mounted); $\mathbf{VIII}^{8}$ (fols 43-50; 3, 5 and 7 mounted); $\mathbf{IX}^{8}$ (fols 51-58; 1, 3, 4, 7 mounted); $\mathbf{X}^{6}$

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[1] For more on this, see **Introduction** to **Vol. I**.
[2] Specially made by Jessica Baldwin in 2004.
[3] Millar mistakenly counted 128 folios in his unpublished entry for this manuscript. An error in the numbering in pencil probably accounts for this mistake, as one folio was forgotten between fols 95 and 96. It is called here f. 95b.

(fols 59-64; 1 and 3 mounted); **XI**[8] (fols 65-72; 1 mounted); **XII**[8] (fols 73-80); **XIII**[8] (fols 81-88); **XIV**[10-2?] (fols 89-95b; 1, 2, 3, 5 mounted; lacking 1 and 10?); **XV**[10] (fols 96-105; 2, 6, 7 mounted); **XVI**[8] (fols 106-113); **XVII**[8] (fols 114-121); **XVIII**[6] (fols 122-127); **XIX**[8] (fols 128-ix).

3. Summary of textual contents

These Hours contain a Calendar, followed by the Gospel Lessons, *Obsecro te*, *O intemerata*, Genealogy of Christ according to St Matthew, various prayers to the Virgin including the Hours of the Conception, Seven Joys of the Virgin, prayer to the Virgin attributed to St John, Hours of the Virgin, Hours of the Cross and Hours of the Holy Spirit, more prayers to the Virgin including *Stabat Mater* and *Salve Regina*, Penitential Psalms followed by Litany and prayers, Office of the Dead, Seven Verses of St Bernard, Suffrages, prayers to be said during Mass, prayers to Christ, Passion according to St John (abbreviated and full form), Litany of St Peter of Luxembourg, more suffrages.

4. Full contents

(*) designates mounted folios.

Folio	Text	Illustrations
1-12v	**Calendar** in French, one saint for each day, in dark red, brown, and blue for feast days	**Labours of the months and zodiacal signs** (small rectangular miniature at the bottom of the page) **Hand E**
1	*Jenvier*	Man by the fire; Aquarius (f. 1v; **pl. 1**)
2	*Fevrier*	Man eating by the fire; Pisces (f. 2v; **pl. 2**)
3	*Mars*	Man pruning vineyard; Aries (f. 3v; **pl. 3**)
4	*Avril*	Man with wreath of flowers; Taurus (f. 4v; **pl. 4**)
5	*May*	Courting couple; Gemini (f. 5v; **pl. 5**)
6	*Juing*	Man mowing hay; Cancer (f. 6v; **pl. 6**)
7	*Juillet*	Men reaping wheat; Leo (f. 7v; **pl. 7**)
8	*Aoust*	Men threshing wheat; Virgo (f. 8v; **pl. 8**)
9	*Septembre*	Man treading grapes; Libra (f. 9v; **pl. 9, 13**)
10	*Octobre*	Man sowing in a ploughed field; Scorpio (f. 10v; **pl. 10**)
11	*Novembre*	Man knocking down acorns; Sagittarius (f. 11v; **pl. 11**)
12	*Decembre*	Man roasting a hog; Capricorn (f. 12v; **pl. 12**)
13v-16	**Gospel Lessons** *INICIUM SANCTI EVANGELII.* (rubric on frame of miniature)	Four Symbols of the Evangelists (f. 13, **pl. 14**)* **Hand A**
13v	*Secundum iohannem. Gloria tibi domine.*	

Folio	Text	Illustrations
14	*Oratio. Protector in te sperancium deus sine quo…* *Oratio. Ecclesiam tuam quesumus…* *Secundum lucam.*	
15	*Secundum matheum.*	
15v	*Secundum marcum.*	
16v-18v	*Cy ensuivent plusieurs bonnes et devotes oroisons a nostre dame.* (rubric on f. 16) *OBSECRO TE DOMINA* (on frame of miniature)	Pietà (f. 16v; **pl. 15**)* **Hand A**
18v-20v	*Oratio. O intemerata et in eternum benedicta…*	4-line O withVirgin with blue veil (f. 18v; **pl. 47**)
20v	*Oratio. Sancta maria mater domini nostri ihesu christi in manus filii tui et in tuas commendo…*	
20v-21v	*O illustrissima et excellentissima virgo maria mater domini nostri ihesu ihesu* (sic) *Christi domina mea regina…*	4-line O with Virgin with blue veil (f. 20v)
21v-23	**Seven Joys of the Virgin (on Earth)** *Oroison tres devote a la vierge marie. Virgo templum trinitatis dei summe bonitatis…* (Chevalier 21899)	
23	*Or. Omnipotens sempiterne deus qui beatissimam virginem…*	
23	*De nostre dame. Per te accessum habeamus ad filium o beata inventrix….*	3-line P with Virgin with blue veil (f. 23)
23v	*De nostre dame* (rubric only)	
24	Blank, ruled in pink	
24v	**Genealogy of Christ according to St Matthew (Matthew 1:1-16)** *LIBER GENERACIONIS IHESUS CHRISTI* (on frame of miniature)	Tree of Jesse (f. 24v; **pl. 16**)* **Hand B**
26rv	**Seven Joys of the Virgin (in Heaven)** *Les sept gaudes nre dame espirituels. Gaude flore virginali honore qs speciali transcendens splendiferum…* (Chevalier 6809) *Oratio. Domine ihesu christe dulcissime fili dei vivi qui beatissimam…*	
27-28v	**Hours of the Conception** *Matines de la conception nostre dame. Ad primam. Ad terciam. Ad sextam. Ad nonam. Ad vesperas. Ad completorium.*	6-line D with St Joseph (f. 27; **pl. 48**)

Folio	Text	Illustrations
28v	**Five Joys of the Virgin** *De la conception nostre dame. Ave cuius conceptio solemni…* *De lannunciation. Ave pia humilitas…* *De la nativite. Ave cuius nativitas nostra…* *De la purification. Ave vera virginitas…* *De lassumption. Ave preclara omnibus…* *Oro. Deus qui nos conceptionis nativitatis…*	2-line D with head of a man (f. 28v; **pl. 49**).
29v	Blank	
31	**Five prayers of St John the Evangelist to the Virgin (incomplete; missing first words) announced as Five Sorrows of the Virgin** *Cy ensuivent les cinq douleurs nostre dame contenans cinq resquestes.*(rubric on f. 30) (*Mediatrix omnium et fons*) *vivus indesignanter…* (Leroquais, 1927, vol. I, pp. 184, 280; vol. II, pp. 26-7, 61)	Christ Taking Leave of his Mother (f. 30v; no inscription on the frame; **pl. 17**)* **Hand C**
33-34v	Blank except for one line at top of f. 33	
35-56v	**Hours of the Virgin**	
35	Matins *DOMINE LABIA MEA* (on frame)	Annunciation (f. 35; **in codex, pl. 18**) **Hand D**
40-44v	*Ad laudes* (rubric on f. 39v). *DEUS IN ADIUTORIUM MEUM* (on frame)	Visitation (f. 40; **pl. 19**)* **Hand D**
44v	**Suffrage to Holy Spirit** *Du saint esperit.* *Veni sancte spiritus reple tuorum…* *Oratio. Deus qui cordia fidelium sancti spiritus…*	
45	*Ad primam* (rubric on f. 44v). *DEUS IN ADIUTORIUM MEUM* (on frame)	Nativity (f. 45; **pl. 20**)* **Hand D**
47v	*Ad terciam* (rubric on f. 47) *DEUS IN ADIUTORIUM ME* (on frame)	Annunciation to the Shepherds (f. 47v; **pl. 21**)* **Hand D**
49v	*Ad sextam* (rubric on f. 49) *DEUS IN ADIUTORIUM MEUM* (on frame)	Adoration of the Magi (f. 49v; **pl. 22**)* **Hand D**
51	*Ad nonam* (rubric on f. 50v) *DEUS IN ADIUTORIUM* (on frame)	Circumcision (f. 51; **pl. 23**)* **Hand D**

Folio	Text	Illustrations
53	*Ad vesperas* (rubric on f. 52; f. 52v blank) *DEUS IN ADIUTORIUM* (on frame)	Dormition of the Virgin (f. 53; **pl. 24**)* **Hand D**
54v	*Ad completorium* (rubric on f. 54) *CONVERTE NOS DEUS* (on frame)	Coronation of the Virgin (f. 54v; **pl. 25**)* **Hand D**
57-58v	**Hours of the Cross** *Matines de la Croix* (rubric on f. 56v) *DNE LABIA MEA APERIES* (on frame)	Man of Sorrows between the Virgin and St John (f. 57; **pl. 26**)* **Hand C**
57v	*Ad primam.*	
58	*Ad terciam.* *Ad sextam.* *Ad nonam.* *Ad vesperas.*	
58v	*Ad completorium.*	
59-60v	**Hours of the Holy Spirit** *Matines du saint esperit* (rubric on f. 58v) *DNE LABIA MEA APERIES* (on frame)	Pentecost (f. 59; **pl. 27**)* **Hand C**
59v	*Ad primam.*	
60	*Ad terciam.* *Ad sextam.* *Ad nonam.* *Ad vesperas.*	
60v	*Ad completorium.*	
61-62v	*De nre dame. Antienne* (rubric on f. 60v) *STABAT MATER DOLOROSA* (on frame) 16 lines blank on f. 62v after end of this prayer	Deposition (f. 61; **pl. 28**)* **Hand C**
63-64	*Sa(l)ve Regina misericordie vita…* (Chevalier 18150) *Omnipotens sempiterne deus qui gloriose virginis…* *Inviolata integra et casta…* 21 blank lines after end of this prayer	
63v	*Concede misericors deus fragilitati…* *Ave regina celorum…* *Protege domine famulos tuos subsidiis…*	
65-70v	**Penitential Psalms** *DOMINE NE IN FURORE* (on frame)	Bathsheba bathing (f. 65; **pl. 29**)* **Hand B**
70v-73v	**Litany followed by standard prayers**	

Folio	Text	Illustrations
74-87v	**Office of the Dead** *Les vigiles des mors.* (rubric on f.73v) *PLACEBO DOMINO* (on frame)	Heavenly Court and Hell Scene (f. 74; **in codex, pl. 30**) **Hand A**
87v	*Devote oroison pour les trespasses.* *Avete omnes anime fideles quarum corpora…* *Domine ihesu criste salus et liberacio fidelium…*	
88	**Verses of St Bernard** *Les vers st bernart. O domine ihesu christe. Illumina oculos meos…*	
88v	*Deus qui ezechie regi iudee...*	
89v	*Memoire de la benoiste trinite.* (no inscription on frame of miniature but no text missing) *Oratio. Omnipotens sempiterne deus qui dedisti…* *De saint michiel archange.* *Oratio. Deus cuius claritatis fulgore…*	Three Persons of the Trinity (f. 89; **pl. 31**)* **Hand C** 2-line O with Trinity (f. 89v; **pl. 50**) 2-line D with St Michael (f. 89v; **pl. 50**)
90	*Oratio. Sancte Michael archangele Christi…*	
91	*De monseigneur st michiel larchange.* (rubric on f. 90; first words of antiphon *Michael archangele veni*[4] are missing as no inscription on the frame) 91: */in adiutorio populo dei…* *Oratio. Deus qui intro ordine angelorum…*	St Michael and the Devil (f. 90v; **pl. 32**)* **Hand A** 2-line D with angel (f. 91; **pl. 51**)
92	*De saint gabriel larchange.* (rubric on f. 91)[5] */dei precor ora virginem ut sit memor mei…*(first words of suffrage missing as no inscription on the frame) *Oracio. Deus qui ex magna misericordia…* *Alia oracio. Archangele sancta et deo multum amabilis…*	Archangel Gabriel (f. 91v; **pl. 33**)* **Hand A**
93	*De saint iehan baptiste.* (rubric on f. 92v) *PUER QUI NATUS E(ST) NOBIS* (on frame of miniature) 93v: *oratio. Deus qui presentem diem honorabilem…*	St John the Baptist in the Wilderness (f. 93; **pl. 34**)* **Hand C** 2-line D with St John the Baptist (f. 93v; **pl. 52, 53**)
93v	*De saint pierre.* *Oratio. Deus qui beato petro apostolo tuo…*	2-line D with St Peter (f. 93v; **pl. 52**)

[4] See for comparison Suffrage to St Michael in Paris, BNF, Lat. 18030, f. 103 or Dublin, CBL, WMs. 82 (**Cat. 7**), f. 256.

[5] Four empty lines above rubric, 10 below.

Folio	Text	Illustrations
94	*De saint pol apostre.* (rubric on f. 93v) *Oratio. Deus qui beatum paulum apostolum…*	2-line D with St Paul (f. 94; **pl. 54**)
94v	*De st iacque apostre.* (rubric on f. 94) *Oratio. Esto domine plebitus sanctificator…* *De saint iehan apostre et evangeliste.* *Oratio. Deus qui conspicis quia nos…* *Des sains innocens.* *Deus cuius hodierna die preconium innocents martires…*	2-line E with St James the Major (f. 94v; **pl. 55, 56**) 2-line D with St John the Evangelist (f. 94v; **pl. 55, 57**) 2-line D with Holy Innocents (f. 94v; **pl. 55, 58**)
95	*Memoire de saint andrieu.* *Maiestatem tuam domine suppliciter…* *De st iaque st philippe.* *Deus qui nos annua apostolorum…*	
95v	*De st mathias apostre.* (rubric on f. 95) *Oratio. Deus qui beatum mathiam…* *Memoire de saints symon et iude.* *Oratio. Deus qui nos per beatos apostolos tuos…*	
95b[6]	*De st mathieu apostre et evangeliste.* (rubric on f. 95v) *Da nobis omnipotens deus ut…* *Memoire de saint thomas.* *Oratio. Da nobis domine quesumus…*	2-line D with St Thomas (f. 95b; **pl. 59**)
95bv	*Memoire de monseigneur saint barnabe.* *Oratio.* (rubric on f. 95b) *Ecclesiam tuam domine in omni prosperitate custodi et beati barnabe…* *De st barthelemeu.* *Omnipotens sempiterne deus qui huius…* *De monseigneur st estienne primer martir.* *Oratio. Da nobis quesumus domine…exorare dominum nostrum ihesum Christum filium tuum. Qui te/* (this suffrage is incomplete)	2-line O with flaying knife, attribute of St Bartholomew (f. 95bv; **pl. 60**) 2-line D with St Stephen (f. 95bv; **pl. 61**)

[6] This folio was forgotten in the pencil numbering.

Folio	Text	Illustrations
96	*Memoire de saint laurens.* *Oratio. Da nobis quesumus omnipotens deus viciorum…* *De monseigneur saint denis.* *Oratio. Deus qui hunc diem beatorum martirum tuorum dyonisii…*	2-line D with gridiron, attribute of St Laurence (f. 96; **pl. 62**) 2 lines D with severed head of St Denis (f. 96; **pl. 63**)
96v	*Memoire de saint george.* (rubric on f. 96) *SALVE MARTIR GLORIOSE* (on frame of miniature) (prayer in verse; see Chevalier 40685, and Randall, 1989-92, Cat. 131)	St George and the Dragon (f. 96v; **pl. 35**)* **Hand A**
97v	*Aultre antienne.* (to St George) *Oratio. Deus qui nos beati georgii martiris…*	2-line D with St George (f. 97v; **pl. 64**)
98	*De sainct adrien.* (rubric on f. 97v). *Oratio. Omnipotens sempiterne deus qui nos beati adriani…*	
98v	*De sainct cristofle.* (rubric on f. 98) *Deus qui beatum cristoforum martirem tuum…*	
99	*De sainct eustace.* *Oratio. Deus qui beatum eustacium martirem…*	
99v	*De saint cosme. Saint damien.* (rubric on f. 99) *Oratio. Fraterna nos quesumus sanctorum…* *Presta quesumus omnipotens deus ut que sanctorum…*	
100	*Memoire de monseigneur st sebastien* (rubric on f. 99v) *O QUAM MIRA REFULSIT GRACIA* (on frame) 100v: *oratio. Deus qui beatus sebastiani gloriosum martirem…*	Martyrdom of St Sebastian (f. 100; **pl. 36**)* **Hand A** 2-line D with arrow, attribute of St Sebastian (f. 100v; **pl. 65**)
101	*Memoire de monseigneur st nicolas.* *Deus qui beatum nicolaum…* *Memoire de saint germain.* *Exaudi nos deus salutaris noster et quia…*	2-line D with St Nicholas (f. 101; **pl. 66**).
101v	*Memoire de monseigneur saint martin.* (rubric on f. 101) *O MARTINE O PIE QUAM PIUM* (on frame) 102: *Deus qui conspicis quia ex nulla…*	St Martin and the Beggar (f. 101v; **pl. 37**)* **Hand A** 2-line D with head of drinking beggar (f. 102; **pl. 67, 102**)

Folio	Text	Illustrations
102	*Memoire de saint rommaing.* *Oro. Deus qui beatus romanus pontifex ita sanctitatis…*	2-line D with St Romain's gargouille (f. 102; **pl. 67, 69**)
102v	*Memoire de saint anthoine.* (rubric on f. 102) *Oro. Deus qui concedes obtentu beati antonii…* *De saint maur.* *Deus qui eterne glorie…*	2-line D with pig, attribute of St Anthony (f. 102v; **pl. 70**) 2-line D with crutch, attribute of St Maur (f. 102v; **pl. 71**)
103	*Memoire de saint lubin.* (rubric on f. 102v) *Misericordiam tuam quesumus domine interveniente…* *Memoire de saint fiacre.* *Misericordiam tuam quesumus interveniente…*	
103v	*De saint anthoine de pade.* (rubric on f. 103) *Ecclesiam tuam deus beati antonii…* *Memoire de saint glaude.* *Oratio. Deus qui per domini sancti spiritus in beatum claudium…*	
104	*Memoire de madame saincte anne.* *Oratio. Deus qui beate anne tantam graciam donare…*	
104v	*De la magdalaine.* *Oratio. Largire nobis clementissime pater…* *De saincte katherine.* *Oratio. Deus qui dedisti legem moysi…*	
105	*De saincte appoline.* (rubric on f. 104v) *oratio. Deus qui beatam appoloniam virginem…* *De saincte marguerite.* *Oratio. Deus qui beatam margaretam virginem ad…*	
105v	*De saincte barbe.* (rubric on f. 105) *oratio. Omnipotens sempiterne deus qui lumine summe trinitatis beatam barbaram…*	
106-107	**Prayers to be said during Mass**	
106	*Oroison a dire quant on lieve le corps. Ave corpus natum de maria virgine…* *Anima christi sanctifica me. Corpus christi…* *Ave domine ihesu christe verbum…*	

Folio	Text	Illustrations
106v	*Quant on lieve le calice. Ave sanguis sacratissime domine…* *Alia oratio. Ave sacer christi sanguis iter nobis rectum…* *Domine ihesu Christe qui hanc sacratissimam carnem…in eadem carne a mortuis re…*[7]	
107v	14 blank lines before rubric. **Seven Prayers of St Gregory** *Beatus gregorius dum esset summus pontifex apparuit ei dominus noster ihesus christis sub passionis effigie qui ipsum ihesum intuens motus devocione vere penitentibus et confessis coram simili ymagine genibus flexis devote dicentibus infrascriptas orationes et quinquies pater noster et ave maria concessit quatuor milia annorum de vera indulgentia. Domine ihesu christe/*(108) *adoro te in cruce pendentem…*	
108v-110v	*Oroison tres devote a nostre seigneur ihesu christ. Dulcissime domine ihesu christe vere deus…*	4-line D with God the Father (f. 108v; **pl. 72**)
111	*Oroison tres devote a nostre sauveur ihesu christ* (rubric on f. 110v). *O bone et dulcissime ihesu esto michi ihesus…*[8]	
112v	*O bone ihu. O piissime ihu o dulcissime ihu…*[9]	
113v	*Domine ihesu christe rex glorie deprecor te…* *Coram te dulcissime ihesu protector et ore profiteor…*	
114	*In manus tuas domine deus ihesu christi creator meus…*	
114v	*Ave manus dextera christi perforata…* *Alia oratio. Deus qui voluisti pro redemptione mundi a iudeis reprobari…*	

[7] 14 blank lines after end of this prayer on f. 107.
[8] 21 blank lines left after end of this prayer on f. 112.
[9] 9 blank lines left before beginning of prayer.

Folio	Text	Illustrations
115	*Oratio. O bone ihesu duo in me cognosco naturam quam fecisti…* **Seven Last Words of Our Lord** *Devote oroison des sept parolles nostre seigneur ihesu christ estant en la croix. O bone ihesu o dulcissime ihesu christe qui septem verba die ultimo…*	
116v	**Abbreviated Passion according to Pope John** *Passio domini nostri ihesu christi abbreviata secundum iohanne papam* (rubric on f. 116) *IN ILLO TEMPORE APPREHENDIT PILLAT(US)* (on frame)	*Ego sum* (f. 116v; **in codex, pl. 38**) **Hand D**
117v	*Domine ihesu Christe qui manus tuas et pedes tuos…*	
118	**Passion according to St John** (John 18: 1- 19: 42) *Passio domini nostri ihesu christi secundum iohannem. Gloria tibi domine* (rubric on f. 117v) *In illo tempore. Egressus est ihesum…*	5-line I with Judas hanging from a tree beside black demon (f. 118; **pl. 73**)
123	**Litany of St Peter of Luxemburg** *La letanie saint pierre de lucembourg.* (rubric on f. 122v) *Deus qui creasti mundum et illuminasti…*	4-line D inhabited with grotesque (f. 123; **pl. 43**)
126	*Oroison tres devote a tous sains et sainctes. Succurrite michi queso omnes sancti dei ad quorum ego miserrimus peccator…*	
127	*De tous sains.* *Oratio. Infirmitatem nostram quesumus domine propicius respice…*[10]	
128	*Les gaudes saincte barbe. Gaude barbara regina summe pollens in doctrina angeli misterio. Gaude virgo…* (variation on Chevalier 6711)[11] *oro. Omnipotens sempiterne deus qui de tua ineffabili bonitate…* *Memoire de saincte avoye* *Beate virginis et martiris tue…*	

[10] 21 blank lines left after end of this prayer on f. 127v.

Folio	Text	Illustrations
128v	*De saint leonard.* *Oro. Maiestati tue quesumus domine…*	
iii-ix	Blank ruled folios	

5. Liturgical evidence

Hours of the Virgin: use of Rouen. **Office of the Dead**: use of Rouen.
Calendar: Paris[12] and Tours? (prominence of Martin). To be noted: ***Eutrope*** (30 April), ***Urbain*** (25 May), *Landri* (10 June), ***Eloy*** (25 June and 1 Dec.; both in blue), ***Martin*** (4 July and 11 Nov.; both in blue), *Marcel* (26 July), ***Bertholomy*** (24 Aug.), ***Loys roy de France*** (25 Aug.), *Cloust* (7 Sept.), ***Michiel*** (29 Sept. and 18 Oct.; both in blue), ***Denis*** (9 Oct.), *Genevieve* (only on 26 Nov.).
Litany: Paris and Rouen. To be noted: *Romane* and *Mellone* (Rouen), *Germane, Mauri, Leobine, Fiacri, Genovefa* and *Avia* (Paris).
Suffrages: Paris and Rouen. To be noted: *Barthelemeu, Denis, Germain, Rommaing* (Rouen), *Maur, Lubin, Fiacre, Anthoine de Pade, Avoye.*

6. Decoration

Miniatures: 25 full-page rectangular miniatures often featuring on their frame the rubric or incipit of the prayer they introduce. 12 small oblong calendar miniatures of varying sizes (see table above for detail).
See **Vol. II, pl. 1-38** for reproductions.

Historiated initials: 28 historiated initials of varying sizes (3, 4, 5 and 6 lines) with dark red or blue body patterned with bluish grey and white acanthus delineated with purple extending into the margins, set on a liquid gold outer ground with figures (1/4 length), attributes and one scene (Judas hanging himself on f. 118).
See **vol. I, Chapter III, I.C. and D** for detailed study and **vol. II, pl. 47-73** for reproductions.

Decorated initials:
Type A: 2 and 3-line initials with dark red or blue body patterned with bluish grey and white acanthus delineated with purple extending into the margins, set on a liquid gold inner/outer ground with gems and often black dotting. They enclose naturalistic flowers, strawberries, bird, frog, owl, dragon, squirrel, scarab, butterfly, snail, weasel. One 4-line initial encloses a hybrid grotesque on f. 123 (**pl. 43**).
1-line initials in same style enclosing flowers, gems or strawberries.
This type of decoration is found on folios written by scribe A..
Among these initials, variations point to the intervention of different artists and the larger historiated initials such as the St Joseph (f. 27; **pl. 48**) or Judas hanging himself (f. 118; **pl. 73**) do not have the finesse of some suffrage initials or of many decorated initials.

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[11] See *Hours for the use of Rouen* dating from the first third of the 15th c., suffrage to St Barbara added in a 16th century hand on f. 18v, Baltimore, WAG, W253; Randall, 1989-92, Cat. 106.
[12] Very close to Lat. 31 (Hours for the use of Paris) in Huot, 1990, pp. 61-83, and to the calendar in the *Hours of Philippe de Commynes* (painted by the Master of Jean Charpentier; London, BL, Harley ms. 2863).

See **vol. I, Chapter III, I.B. and D** for detailed study and **vol. II, pl. 39-43** for reproductions.
Type B: Pink ribbon initials filled with same colour flower or naturalistic flowers (example of each on fols 107v and 112v) against a liquid gold ground. This second type of initials only occurs on folios written by scribe B (fols 107v and 112v).
See **vol. I, Chapter III, I.B. and D** for detailed study and **vol. II, pl. 44-46** for reproductions.
Line fillers: bluish grey and white scrolls on gold, gems (red, blue, green, white/grey) or flowers on gold; or gold tracings on red and blue. No line fillers in parts written by scribe B.

Borders: unpainted borders.

7. Comments

For a full discussion, see Vol. I.
The manuscript was written and decorated in Rouen and received eight of its miniatures in Rouen, but four other artists, from Tours, were responsible for the other miniatures. It was probably executed ca. 1485-90.
Master of the Echevinage de Rouen (Hand A): Four Symbols of the Evangelist (f. 13), Pietà (f. 16v), St Michael and the Devil (f. 90v), Archangel Gabriel (f. 91v), St George and the Dragon (f. 96v), Martyrdom of St Sebastian (f. 100), St Martin and the Beggar (f. 101v) and Heavenly Court and Hell Scene (f. 74).
Jean Bourdichon (Hand B): Tree of Jesse (f. 24) and Bathsheba Bathing (f. 65).
Follower of Jean Fouquet (Hand C): Christ Taking Leave of his Mother (f. 30v), Man of Sorrows between the Virgin and St John (f. 57), Pentecost (f. 59), Deposition (f. 61), Three Persons of the Trinity (f. 89) and St John the Baptist in the Wilderness (f. 93).
Master of Jean Charpentier (Hand D): Annunciation (f. 35), Visitation (f. 40) Nativity (f. 45), Annunciation to the Shepherds (f. 47v), Adoration of the Magi (f. 49v), Circumcision (f. 51), Dormition of the Virgin (f. 53), Coronation of the Virgin (f. 54v) and Ego sum (f. 117v).
Tours artist (Hand E): small miniatures in calendar.

8. Binding

Faded pink velvet with silver claps decorated with cherub heads and floral motifs (18th century?).
See **vol. II, pl. 74-76** for photographs.

9. Provenance

No marks of ownership. *Obsecro te*, *O intemerata* and prayer to all saints (f. 126) are all in male form.
Purchased privately in spring 1928 (possibly in Spain) according to Chester Beatty archives. Was numbered W. 95, in the late 1950s-early 60s (prior to 1961 when Bieler worked on the manuscripts).[13]

10. Bibliography

EDGAR, D. H. *Treasuring the Word. An Introduction to Biblical Manuscripts in the Chester Beatty Library*, Dublin, 2003, p. 25 (f. 13).

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[13] In Bieler's 1961 *Catalogue* (typescript), the old numbers have been crossed and replaced by the new.

HORTON, C. (ed.), *Holy Show*, exhibition catalogue, Chester Beatty Library, 2002, ill. 16 (f.65).

YVARD, C., *Death Illuminated*, Trinity College Dublin, unpublished B.A. Thesis, 1998, pp. 13-16, ill. 1 (f. 74).

- 'Death Illuminated. Representations of Mortality in Books of Hours', in *Irish Arts Review Yearbook 2002*, vol. 18, pp. 114-23, ill. 1 (f. 74).

9
Dublin, Chester Beatty Library, WMs 94
So-called *Hamilton Field Hours* (use of Paris)
Northeastern France, 1410s

Parchment, 246 folios, ca. 193 x ca. 140 mm, 19 miniatures, 3 historiated initials.
Cat. 9.1 and 9.2 (fols 9 and 25)

1. Script
Textualis quadrata, brown ink. In Latin and French. Rubrics in red.
Litterae notabiliores: yellow-stroked.
14 lines, ruling in pink
Text block: 64 x 96 mm

2. Collation
As for the other books of hours in the Chester Beatty collection, several folios were removed from the codex to be mounted between thin sheets of glass. In the case of WMs 94, 18 folios were taken out, including folios only with text (13 with miniatures) and are now kept in one wooden box, separate from the codex.
Mounted folios: fols 4, 6, 7, 9, 14, 15, 19, 21, 25, 50, 63, 68, 69, 91, 98, 126, 211 and 242.
Up to 21 miniatures could be missing.
246 fols.
I$^{10\text{-}1}$ (fols 1-9, lacking 2; 5, 7, 8 and 10 mounted), **II**$^{8\text{-}1}$ (fols 10-16, lacking 1; 6 and 7 mounted), **III**^{8} (fols 17-24, 3 and 5 mounted), **IV**^{8} (fols 25-32, 1 mounted), **V**^{8} (fols 33-40), **VI**^{8} (fols 41-48; catchword), **VII**^{8} (fols 49-56, 2 mounted), **VIII**$^{8\text{-}2}$ (fols 57-62, lacking 3 and 6), **IX**$^{8\text{-}2}$ (fols 63-68, lacking 4 and 5; 1 and 8 mounted), **X**^{4} (fols 69-72, 1 mounted), **XI**$^{8\text{-}6?}$ or **XI**$^{6\text{-}4}$ (fols 73-74, lacking 2-5 or 2-7), **XII**$^{8\text{-}2}$ (fols 75-80, lacking 4 and 5), **XIII**^{4} (fols 81-84), **XIV**$^{8\text{-}1}$ (fols 85-91, lacking 1; 8 mounted), **XV**^{8} (fols 92-99, 7 mounted), **XVI**^{8} (fols 100-107), **XVII**$^{8\text{-}2}$ (fols 108-113, catchword, lacking 1 and 6), **XVIII**$^{4\text{-}1}$ (fols 114-116, lacking 4), **XIX**$^{8\text{-}1}$ (fols 117-123, lacking 6), **XX**$^{8\text{-}1}$ (fols 124-130, lacking 3; 4 mounted), **XXI**^{8} (fols 131-138), **XXII**^{8} (fols 139-146), **XXIII**^{8} (fols 147-154; catchword), **XXIV**^{8} (fols 155-162), **XXV**$^{8\text{-}1}$ (fols 163-169, lacking 1), **XXVI**^{8} (fols 170-177; catchword), **XXVII**^{8} (fols 178-185), **XXVIII**$^{8\text{-}2}$(fols 186-191; catchword, lacking 4 and 5), **XXIX**$^{8\text{-}1}$ (fols 192-198, lacking 1), **XXX**$^{8\text{-}1}$ (fols 199-205, lacking 6), **XXXI**$^{8\text{-}2}$ (fols 206-211, lacking 1 and 8; 7 mounted), **XXXII**$^{8\text{-}1}$ (fols 212-218, lacking 5), **XXXIII**$^{8\text{-}4}$ (fols 219-222, lacking 1, 3, 6 and 8), **XXXIV**^{8} (fols 223-230), **XXXV**$^{8\text{-}4}$ (fols 231-234, lacking 2, 4, 5 and 7; 1 and 8 are blank unruled folios), **XXXVI**^{8} (fols 235-242, 8 mounted), **XXXVII**^{4} (fols 243-246).

3. Summary of textual contents
These Hours contain a Calendar, Gospel Lessons, Hours of the Virgin (incomplete), Penitential Psalms followed by Litany and various prayers (incomplete), Hours of the Cross, Hours of the Holy Spirit, prayers to be said during Mass, prayers in French including Fifteen

Joys and Seven Requests (incomplete), Office of the Dead (incomplete), *Obsecro te*, *O intemerata* and various prayers to the Virgin in Latin including Fifteen and Seven Joys of the Virgin, *Stabat Mater* (incomplete), Hours of the Passion (incomplete), Suffrages (incomplete), Verses of St Bernard.

4. Full contents

(*) designates mounted folios.

Folio	Text	Illustrations
1-16v	**Calendar** in French, in brown and red, one saint per day (incomplete)	**Labours of the months (full-page miniatures)**
1v	*Janvier* (incomplete)	Men by the fire, cooking and warming themselves (f. 1; **still in codex**) Border: gillyflowers[1]
2	*Fevrier*	Missing miniature
3v	*Mars*	Men lopping vine or gathering wood (f. 3; **still in codex**) Border: sweetpeas
5	*Avril*	Noblemen hunting hares (f. 4v)*[2]
6v	*May*	Youths having a picnic in the countryside (f. 6)* Border: violets
8	*Juing*	Men mowing hay (f. 7v)* Border: called in French 'fragon' or 'petit houx' (small holly)
9v	*Juillet* (incomplete)	Harvesting crops of wheat (f. 9; **Cat. 9.1**)* Border: strawberries
10	*Aoust*	Missing miniature
11v	*Septembre*	Men and women picking grapes (f. 11; **still in codex**) Border: vine with grapes
13	*Octobre*	Man treading grapes, from treading to selling of the wine (12v; **still in codex**) Border: columbines
14v	*Novembre*	Men beating, selling and sowing wheat (f. 14)* Border: cornflowers
16	*Decembre*	Men beating oaks for acorn, roasting pigs and banquet scene (f. 15v)* Border: oakleaves and acorns

[1] Compare with borders of f. 77v in the *Grandes Heures d'Anne de Bretagne* (Paris, BNF, ms. 9474). I would like to thank Marie-Thérèse Gousset, from the Bibliothèque Nationale, for helping me identify the plants in the borders of this manuscript.

[2] Border in different styles with tight ivy.

Folio	Text	Illustrations
17-24v	**Gospel Lessons**	
17	*Inicium sancti evangelii. Secundum iohannem.*	St John on Patmos and vision of the Seven Candlesticks (f. 17; **still in codex**) Border: daysies
19	*Secundum lucam.*	Mistake: St Matthew and angel (f. 19)* Border: columbines
21	*Secundum matheum.*	Mistake: St Luke and ox (f. 21)* Border: gentians?
23	*Secundum marcum.*	St Mark with lion (f. 23; **still in codex**) Border: jasmine?[3]
25-84	**Hours of the Virgin (incomplete)** *Incipiunt hore beate marie virgine* (rubric on f. 24v)	
25	Matins (with three nocturns and nine lessons)	Annunciation (f. 25; **Cat. 9.2**)* Border: lilies
50	Lauds (incomplete; missing end)	Visitation (f. 50)* Border: strawberries
61-65v	Prime (incomplete; missing beginning and end; f. 63 mounted)	Missing miniature. 2-line V with bust-length Moses?[4] (f. 63v; for ps. *Verba mea auribus…*)*
66-69	Terce (incomplete; missing beginning; f. 68 mounted)	Missing miniature 2-line L with bust-length blond angel playing the mandolin (f. 67v; for ps. *Letatus sum…*) 2-line P with bust-length figure of Eve (f. 68; for Cap. *Paradisi porta per evam cunctis clausa est …*)*
69v-73v	*Ad vi* (rubric on f. 69)	Adoration of the Magi (f. 69v)* Border: boxwood
	Ad ix (rubric on f. 73v but rest is missing)	Missing miniature
74-77v	Vespers (incomplete; missing beginning and end)	Missing miniature
78-83v	Compline (incomplete; missing beginning)	Missing miniature
85-96v	**Penitential Psalms** (incomplete; missing beginning; f. 91 mounted)*	Missing miniature
96v-107v	**Litany and various prayers** (f. 98 mounted)*	

[3] Compare these flowers with f. 86 in the *Grandes Heures d'Anne de Bretagne* (Paris, BNF, Lat. 9474).
[4] It should feature David, as it introduces a psalm, but the figure seems to have 'horns', characteristic of depictions of Moses.

Folio	Text	Illustrations
108-111v	**Hours of the Cross** (incomplete, missing beginning)	Missing miniature
108v	*Ad primam.*	
109	*Ad iiiam.*	
109v	Sext	
110	None	
110v	Vespers	
111	Compline	
112-115v	**Hours of the Holy Spirit (incomplete)** *Sequuntur hore sancti spiritus* (rubric on f. 111v)	Missing miniature
116-125v	**Various prayers**	
116	Prayers to be said during Mass *On doit dire loroison qui senssuit en adourant le corps ihesu christ à la messe* (rubric on f. 115v). *Domine ihesu christe qui hanc sacratissimam carnem…*	
117	**Fifteen Joys of the Virgin** (in French, incomplete, missing beginning and end) *Les xv ioyes nostre dame* (rubric on f. 116v)	Probably missing miniature
122	**Seven Requests of the Lord** (incomplete, in French, missing beginning) *Biaux sire diex ie vous require conseil…*	Missing miniature
125v	Prayer to the Holy Cross (in French) *De la croix. Sainte vraye crois adouree. Qui du corps dieu fut aournee…*(Sonet 1876; Sinclair, 1876)	
125v-174v	**Office of the Dead** *Les Vigiles de mors.* (incomplete, missing beginning, and f. 126 mounted)*	Missing miniature
175-191v	**Prayers to Virgin and Christ**	
175	*Oratio devota de beata et gloriosa virgine dei genitrix. Obsecro te…*	
179v	*Oratio de virgine maria. O intemerata et in eternum…*	

Folio	Text	Illustrations
183v	**Five Joys of the Virgin** *Quinque gaudia beate marie virginis.* (rubric on f. 183v) *Gaude virgo mater Christi que per aurem concepisti Gabriele nuncio. Gaude quia deo plena…* (Chevalier 7013-5)	
185	**Seven Joys of the Virgin** *Septem gaudia beate maria virginis celestia a beato thoma cantuariensis archepiscopo dita. Gaude flore virginali…* (Chevalier 6809)	
187	*Oratio. Dulcissime domine ihesu christe qui beatissimam et gloriosissimam virginem…*	
187v	*Oratio de beata virgine maria. Sancta maria mater domini nostri ihesu Christi in manus filii tui et in tuas commendo hodie…*	
188	*Veni vena venie vite via. Veni dulcis maria spes glorie veni bona imperatrix…*	
188v	*Cuilibet dicenti coram crucifixo orationem sequentem C dies indulgentie ei conceduntur. Per dominum B. papam terciumdecimum. Quod est ihesus nisi salvator. Ego ihesu per te redemptus sum…*	
189	*Sequitur oratio de beate virgine ante crucifixum dicenda. Stabat mater…* (incomplete)	
192-230v	**Hours of the Passion (incomplete)**	Missing 5 miniatures out of 6 (Lauds is not usually introduced by any miniature).
192	*Sequuntur hore passionis dominum nostri ihesu Christi. Ad matutinas* (rubric on f. 191v; incomplete, missing beginning)	Missing miniature
198v	*In laudibus.*	
204	*Ad primam* (rubric on f. 203v; incomplete, missing beginning)	Missing miniature
206	Terce (incomplete, missing beginning)	Missing miniature
211	*Ad sextam de passione domini* (rubric on f. 210v; incomplete, folio missing between fols 211 and 212)	Raising of the Cross (f. 211)* Border: larkspurs[5]
216	*Ad nonam de passione* (rubric on f. 215v; incomplete, missing beginning)	Missing miniature

[5] Compare with f. 211 in Paris, BNF, Lat. 9474.

Folio	Text	Illustrations
220	Vespers (incomplete, missing beginning)	Missing miniature
223	*Ad complectorum* (rubric on f. 222v; incomplete, missing beginning)	Missing miniature
231rv	Blank, unruled	
232-246	**Suffrages (incomplete)**	
232	End of suffrage to St Quintin	
232v	*De sancta katherina.*	Missing miniature
233v	*Memoria de sancta margareta.* (rubric only)	Missing miniature?
234rv	Blank, unruled	
235-239	*Sequitur oratio devota ad deum. Deus inestimabilis misericordie deus immense pietatis. Deus conditor…*	
239-242v	**Seven Last Words of Our Lord** *Oratio devota ad dominum ihesum christum. Domine ihesu christe qui septem verba die ultimo vite tue…*	
242-243	*Sequitur oratio de sancto iohannem baptistam.* (rubric on f. 241v) *O baptista gratiose* *O iohannes gloriose* *O martir beatissime…*	St John the Baptist baptising men in the Jordan (f. 242)* Border: roses
244v-246	**Eight verses of St Bernard** *Legitur in vita beati bernardi que dyabolus dixit ei se scire octo versus psalterii quos quicumque cotidie dixerit devote nunquam dampnaretur. Et cum beatus bernardus/ perusset dominicos versus sibi edoceri. Respondit dyabolus q sibi non dicent. Cui beatus bernardus. Scio qualiter hoc sine te sciam. Ditam eum quolibet die psalterium totum et sit dominicos versus dicam. Quod audiens dyabolus invidens ne tantum bonum diceretur et fieret dominicos versus sibi revelavit. Et sunt isti* (rubric begins on f. 244). *Illumina oculos meos…*	

5. Liturgical evidence

Hours of the Virgin: use of Paris. **Office of the Dead**: use of Paris.
Calendar: typically Parisian but very far from those presented by Perdrizet, Huot or Delaunay. To be noted: ***Genevieve*** (3 Jan.), ***Remy*** and ***Hylaire*** (13 Jan.), ***Agathe*** (5 Feb.), ***Gregoire*** (12 Mar.), ***Ambroise***, (4 Apr.), ***Denis*** (9 May and 9 Oct.; both in red), ***Germain*** (28 May), ***Gervais*** (19 Jun.), ***Eloy*** (25 Jun. and 1 Dec.; both in red), ***Barthelemy*** (24 Aug.),

Augustin (28 Aug.), ***Fiacre*** (30 Aug.), ***Michiel*** (29 Sept.), ***Remy*** (1 Oct.), ***Marcel*** (3 Nov.), ***Clement*** (23 Nov.), ***Nicholas*** (6 Dec.), ***Luce*** (13 Dec.).
Litany: numerous Parisian saints. To be noted: *Dyonisi*, *Maurice*, *Germane* (twice), *Marcelle*, *Eligi*, *Maglori*, *Sulpici*, *Maure*, *Fiacri*, *Clodoalde*, *Genovefa*, *Opportuna*, *Potentia*, *Helena*, *Mastidia* (Troyes).
Suffrages: part of suffrage to St Quentin to be noted.

6. Decoration

Miniatures: 10 large rectangular miniatures to illustrate the calendar, surrounded by full border, no text. 9 three-quarter page rectangular miniatures followed by three lines of text introduced by a decorated initial.

Historiated initials: 3 historiated initials (2 lines; fols 63v, 67v and 68), painted by the artist responsible for the miniatures and matching the delicate borders (type 1). Body of the letter is made of olive green acanthus and pink and blue acanthus on outer ground of burnished gold with blue or dark red inner ground. See contents of these initials in the table.

Decorated initials:
4-line initial O on f. 179v: pale blue body containing pink ivy on gold inner ground and dark red outer ground surrounded by thin gold band.
On folios with miniatures, 3-line initials, variations by a same hand, many unfinished:
f. 17: damaged I, pink outline enclosing blue undefined shapes on gold ground; fols 19 and 23: pink with pattern in lighter hue, or blue patterned with lighter hue on gold leaf inner/outer ground (f. 23); f. 21: unfinished, pink body on gold leaf inner/outer ground, enclosing blue ivy and X-shape left blank; fols 25, 50 and 69: pink body enclosing (partially or totally) unpainted ivy on gold leaf ground against blue outer ground patterned with white, surrounded by thin gold band on three sides, (see **Cat. 9.2**); f. 211: unfinished, blue body patterned with lighter hue enclosing gold trefoils on unpainted ground and X-shape, pink outer ground surrounded by thin gold band; f. 242: pink O enclosing unpainted X and trefoils on gold ground, contained in an unpainted square framed by thin gold band (blue was never added).
In rest of the manuscript:
Type 1 (2 or 3-line in case of I, as on f. 79): dark red or blue body patterned with white on gold ground enclosing pink and/or blue round-leaved ivy.
Type 2 (2 or 3-line as in case of I, see f. 75v): gold on rough blue and dark red ground.
Type 3 (2 and 3-line): gold letter, blue inner ground patterned with white, pink outer ground patterned with white.
Type 4 (2 line, only on f. 126): olive-green acanthus, half-bird half-beast swallowing acanthus on outer ground of burnished gold. Same hand as historiated initials.
One–line: penwork one-line initials are combined with all border types. Gold with black penwork or blue with red penwork. Most frequent type.
Other type of one-liners: simple blue or dark red or gold initial with no penwork is found on folios with borders of type 3. Occasionally this type is found on folios with border type 1 when the penwork has been omitted close to a larger initial, as on f. 60.

Line fillers:
Type 1: thin curving stems with gold leaves and pale pink and blue flowers, same style as border type 1.
Type 2: pink blue and gold leaf matching initial type 2.
Type 3: pink and blue patterned with white and gold leaf besant matching initial type 3.

Borders: borders on four sides on all folios except on f. 81rv (three sides).
Borders were painted by at least two different hands. It seems that type 1 and 3 could have been painted by the same artist. Type 2 is very crude in comparison, using bright colours that do not agree with the delicacy of the other type of borders and their pastel colours.
Type 1: delicate curving sprays with various types of gold leaves and a few pale blue and pink flowers. Pink, olive green, pale blue, pale yellow, orange acanthus. Various forms of thin chains, belts or interlace on sides of the text, these sometimes contain gold and silver suns with wavy beams or gold crowns. Dull yellow mound in the bottom border from which spring some curving ink stems. Sometimes inhabited by animals: birds (see f. 68, 98v), blue and yellow butterflies (f. 81v, 98v), and even a very realistic rat on f. 63v (see **Title-page to this vol.**), an owl on f. 81v, an unfinished grotesque on f. 173v, unfinished bird on f. 174, and monkey sketched in bottom border on f. 174v.
Several folios contain the first owner's motto *SENS PLUS*, drawn but left unpainted, hidden in the design of the border (fols 45, 57, 135, 143, 180, 190, 233v).
Type 2: Only around miniatures. Stems of delicate flowers depicted in a very realistic way, subtly coloured, tied with gold threads. Inhabited with putti, wild men, butterflies, birds and various animals in the same hand as the ones in type 1 and containing coats of arms. By the artist at work on the miniatures (see Comments section), possibly same hand as type 1. See **Cat. 9.1 and 9.2.**
Type 3: green, blue, pink and red acanthus, blue and red flowers, strawberries, gold leaf ivy, hairy leaves and besants. Occasional vase with flowers in outer border. Sometimes baguette in gold and colours runs the height of the text on one or both sides and stems with flowers, acanthus or foliage with strawberries stems from it. The flowers are stylised. The colours are bright and the handling is hasty. These patterns develop on three sides and in the inner border, string of gold leaves of various shapes. In sharp contrast with type 1 and 3, by a different hand.

7. Comments

In his 1950 study of early depictions of nature and landscape,[6] Pächt was the first to offer a short study of this manuscript,[7] which he had previously attributed to a Bolognese artist working in France.[8] He believed that it was the work of a French miniaturist, but stressed the Lombard origin of several of its compositions. The Adoration of the Magi (f. 69v), with one of the kings kissing the Child's foot and the orientalising features of the cavalcade finds parallels in depictions of this subject by the great Milanese artist Michelino da Besozzo, active ca. 1400. The miniature of St John the Baptist preaching and baptising (f. 242) with the detail of the man taking off his clothes over his head also betrays an Italian origin, even

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[6] See Pächt, 'Early Italian Nature Studies and the Early Calendar Landscape', in *Journal of the Warburg Institute*, XIII, 1950, pp. 43-5.
[7] Then designated as ms. 84.
[8] See Pächt, 1948, p. 52, n. 19.

though only later examples have survived.[9] The composition of Christ being nailed to the Cross (f. 211) is also certainly of Italian origin.[10] But the most original feature of these Hours resides in its cycle of full-page miniatures illustrating the calendar (see **Cat. 9.1**),[11] 'the only set of fully developed Calendar landscapes in French art of the first half of the fifteenth century which has come down to us apart from the landscape cycle in the *Très Riches Heures*'.[12] He argues for an earlier date than the Limbourg brothers' compositions in the *Très Riches Heures* (executed ca. 1410-16), stressing the closer links with the Calendar fresco cycle in the Torre Aquila in Trento painted ca. 1400, and the type of landscapes found in the *Tacuinum Sanitatis* manuscripts.[13] He concluded by saying that this 'work holds an intermediary position between Lombard secular art and the art of the Brothers Limbourg.'[14] The delicate borders decorated with accurate depictions of flowers strewn on the vellum are also extremely unusual, and birds and animals painted very realistically (see rat on **Title-page to this vol.**) also appear in some borders surrounding the text and draw more parallels with Lombard works like studies of animals contained in the late 14th century sketchbook of Giovannino de Grassi,[15] a predecessor of Michelino who also worked for the court of the Visconti and the Cathedral of Milan at the end of the 14th century.

Pächt recognised the same hand in two other books of hours, both of which have a link with Northeastern France.[16] Meiss, in 1974, provided a number of reproductions from these various manuscripts and he added to the list *Hours for the use of Paris* now in Baltimore,[17] after which he nicknamed the artist the 'Master of Walters 219'.[18] The same year, Pächt and Thoss[19] attributed to him one miniature in *Hours for the use of Rome*[20] now in Vienna.[21] Randall brought further the study of this artist in her 1981 article,[22] adding two more Hours to this production: one for the use of Châlons-en-Champagne and the other for the use of Sarum.[23]

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[9] See for comparison the later fresco by Masolino in Castiglione d'Olona painted in 1435.

[10] He compares it with the same scene painted by Jacquemart de Hesdin in the *Petites Heures du Duc de Berry* (Paris, BNF, Lat. 919, f. 74).

[11] Unfortunately, it is not complete anymore and misses two miniatures.

[12] Chantilly, Musée Condé, ms. 65. Pächt, 1950, p. 45.

[13] A 14th century illustrated version of an 11th century treatise on hygiene written by Albulkasem, of which several copies have survived: Paris, BNF, N.a.l. 1673 (the oldest, ca. 1380-90); Vienna, ÖNB, s.n. 2644; Rome, Casanatense, ms. 4182.

[14] Pächt, 1959, p. 45.

[15] Bergamo, Bibliotheca Communale, ms. Δ VII.14.

[16] *Hours for the use of Châlons-sur-Marne* (9 miniatures) bearing the motto *Pour son vouloir* (now New York, PML, M. 960. Was Dyson Perrins Collection no. 37, sold 9 Dec. 1958, lot 17 to Arthur Rau, Hans P. Kraus, acquired by the Pierpont Morgan Library in 1974); *Hours for the use of Besançon* with two miniatures by the Master (still in private collection. Formerly Phillipps ms. 4975, sold at Sotheby's 1 July 1946, lot 20; 16 June 1952, lot 35; 18 June 1962, lot 122; Lardanchet cat. 57, 1964, lot 140. See Nash, 1999, pp. 227-8 for a discussion of this manuscript focused on the other artist at work in its pages).

[17] Baltimore, WAG, W. 219. 21 miniatures by the hand of this artist, 4 by the Master of the Breviary of Jean Sans Peur.

[18] See Meiss, 1974, p. 360. He also mentioned two Hours executed in related styles: Baltimore, WAG, W. 290 and Besançon, BM, ms. 123.

[19] Pächt and Thoss, 1974, vol. I, pp. 136-139.

[20] The Office of the Dead and saints given prominence relate it to Troyes or Metz.

[21] Vienna, ÖNB, S.n. 2613. They also mentioned an Hours of unidentified use in relation to the Vienna manuscript: Sotheby's, 8 July 1970, lot 120.

[22] Randall, 'Originality and Flair in an Early 15th Century Book of Hours: Walters 219', in *Gesta*, vol. XX, 1981, pp. 233-42.

[23] Carpentras, Bibl. mun., ms. 52 and Munich, Bayer. Staats., ms. clm. 10094.

A few years later, in the Walter Art Gallery catalogue,[24] she stressed the relationship of the Master of Walters 219 to a slightly later artist also active in the northeast of France: the Master of Walters 290.[25] Most recently, the borders of one detached folio from a book of hours[26] have been assigned to him as an early work (dated to ca. 1412), the miniatures in this manuscript were painted by the Master of Egerton.[27] To the list of manuscripts attributed to the Master of Walters 219 should be added an *Hours for the use of Besançon* now in the Musée du Moyen-Age in Paris.[28]
In the very recent *Paris-1400* catalogue,[29] Wieck stated that the Master of Walters 219 came from Lombardy ca. 1412 to work in Paris[30] where he stayed until ca. 1420 when, fleeing the English occupation, he left for the Champagne region. He must have been active until ca. 1430. The Italian characteristics in the art of this miniaturist indeed point towards an Italian origin but Wieck also argues that the Chester Beatty Hours were executed during his stay in Paris, yet, as we have recently discovered (see below), the arms correspond to a family from Champagne and thus coincide with other commissions from champenois patrons. They are nevertheless for the use of Paris.[31]

8. Binding

Rebound keeping the old brown leather cover and spine (18th century?). Spine with gold ornament and inscription *Heures anciennes.*

9. Provenance

A coat of arms is painted in the borders of most folios with miniature: *De sable, à trois moulinets d'argent et cotice d'or.* The catalogue of the 1908 Burlington exhibition suggested these could be some 'armes parlantes', possibly belonging to a Giroux or Girouas family, both of which were based in Maine. But these unusual arms actually correspond to those of the Contet family, based in Champagne.[32] Jougla de Morenas described their arms as follows: 'D'azur, à trois moulinets d'argent, au manche d'or'.[33] Even though the colour of the 'champs' differs, these are arms too rare to have been used by two different families. Furthermore, Champagne corresponds to the area where the Master of Walters 219 was active (see Comments section). Unfortunately, very few documents have survived concerning this family, with the earliest mentioned member a certain Nicolas Contet, 'bourgeois de Chalons en Champagne (who) acquit pard(evant) Raulin hughet notaire à Chalons 24 octobre 1439 la maison des Rogier sous l'Eglise S. Alpin à l'entrée du marché au

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[24] Randall, vol. I, 1989-1992.
[25] Named after Baltimore, WAG, W290, Hours for the use of Rome, already mentioned by Meiss. Another book of hours for the use of Châlons s/Marne in Chicago can also be related to this group of manuscripts (Chicago, Univ. Lib, ms. 26).
[26] This folio comes from a manuscript sold by Bruce Ferrini Rare Books (Ohio), Cat. 2, 1989, no. 15.
[27] New York, Private Collection. See *Paris-1400*, 2004, Cat. 140, p. 234.; and Wieck, 'Trail by Fleur: The Earliest Work of the Master of Walters 219', in *Studies in Manuscript Illumination: A Tribute to Lucy Freeman Sandler,* London, 2004 to be published.
[28] Paris, Musée du Moyen-Age, ms. Cluny 14268. I would like to thank François Avril for bringing this manuscript to my attention.
[29] Taburet-Delahaye, Avril, 2004, Cat. 140.
[30] This would explain his collaboration with the Master of Egerton and the Master of the Breviary of Jean sans Peur, both active in Paris.
[31] But the presence of Mastidia (Troyes) in the Litany also provides a link with the Northeast of France.
[32] I would like to thank Philippe Palasi for his precious help in identifying these arms.
[33] *Grand armorial*, t. 7, supplt. p. 188.

bled…'.[34] WMs 94 was commissioned considerably earlier, and no element can, thus far, help us determine which member of the Contet family was responsible for its commissioning. The motto *SENS PLUS* appears on several folios (fols 45, 57, 135, 143, 180, 190, 233v).

The collector Hamilton E. Field owned these Hours in 1908 when the Burlington exhibition took place in 1908. The entry concerning our manuscript in the exhibition catalogue[35] recorded 273 folios, instead of the current 246 folios, which would suggest that 27 folios were lost between then and now. Many miniatures are missing from WMs 94, possibly up to 21 and a missing section seems to have included a 'Prayer of St Thomas Aquinas' listed in the textual content of these Hours, in the Burlington catalogue. Originally located between the Hours of the Passion and the Suffrage to St Quintin, this prayer has been cut out from WMs 94, together with the beginning of the Suffrage to St Quintin. It is not known when these folios were cut out and sold. Alfred Chester Beatty's purchase of the manuscript was not recorded, but it was prior to Pächt's article (1950),[36] in which the manuscript was designated as W. 84 in the Chester Beatty Collection. Yet, by 1974, when Meiss published his seminal work *The Limbourg and their Contemporaries*, the Chester Beatty Hours seemed to have vanished from the collection: the annotation 'Present whereabouts unknown' accompanied each reproduction and reference in the text.[37] When Randall wrote her article on Walters 219 in 1981, she again referred to these Hours as 'a manuscript formerly in the Chester Beatty Collection'[38] and in the 1989 Walters Art catalogue as 'ex-Chester Beatty Ms. 84, present whereabouts unknown'.[39] De Vaivre wrote in 1985 that the Chester Beatty manuscript was sold in Paris as no. 140 in the 1964 Lardanchet catalogue[40] and had not reappeared since.[41] Yet, on further examination, the Lardanchet manuscript was indeed a manuscript containing work by the same artist but it was the *Hours for the use of Besançon* (see above) containing only two miniatures by the Master of Walters 219.

Ironically, the Chester Beatty Hours seem, for all this time when scholars were looking for it, to have remained where it was in the first place: in the Chester Beatty collection! Yet, it was not designated anymore as W. 84 but as WMs 94, as a result of a renumbering that took place in the late 1950s-early 60s (prior to 1961 when Bieler worked on the manuscripts).[42] The renumbering made the manuscript disappear. For decades it was thus believed that it had disappeared into the hands of some private collector, when it was in fact still sitting on the same Chester Beatty bookshelf.

Summary: commissioned by member of the Contet family,… Hamilton E.Field (still its owner in 1908); ACB (before 1950).

Annotations: Inscription in French on the recto of the second front flyleaf, in brown ink:
Livre unique, auquel on a soustrait/ plusieurs feuillets de mignature/
il peut cependant valoir de 300 fr à 1000 fr et plus/ suivant les conaisseurs (sic) et le temps qui court.

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[34] Paris, BNF, DB 809, file 5295.2. Another branch of the family owned the Aulnay (s/Marne) seigneurie.
[35] *Burlington Fine Arts Club. Exhibition of Illuminated Manuscrits*, London, 1908, Cat. 204, p. 99.
[36] 'Early Italian Nature Studies and the Early Calendar Landscape' in *Journal of the Warburg and Courtauld Institute*, XIII, 1950, pp. 44-45.
[37] See Pächt, 1974.
[38] In 'Originality and Flair in an Early 15th Century Book of Hours: Walters 219', in *Gesta*, vol. XX/1, 1981, p. 233.
[39] Randall, 1989-92, p. 283.
[40] *Beaux livres anciens et modernes*, Paris, librairie Lardanchet, 57, 1964, Cat. 140.
[41] De Vaivre, 1985, p. 38, n. 4.
[42] In Bieler's 1961 *Catalogue* (typescript), the old numbers have been crossed and replaced by the new.

On the same page, in pencil, Bieler?: *Hamilton field hours/ Early xv century/ perhaps from Châlons-sur-Marne.*

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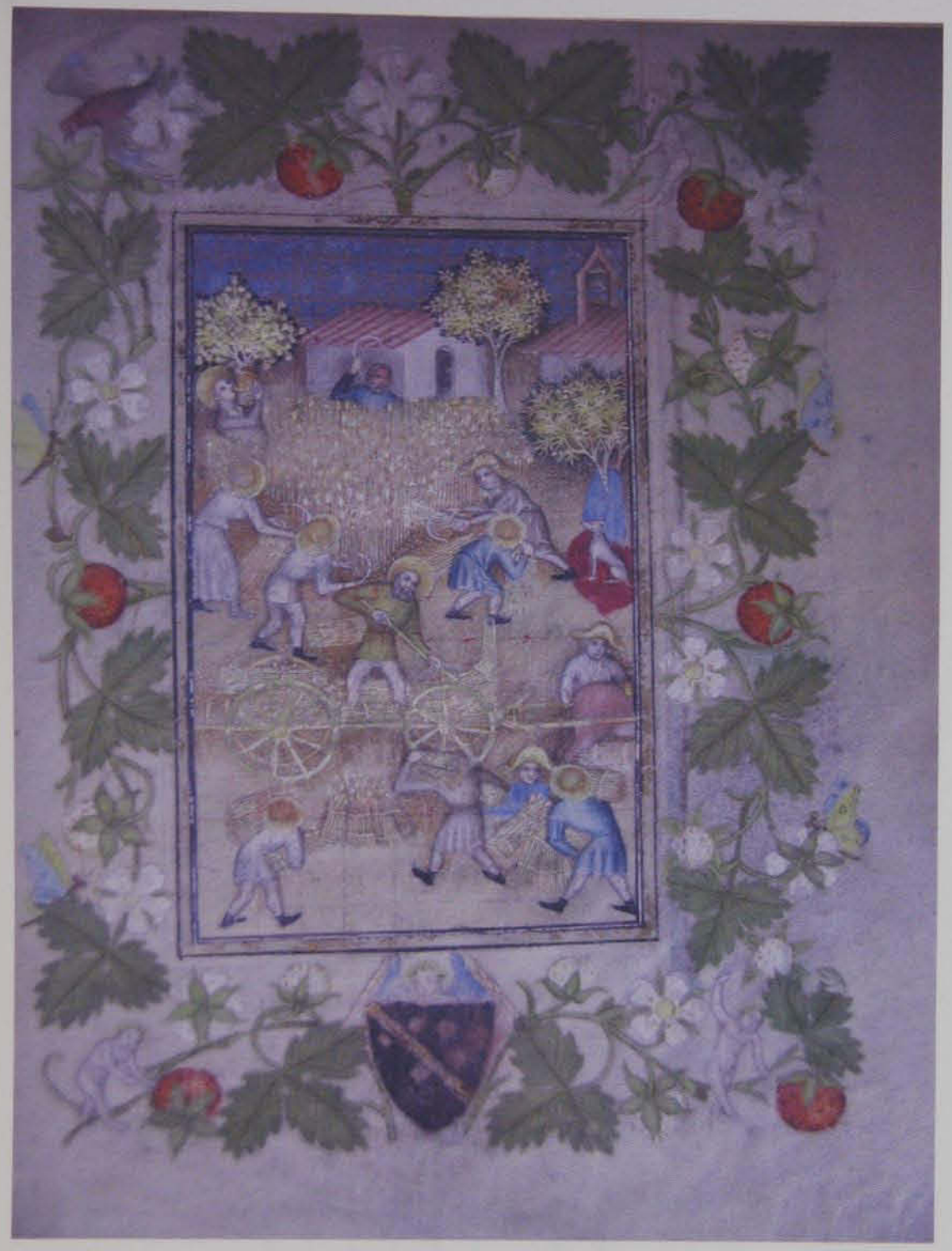
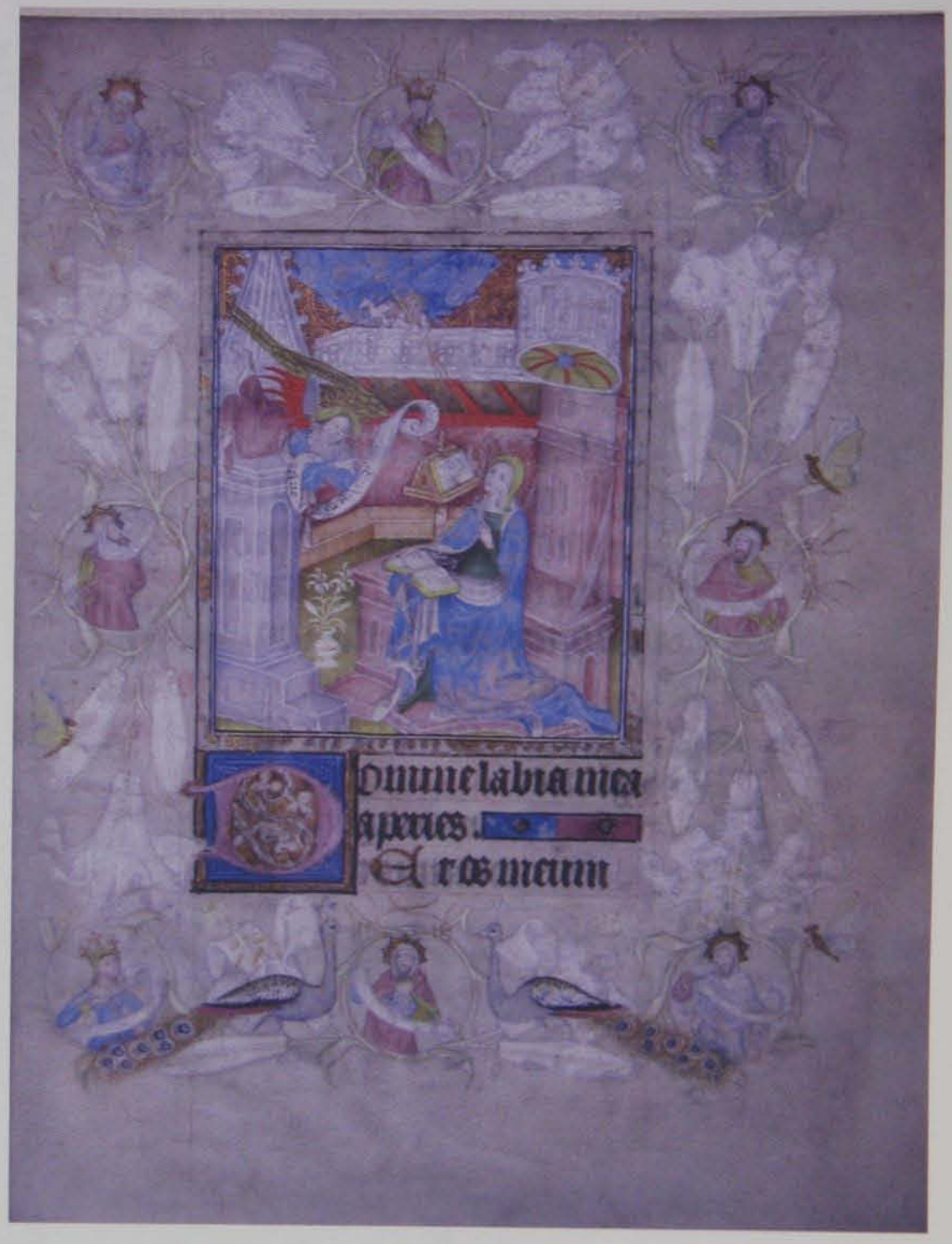


Cat. 9.1
Month of July
So-called *Hamilton Field Hours* (use of Paris)
Dublin, Chester Beatty Library, ms. 94, f. 9



Cat. 9.2
Annunciation
So-called *Hamilton Field Hours* (use of Paris)
Dublin, Chester Beatty Library, ms. 94, f. 25

10
Dublin, Milltown, Jesuits Library, s.n.
Hours for the use of Paris
France (Paris?), after 1480

Parchment, 188 folios, 128 x 90 mm, 8 miniatures.

Cat. 10.1 and 10.2 (fols 13 and 127v)

1. Script

Bâtarde, black ink. In Latin. Rubrics in red.
Litterae notabiliores: yellow-stroked.
14 lines to a page, 18 in calendar. Ruling in pink.
Text block: ca. 70 x 50 mm

2. Collation

Catchword at end of each quire. Tight binding, so sewing not always visible especially at the beginning and end of the book.
188 fols.
I[12] (fols 1-12), **II**[12] (fols 13-24), **III**[12] (fols 25-36), **IV**[12] (fols 37-48), **V**[12] (fols 49-60), **VI**[12] (fols 61-72), **VII**[12] (fols 73-84), **VIII**[12] (fols 85-96), **IX**[12] (fols 97-108), **X**[12] (fols 109-120), **XI**[12] (fols 121-132), **XII**[12] (fols 133-144), **XIII**[8] (fols 145-152), **XIV**[12] (fols 153-164), **XV**[12] (fols 165-176), **XVI**[12] (fols 177-188).

3. Summary of textual contents

These Hours contain a Calendar, Gospel Lessons, Passion according to St John, Hours of the Virgin, Hours of the Conception of the Virgin, Penitential Psalms followed by Litany and various prayers, Hours of the Cross, Hours of the Holy Spirit, Office of the Dead.

4. Full contents

Folio	Text	Illustrations
1-12v	**Calendar** in Latin, in brown and red, not one saint per day	
13-21	**Gospel Lessons**	
13	*Secundum iohannem.*	St John on Patmos (f. 13; **Cat. 10.1**)
15v	*Secundum lucam.*	
17v	*Secundum matheum.*	
19v	*Secundum marcum* (rubric on f. 19)	

Folio	Text	Illustrations
21v-24	**Passion according to St John** *Sanctus gregorius summus pontifex dumquadam die missam celebraret dominus noster ihesus christus sibi apparuit in forma humana dire vulneratus. Et ob causam in memoriam sue passionis dedit et concessit omnibus devote dicentibus vel ab ore sacerdotis audientibus hanc subscriptam pro qualibet die tres centis dies indulgencie. Secundum iohannem.* (rubric on f. 21)	Flagellation (f. 21v)
24v	Blank	
25-76v	**Hours of the Virgin**	
25	Matins (no rubric)	Annunciation (f. 25)
37v	*In laudibus* (rubric on f. 37)	
50v	*Ad primam.*	
57v	*Ad terciam* (rubric on f. 57)	
62	*Ad sextam.*	
66v	*Ad nonam.*	
71v	*Ad vesperas.*	
79v	*Ad completorium.* (rubric on f. 79)	
86-95	**Hours of the Conception of the Virgin** *Hore conceptione sancte marie virginis et in qualibet hora ave maria dicenda* (rubric on f. 85v)	Virgin in St Ann's womb (f. 86)
95-96v	Only one line on f. 95, rest is blank	
97-112	**Penitential Psalms** (no rubric)	David and Bathsheba (f. 97)
112-118v	**Litany followed by standard prayers**	
119-123	**Hours of the Cross** *Hore sancte cruce* (rubric on f. 118v)	Crucifixion (f. 119)
123v-127	**Hours of the Holy Spirit** *Hora sancti spiritu.* (rubric on f. 123)	Pentecost (f. 123v)
127v-187	**Office of the Dead** *Ad vesperas defunctorum* (rubric on f. 127)	Death attacking three figures representing the Three States of Society[1] (f. 127v; **Cat. 10.2**)
mid187-188v	Blank	

[1] Priest, soldier and peasant

5. Liturgical evidence

Hours of the Virgin: use of Paris. **Office of the Dead**: use of Paris.
Calendar: Paris. To be noted: *Landerici* (10 June), *Germani* (31 July), *Clodoaldi* (9 Sept.), *Maglorii* (24 Oct.). Many Roman saints: *Thimothei* (24 Jan.), *Mathie* (30 Jan.), *Vittoris* (20 April), *Athanasii* (2 May), *Cleophe* (25 Sept.), *Sabbe* (5 Dec.), ***Januarii*** (14 Dec.), *Lazari* (17 Dec.).
Litany: Paris. To be noted: *Genovefa*, *Opportuna.*

6. Decoration

Miniatures: 8 arched miniatures followed by three lines of text introduced by decorated initial (see **Cat. 10.1 and 10.2**).

Decorated initials:
Type 1: 4 and 3-line initials with pink body wrapped in ribbon of the same colour highlighted with white, on liquid gold inner ground with naturalistic flowers or strawberries, and dark red outer ground patterned with gold (fols 13, 19v, 25, 37v, 50v, 57v, 62, 66v, 71v, 79v, 86, 97, 119, 123v, 127v; see **Cat. 10.1 and 10.2**).
Type 2: 3-line gold leaf and bright blue initial with dark blue and red intricate penwork that runs on three sides of the page (except the inner margin), gold leaf ornament also expands into the margins and forms fleur-de-lys patterns (fols 15v, 17v). These initials mark the beginnings of the Gospel Lessons according to Luke and Matthew. The calendar is also decorated in this style: 3 lines KL with K in gold with dark blue penwork and L bright blue with red penwork.
Type 3: (only on f. 21v). 3-line blue and red initial patterned with white on gold leaf ground, filled with stylised blue and red ivy.
2 and 1-line initials in bright blue with red penwork or in gold leaf with dark blue penwork.
Line fillers: gold leaf and bright blue patterns.

Borders: borders around pages with miniature and to mark minor subdivisions, of three types.[2]
Type A: most of the borders run on four sides, they either accompany the miniatures or mark the beginning of the different Hours. Compartmented on liquid gold ground alternating with bare vellum. Blue and gold acanthus is drawn on the vellum ground while naturalistic flowers or fruits (grapes or strawberries) are drawn on the gold ground, echoing those inside initials of type 1. Shapes of these compartments vary: triangles places in various ways, quatrefoils, hearts, bands, rectangles, mixed shapes, diamond shapes… Each border is inhabited by one or two birds, or butterflies, a peacock on f. 13, a frog on f. 97. see **Cat. 10.1 and 10.2.**
Type B: only at the beginning of the Gospel Lessons according to St Luke and Matthew (f. 15v, 17v) and is formed by the penwork expanding from the initial on three sides of the page (see Decorated initials type 2 for more details).
Type C: different type of border occurs only once to introduce St Mark's Lesson (f. 19v). In this border, liquid gold branches runs along two sides of the text, rest of the border is decorated with naturalistic flowers, a butterfly and a snail, on unpainted vellum. Probably by same artist as Type A as style is very close.

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[2] These have not been called 1-3 as for the initials because these types do not all correspond.

7. Comments

A same hand originally painted all the miniatures, as they share many characteristics, but they seem to have been touched up. Some of the faces were redrawn, especially the face of the Virgin in the Annunciation, the lower half of Bathsheba's face and her body, the faces of the executioners in the Flagellation scene (f. 21v).[3] St John on Patmos (f. 13; **Cat. 10.1**) is well preserved, as is the face of the angel Gabriel (f. 25) or that of the flagellated Christ (f. 21v). Figures have a yellowy complexion, large feet (see especially f. 21v), heavy eyelids[4] and rounded gentle faces. The interiors combine floors with large marble green and pink slabs and dark brown walls, and the Pentecost (f. 123v) is set in an Italianate interior with loggia and green marbled panelled wall. Landscapes recede in blue hues in the distance with dark brown castles or city towers, the sky is almost violet in the Bathsheba scene (f. 97), and such tinges also appear in the Crucifixion (f. 119). The palette is dark: unusual indigo hue of the sky, dark red, blue, mauve, different shades of green, highlights in gold, brown, pink, little red and white. The style of these miniatures indicates a late 15th century Parisian production, with similarities in the depiction of figures with the work of the Master of the Chronique Scandaleuse.[5] This artist is close to the illuminator of a book of hours for the use of Rome sold in Sotheby's rooms in 1984, but the catalogue located its execution in Tours, in accordance with the prominence of Tours saints in the calendar.[6]

Two unusual subjects are to be noted: the Virgin in St Ann's womb (f. 86) and Death attacking three men representing the Three States of Society (f. 127v; **Cat. 10.2**).[7] The presence of the Hours of the Conception in this manuscript argues for a late date, after 1480 when this Office was officially sanctioned by Pope Sixtus IV.[8] The Feast of the Immaculate Conception was only sanctioned in 1496 in the Diocese of Paris. The introductory miniature is especially interesting with St Ann standing with hands in prayer and the Virgin, also with hands in prayers, in her womb. This depiction has affinities with the later St Anne with the Virgin and Child in her womb featuring in the 1510 edition of the *Hours for the use of Angers* published by Simon Vostre.[9]

8. Binding

Dark red (faded to brown) blind-stamped morocco binding (20th c.?), with modern gilded clasps, gilded foredge. Gold inscription on the spine: *MISSAL* in gold on the spine.

9. Provenance

The manuscript was given to the Jesuit College in 1924 (or possibly 1929?) by a lady called Lea Wilson, as is recorded by a sticker inside the front cover: *Domina Lea-Wilson/ DONO DEDIT/ COLLEGIO MAXIMO, MILLTOWN PARK/AN. 1924* (crossed out to put a 9 instead of the 4)

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[3] Some of them may have been erased because they were evil figures, their features have been sketchily redrawn.

[4] Grey shading under the eye when the figure looks up (see John in the Crucifixion scene or Peter in Pentecost) gives a puffy eyes effect.

[5] On this artist, see Avril, Reynaud, 1993, pp. 274-7. See for comparison TCD ms. 102, **Cat. 14**

[6] See Sotheby's London, 3rd July 1984, lot 86.

[7] I could find no equivalent of this version of the Tale of the Three Living and the Three Dead in any other manuscript.

[8] See Randall, 1989-92, vol. II, pt 2, Cat. 203, p. 490.

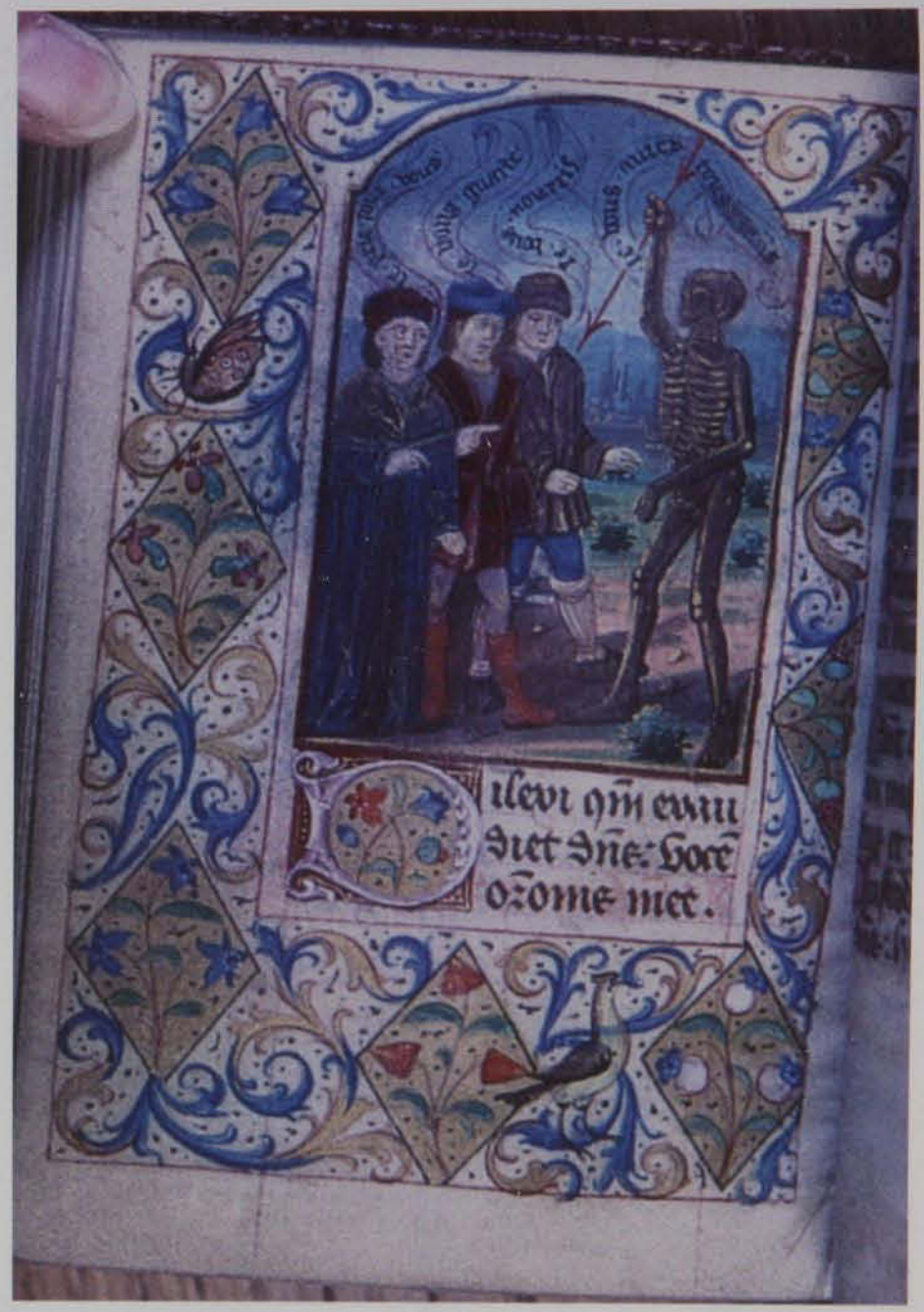
[9] For a reproduction and discussion of this image, see Mâle, 1908 (1995 ed.), fig. 117, p. 220.

In entry from sales catalogue pasted on the verso of 3 at the end, note: '*The borders of this MS. are of the most uncommon pattern. Cost late owner Mr Johnson Thirty Guineas in the Waterton sale*'.
Inside the front cover: *Lea-Wilson bequest. MS. 1*
f. 13v: ex-libris: *ex bibl. DOM.C.C.DE BOUILLAMAQUE* (?).

10. Bibliography

This manuscript has not been referred to in any published source.

Cat. 10.1
St John on Patmos
Hours for the use of Paris
Dublin, Milltown, Jesuits Library, s.n., f. 13



Cat. 10.2
Death attacking three figures representing the Three States of Society
Hours for the use of Paris
Dublin, Milltown, Jesuits Library, s.n., f. 127v

11
Dublin, Royal Irish Academy Library, ms. 12R31[10]
Hours of Lord Hoo and Eleanor Welles (use of Sarum)
Rouen, ca. 1444

Parchment, 293 folios, 230 x 160 mm, 28 miniatures.

Cat. 11.1 and 11.2 (fols 43v and 200)

1. Script
Textualis semi-quadrata, brown ink. In Latin, French and English. Rubrics in red.
Litterae notabiliores: yellow-stroked.
16 lines (17 in calendar). Ruling in pink.
Text block: 104 x 67 mm.

2. Collation
293 fols.
I^{6}(fols 1-6), **II**^{6}(fols 7-12), **III**^{6} (fols 13-18), **IV**^{8} (fols 19-26), **V**^{8} (fols 27-34), **VI**^{8} (fols 35-42), **VII**^{12} (fols 43-54), **VIII**^{8} (fols 55-62), **IX**^{8} (fols 63-70), **X**^{8} (fols 71-78), **XI**^{8} (fols 79-86), **XII**^{8} (fols 87-94), **XIII**^{8} (fols 95-102), **XIV**$^{6-1}$ (fols 103-107), **XV**^{8} (fols 108-115), **XVI**^{8} (fols 116-123), **XVII**^{8} (fols 124-131), **XVIII**^{8} (fols 132-139), **XIX**^{8} (fols 140-147), **XX**$^{4-1}$ (fols 148-150), **XXI**^{8} (fols 151-158), **XXII**^{8} (fols 159-166), **XXIII**^{8} (fols 167-174), **XXIV**^{8} (fols 175-182), **XXV**^{8} (fols 183-190), **XXVI**$^{10+2-1}$ (fols 191-201; lacking 12, inserted bifolio between fols 198 and 201, on which miniature by the Talbot Master was painted), **XXVII**^{8} (fols 202-209), **XXVIII**^{8} (fols 210-217), **XXIX**^{8} (fols 218-225), **XXX**^{8} (fols 226-233), **XXXI**^{6} (fols 234-239), **XXXII**^{8} (fols 240-247), **XXXIII**^{8} (fols 248-255), **XXXIV**^{8} (fols 256-263), **XXXV**^{8} (fols 264-271), **XXXVI**^{6} (fols 272-277), **XXXVII**^{8} (fols 278-285), **XXXVIII**$^{8-1?}$ (fols 286-293).
Catchwords.

3. Summary of textual contents
These Hours contain a Calendar, Gospel Lessons, Hours of the Virgin, Suffrages after Lauds, Penitential Psalms followed by Litany, Office of the Dead, *Obsecro te* and *O intemerata*, Psalter of St Jerome, Suffrages, various prayers including Fifteen Oes of St Bridget, Psalms of the Passion, Fifteen Joys of the Virgin, Old Testament prayers.

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[10] The information on this manuscript is partly based on L.L. Williams' article in the *Proceedings of the Royal Irish Academy* (see Bibliography).

4. Full contents

Important note: The **Old Testament prayers from f. 236v to f. 289v** feature rubrics in Middle English. However, the French scribe was not familiar with English and was copying from an exemplar he had difficulties to decipher, so that the English rubrics contain many mistakes, highlighted in bold in the transcription with, as a footnote, the correct Middle English word.[1]

Folio	Text	Illustration
1	**Calendar** in French, in blue, dark red and gold, not one saint for each day	
13-18v	**Gospel Lessons**	Four Evangelists and their symbols (f. 13; quartered composition)
13	*Inicium sancti evangelii secundum iohannem* (not in red)	
15	*Sequencia sancti evangelii secundum lucam.*	
16v	*Secundum matheum.*	
18	*Secundum marcum.*	
19-78v	**Hours of the Virgin** (no rubric)	
19	Matins of the Virgin	Annunciation (f. 19)
28v	Lauds of the Virgin	Visitation (f. 28v)
40-46v	**Suffrages**	
38	*De sancta trinitate.*	
38v	*De sancta cruce.*	
39	*De sancto iohanne baptista.* *De sancto nicholao.*	
40	*De sancto christoforo.* (rubric on f. 39v)	St Christopher (f. 40)
41v	*Memoria de sancto georgio.* (rubric on f. 41)	St George and the Dragon (f. 41v)
42	*De reliquiis.*	
42v	*De omnibus sanctis.*	
43	*De beata maria magdalena.*	
43v	*De sancta katerina.* (rubric on f. 43)	Martyrdom of St Catherine (f. 43v; **Cat. 11.1**)
44v	*Memoria de sancta margareta.* (rubric on f. 44)	St Margaret and the Dragon (f. 44v)
45	*Pro pace memoria.*	
47	Prime of the Virgin *Ad primam.* (rubric on f. 46v)	Nativity (f. 47)
52v	Terce of the Virgin *Ad terciam.* (rubric on f. 52)	Annunciation to the Shepherds (f. 52v)

[1] I would like here to thank Dr John Scattergood, Professor of Old English at Trinity College, for his precious help in making sense of all these mistakes and providing the correct form.

Folio	Text	Illustration
57	Sext of the Virgin *Ad sextam.* (rubric on f. 56v)	Adoration of the Magi (f. 57)
61	None of the Virgin *Ad nonam.* (rubric on f. 60v)	Presentation in the Temple (f. 61)
65v	Vespers of the Virgin *Ad vesperas* (rubric on f. 65)	Flight into Egypt (f. 65v)
72	Compline of the Virgin *Ad completorium* (rubric on f. 71v)	Coronation of the Virgin (f. 72)
78v	Blank	
79-98v	**Penitential Psalms** (no rubric)	David in Prayer (f. 79)
99-107v	**Litany followed by standard prayers** *Letania.*	
108-168	**Office of the Dead**	
108	Vespers	Vigil of the Dead (f. 108)
151	Requiem	Burial (f. 151)
168v	*Oracio de beata virgine maria.* (rubric on f. 168). *Obsecro te…*	
171v	*O intemerata…*	
176	**Psalter of St Jerome** *Beatus vero ieronimus in hoc modo psalterium istud disposuit sicut an/gelus domini docuit eum per spiritum sanctum porro propter hoc abreviatum et quod hii qui solicitudinem huius seculi habent vel hominis qui infirmitatibus iacent aut qui iter longinquum agunt seu qui naufragio navigant aut qui bellum commissuri sunt contra hostes seu qui militant contra invidiam diabolorum aut qui votum novuit deo cantare cotidie integrum psalterium et non possunt vel qui ieiunant et ieiunio fortiter debilitantur. Et qui festa vel solennia non custodiunt et minime possunt/ cantare magnum psalterium et qui animas suas salvas volunt facere secundum misericordiam dei et vitam eternam volunt habere assidue cantent hoc psalterium et possidebunt regnum eternum.* (rubric starts on f. 175, below the miniature and finishes on f. 176) *Suscipere digneris domine omnipotens…*	St Jerome and the Lion (f. 175)

Folio	Text	Illustration
192-201v	**Suffrages**	
192	*De trinitate oratio.*	Lord Hoo kneeling before the Trinity (f. 192)
195	*De sancto erasmo.* (rubric on f. 194v)	Martyrdom of St Erasmus (f. 195)
196v	*De beata virgine maria.* (rubric on f. 196)	Eleanor Welles kneeling before the Virgin and Child (f. 196v)
199	*Memoria sancti leonardi.*	St Leonard with two kneeling petitioners (f. 199)
200v	*Memoria sancti hildeverti.* (rubric on f. 200)	St Hildevert (f. 200v; **Cat. 11.2**)[2]
201	*Memoria de sancta anna.* (rubric on f. 198v, as fols 199-200v were added)	St Ann with the Virgin and Child (f. 201)
202v	Oes of St Bridget *O ihesu christe eterna dulcedo te amancium…*	Man of Sorrows (f. 202v)
212v	Psalms of the Passion *Deus deus meus respicem me quare…*	Bearing of the Cross (f. 212v)
226	Fifteen Joys of the Virgin *Doulce dame de misericorde mere de pitie…*	Pietà (f. 226)
231v	Seven Requests of the Lord *Cy commencent les sept requestes.* (rubric on f. 231) *Doulx dieux doulx pere saincte trinite…*	Last Judgement (f. 231v)
236v-289v	**Old Testament prayers**	Crucifixion (f. 236v) **Last miniature in the manuscript**
237	*The prayer of loth iacob et moyses et*[3] *is for hem that take ony* ***nowe***[4] *thing upon hem that thei wolden have brought to goode ende. Oratio prima moyses legis latoris. Dominator domine deus misericors et clemens paciens…*(rubric starting on f. 236v)	
239	*This prayer folwing is to thank god of his graciouse* ***yistes***[5] *sent to us et to aske mercy et grace to kepe hem continuelly. Oratio moyses et populi.* (rubric on f. 238v) *Fortitudo mea et laus mea dominus et factus est…*	
239v	*This prayer folwing is for hem that hav labour in temptacion or hav other disese with* ***gouvernte***[6] *of the peple. Oration iosue ducis populi. Fortissime deus spirituum universe carnis…*	
241v	*This praier folwing is to thank god of his* ***yistes***[7] *et asketh hem to be continued in us et in all his peple. Oratio david. Quis ego domine deus et domus mea quia addixisti me…*	

[2] The miniature closes the suffrage rather than introducing it.
[3] The abbreviated 'and' has been here translated as 'et' as, on f. 241v, the scribe wrote it fully as 'et', as he was used to write in French.
[4] Should be 'newe'.
[5] Should be 'yiftes'.
[6] Should be 'gouvernence'.
[7] Should be 'yiftes'.

Folio	Old Testament Prayers (no illustrations)
243	*This praier folwing is for a soule fallen into synne as wel of gret astate or smale* **whercheowht**[8] *he or the peple be punysshed to purchace grace ther of. Oratio david et ezechie et aliorum. Domine deus Israel qui sedes super cherubin tu es solus…*
244v	*This praier folwing is of* **know laching**[9] *of myche grace received of god though a fore* **o**[10] *soule hath fallen in synne. Oratio regis salomonis post edificationem templi.* (rubric starts on f. 244). *Domine deus israel non est similis tui deus…*
246	*This was the prayer of synful kyng manasses that shed* **te**[11] *blood of innocentes et prophetis et mony other synnes et abhominations did as scripture witnesseth more than ever other that was afore him or after so long regnying et yet after al this besoght god of mercie entherely et did penance and had mercie. Oracio devota regis manasses filii regis ezechie.* (rubric starts on f. 245v) *Domine deus patrum nostrum abraham ysaac et iacob…*
247v	*This praier folwing is for any fallen in disclaundre repref or any maner of tribulation as the elder blessed tobie et sara raguel doghtre weryn et delivered graciously through this praier they weryn. Oratio tobie senioris et sare filie raguelis. Iustus es domine et omnia iudicia tua iusta sunt…*
249v	*This prayer folwyng is to thank god of delyverance out of tribulation or disclaundre or other disese et that also is broght by goodis help to mech confort et grace et pees as elder tobie was. Oratio tobie senioris deo regraciatoria. Magnus es domine in eternum et in omnia secula regnum…*
251	*This praier folwing is for hem that entenden to be maried or be now maried to pray god that thei may lok togeder singulerly et fynali to bring forth fruyte* **betwer**[12] *hem to goddis worshippe as the yong tobie et sara his wife diden. Oratio tobie iunioris et sare uxore eius. Domine deus patrum nostrum benedicant te celi et terra…*
252	*This praier folwing is to be holpen of temporall or gostely adversite and dreden that her* **obve**[13] *synne be cause why thei hav that. Oratio tocius populi in tempore inimicorum adversancium. Domine deus celi et terre intuere superbiam inimicorum…*
254	*This praier folwing is for a wydowe or a sole persone all left in woe for lak of confort or resort of helpe for oppression et maliciouse werkyng of enemyes or either to be treted ayen the* **cleunesse**[14] *of hir body et to aske to be delivered as graciously as iudith this holy widowe was from the handes of prince olofernes. Propria oratio iudith. Domine deus meus subversi queso michi…*
256	*This praier folwing is to thank god of victori of enemies. Oratio iudith.* (rubric starts on f. 255v) *Laudate dominum deum nostrum quoniam non deservit sperantes…*
257	*This praier folwing is apte to them that entenden or hav taken ony astate or other thing upon hem in which they ben* **libe**[15] *to be letted yn. Oratio mardochei militis et tocius populi. Domine deus rex omnipotens iuditione tua…*
258v	*This praier folwing is for hem that ben in gode lyfe or in prosperite et hav knowage of her enemyes gostely or bodily that they be* **secte**[16] *grevously to noye to be delyvered graciously from hem this praier asketh of god. Oratio regine hester.* (rubric starts on f. 258) *Domine mi qui rex noster es solus adiuva me…*

[8] Should be 'wherthrowht'.
[9] Should be 'knowlaching'.
[10] Should be 'a'.
[11] Should be 'the'.
[12] Should be 'between'.
[13] Should be 'oune'.
[14] Should be 'clennesse'.
[15] Should be 'like'.
[16] Should be 'sette'.

Folio	Old Testament Prayers (no illustrations)
260v	*This praier folwyng is for all holy charche that is troubled with diverse adversite that god defende hir ever ne forsake us ne though ony* ***wilked lynyng***[17] *aske te* ***reverso***[18] *et that we may hensforwarde serve hym to have* ***wich***[19] *hym blisse everlastyng. Oratio esdre doctoris.* (rubric starts on f. 260) *Deus meus confundare et erubesco levare…*
262v	*This praier folwing is for hem that ben in disese or hav frendes* ***diseses***[20] *or* ***en prisoned***[21] *or fallen in somme grete synne to pray god delyver hem wel out as the good nemie praier for hem that were in the captivite of babiloyne the which were delivered. Oracio nemie ducis.* (rubric starts on f. 262) *Queso domine dominus celis fortis…*
263v	*This praier folwing is for holy chirche commendyng our lorde of is grete* ***yistes***[22] *had et asking mercy of synne also helpinge et delivering out of tribulation. Oratio esdre sacerdotis. Tu ipse dominus solus tu fecisti celum…*
266	*This praier folwing is for hem that hav sekenesse or adversite to thank god et to pray daies of lyfe to make* ***satiffation***[23] *for ther synnes. Oratio sancti iob in tempore sue probatoris. Parce michi domine nichil ei sunt…*
267v	*This praier folwing is for hem that owen to deme et governe* ***te***[24] *peple to have wisdome to do that* ***rigth***[25] *wisly. Oratio regis salomonis.* (rubric on f. 267) *Deus patrum nostrum domine…*
268v	*This praier folwyng is for hem that wollen praise god bothe of his godenesse et of his right wisnesse et to aske tyme of repentance. Oratio regis salomonis. O quoniam bonus et suavis est domine…*
270	*This praier folwing is for hem that prechen or heren the worde of god to have grace therto et for gode lyvyng et pees to be had in holy churche in all degrees therof. Oratio ihesu filii syrak. Miserere nostri omni deus…*
271v	*This praier folwing is for hem that hav taken upon hem the degree of chastite or of continence et hav left mariage for the high love of god yet in youthe et* ***ton***[26] *thank ther of god that they hav atteyned to so perfite degree by his help. Oratio ihesu filii syrak. Confitebor tibi domine rex et collaudabo te…*
273v	*This praier folwing is ful devoute for to be saide for the gode astate of al holy chirche that is vexed with the venymouse slenghtes of heretikes praieth that god purifie his chirche of hem et of all synne regnynge in all degrees for the which synne hit is to drede that god* ***suffroth***[27] *hit now so be troubled et have so grete rebuke and disese with hem. Oratio ysaie prophete.* (rubric starts on f. 273) *Deus exercituum deus israel…*
275v	*This praier folwing is for to be saide like wise for all holy chirche as the next afore was. Oratio ysaie. Domine deus meus es tu exaltabo te…*
278	*This praier folwing is for hem that drawen to vertuouse lyving et yet in gret disese* ***belecte***[28] *with enemyes et accused untruly as holy ieremie was* ***y halowed***[29] *in his moder wombe. Oratio ieremie prophete. Domine omnis qui te derelinquunt…*

[17] Should be 'wikked lyvyng'.
[18] Should be 'reverse'.
[19] Should be 'with'.
[20] Should be 'disesed'.
[21] Should be in one word.
[22] Should be 'yiftes'.
[23] Should be 'satisfation'.
[24] Should be 'the'.
[25] Should be 'right'.
[26] Should be 'to'.
[27] Should be 'suffryth'.
[28] Should be 'be lette'.

Folio	Old Testament Prayers (no illustrations)
279	*This praier folwing is to praise god of* ***defendint***[30] *his chirche of ther enemyes et delyvering* ***ont***[31] *of disese et to aske mercy of goddis offending by synne doon ther in. Oratio danielis prophete stantis in medio ignis.* *Benedictis es domine deus patrum…*
281v	*This praier folwing is to be saide for the gode astate of holy chirche as is the praier of ysaie the prophete above. Secunda oratio daniel prophete.* *Obsecro domine deus magne et terribilis custodiens…*
284	*This praier folwing is acording for hem that ben maliciously accused et in grete daunger et in disese although yet let hem hope to be delivered as Susanne the* ***threw wise***[32] *was by this praier. Oratio susanne.* (rubric starts on f. 283v) *Deus eterne qui absconditorum conditor…*
284v	*This praier folwing is for hem that stonden in grete disese et distresse* ***vulykli***[33] *to be delivered et yet let hem trust to be delivered et come out of ther perille et* ***in pardie***[34] *as ionas that was cast in to the depenesse of the see trusted yet in grete godenesse of god to be saved et praise hym ther fore in his temple et so was. Oratio ione prophete in ventre ceti et in profundo maris.* *Clamavi de tribulatione mea ad dominum et exaudivit me…*
286	*This praier folwing is pertenyng to hem that hav atteyned the maner* ***perfitenesse***[35] *et hav tasted gostly suetnesse et ben fired in spirite to praise et love god for this maner of praising of god was shewed to seynt iohn evangelist in thapocalipse the last boke of scripture how the iiii evangelistes et xxiiii elder kynges with all glorified soules et angels in* ***sebiche***[36] *maner wise et langage praisen god et man et* ***thaulyn***[37] *him of her many folde deliverance* ***fro***[38] *temptation et tribulation that they be grace hav escaped et that they hem comen to rest et hav verray* ***hepe***[39] *to be with god in bliss eternally.* *Sanctus sanctus sanctus dominus deus omnipotens…*
288-289v	**Colophon:** *Now he that this compilation of orisons hath drawen out of all holy* ***wricte***[40] *hym that* ***hist***[41] *to rede hem or devoutely say hem to pray god or love hym ther with he praieth the wele ought of charite to correcte et amende that is mysse et that he wol pray that the sinful soul of hym that compiled hit may be* ***weten***[42] *in the eternal boke of lyfe all though he unsufficiently did hem compile* ***vukunningly***[43] *combine yet he that of tender wille et reverence* ***hanyng***[44] *to his power to the werthynesse et excellence of holy writte that the* ***devoite***[45] *praiers et wordes sparple in diverse et sondry places of holy write might be renewed yet ageyn in private et vocale praier in goddis hye sight et benigne audience to his grete plesance and as our holy fadre the which by these praiers*

[29] Should be 'yhalowed'.
[30] Should be 'defending'.
[31] Should be 'out'.
[32] Should be 'shrew wife'.
[33] Should be 'unlykli'.
[34] Should be 'iupardie'.
[35] Should be 'parfitenesse'.
[36] Should be 'swiche'.
[37] Should be 'avaylen'.
[38] Should be 'from'.
[39] Should be 'hope'.
[40] Should be 'writte'.
[41] Should be 'list'.
[42] Should be 'wreten'.
[43] Should be 'unkunningly'.
[44] Should be 'havyng'.
[45] Should be 'devoute'.

Folio	Old Testament Prayers (no illustrations)
Cont.	***preseden***[46] *god et they maden et* ***endite a en***[47] *hem first by wycte et inspiration of the holy gost to ther grete gode et goddis mykel honour that so we like wise the which ben comen to endes of worldes et of mony ages mayen now into the last privat praier so wel agree god et plese hym yet of the noumbre of chosen be* ***knecte***[48] *up with repetyng et remembrance of these praiers et that oure peticions et askynges in these may be herde* ***aster***[49] *the mony* ***flode***[50] *mercies of god at our grete need to the profit et encrese of all holy chirche god grante that on the rode tree died to save hem that lyven* ***ofter***[51] *his lawe. Amen.*

5. Liturgical evidence

Hours of the Virgin: use of Sarum. **Office of the Dead**: use of Sarum.
Calendar: England and a few Rouen saints. English saints including: *W[i]lstani* (19 Jan.), *Eduuardi* (18 Mar.), *Cuthbert* (20 Mar.), *Dunstani* (19 May), *Ricardi* (16 Jun.), *Translacio s. Edmundi* (20 Jun.), *Albani* (22 Jun.), *Etheldrede* (23 Jun.), *Translacio s. Swuthinii* (15 Jul.), *Oswaldi* (5 Aug.), *Translacio s. Cuthberti* (4 Sept.), *Translacio s. Hugonis* (6 Oct.), *Translacio s. Eduuardi* (13 Oct.), *W[i]lfranini* (15 Oct.), ***Hugonis*** (17 Nov.), *Edmundi* (20 Nov.). Rouen including: *Nigasi* (11 Oct), *Melloni* (22 Oct.), *Romani* (23 Oct.).[52] Also to be noted: *Batilde* (30 Jan.), *Gongalii* (3 Mar.), *Wasti* (12 Apr.), *Alphegi* (19 Apr.), *Aldeclini* (25 May), *Yldeverti* (27 May), *Bertramii* (6 Jun.), *Procelci* (8 Jul.), *Thuriani* (12 Jul.), *Kevelini* (16 Jul.), *Fromondi* (26 Aug.), *Macuti* (15 Nov.), *Eligii* (1 Dec.).
Litany: England. To be noted: *Eduuarde*, *Quintine*, *Dyonisi*, *Eustachi*, *Gervasi*, *Nigasi*, *Crispine et Crispiniane*, *Abdon et Sennes*, *Philiberte*, *Cuthberte*, *Macute*, *Aniane*, *Wilfranne*, *Columbane*, *Egidi*, *Marcialis* (Rouen), *Hugo*, *Vedaste*, *Amande*, *Genovefa*.

6. Decoration

Miniatures: arched miniatures followed by with 4 lines of text, introduced by a 4-line initial (see **Cat. 11.1**). Different layout for f. 200v, where the miniature is rectangular and was painted by a different artist[53] (**see Cat. 11.2**).

Decorated initials: 2-5 line initials with blue or red body patterned with white enclosing blue red and orange stylised ivy or flowers, gold leaf inner and outer ground. 5-line initial introducing *Obsecro te* (f. 168v) and 4-line for *O Intemerata* (f. 171v). The body of initials under miniatures often extends into ivy motif that blends in with the band running on three sides of the text (see Borders).
1-line initials with gold leaf body on blue or red ground patterned with white.
Line fillers: in same style as 1-line initials, in blue, red and gold leaf.

Borders: on four sides on all pages.

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[46] Should be 'preseden'.
[47] Should be 'enditeden'.
[48] Should be 'knette'.
[49] Should be 'after'.
[50] Should be 'folde'.
[51] Should be 'after'.
[52] Williams mentioned *Gilard* for 7 June, but we find *Pauli* at that date (see Williams, 1975, p. 206).
[53] See Comments section.

Dense gold-leaf ivy with multicoloured acanthus (blue, orange, gold, mauve, green, pink, red; usually in the corners of the page), flowers and strawberries. On text pages: thin gold, blue, red and white band runs along the text on three sides, in a U-shape, the band often forms a loop in the middle of the outer side and at the bottom corners, and sprays of acanthus and flowers spring from band at the top.
On pages with miniatures, the initial often merges into a band decorated with blue, dark red and orange floral motifs patterned with white on a gold leaf ground.[54] On f. 192, this band contains daisies. On three sides in a U shape, the band ends in acanthus leaves and flowers. Some designs tighter than others betray different hands (possibly three hands).

7. Comments

These Hours for the use of Sarum were probably executed ca. 1444 to celebrate the marriage of Lord Thomas Hoo and Eleanor Welles (see Provenance section), at a time when English forces occupied Rouen. They were written by a French scribe, and the mistakes he made in copying the English rubrics suggest he had difficulties reading the exemplar he was given, both because he was not familiar with its script,[55] and because he probably had a limited knowledge of the English language. The two miniaturists at work on the miniatures are strongly influenced by the work of the Parisian Bedford Master. One of them was identified by Williams[56] as being the artist known as the **Talbot Master**, responsible for only one miniature in the R.I.A. manuscript (f. 200v; **Cat. 11.2**)[57]. This Master was a French artist active in Rouen in the mid-15th century. He was named after his main patron, Lord Talbot, Earl of Shrewsbury and governor of Rouen from 1440. All other miniatures were painted by an artist which Williams called the **Hoo Master** after this manuscript whose commissioner was Thomas, Lord Hoo. The bifolio contains one miniature by the Hoo Master and one by the Talbot Master so that it must have been added very soon after the rest of the manuscript was executed. These two artists also collaborated in the so-called *Shrewsbury Book*[58], a large manuscript given by Lord Talbot to Margaret of Anjou as a wedding present and dating from ca. 1443-5.

8. Provenance

The first owners are depicted on fols 192 and f. 196v of their book of hours, wearing their arms on their clothes. The man's arms (f. 192) are: 'Quarterly: first and fourth, sable quartering argent- HOO; second and third, azure six crosses crosslet a fess or- ST OMER; and in pretense, azure a fretty argent a chief gules- ST LEGER'[59]. These are the arms of Thomas Hoo, Chancellor of Normandy and France from 1437 to 1453 who married Eleanor Welles ca 1444. It is indeed Eleanor Welles who kneels before the Virgin and Child on f. 196v. Her husband's arms are impaled on her father's: 'Or a lion rampant double quequed sable- WELLES.'[60]

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[54] For an example of this band, not merging with initial, see **Cat. 11.1.**
[55] Dr Scattergood, from the mistakes made in the RIA manuscript, deduced that this exemplar must have been written in *Anglicana.*
[56] See Williams, 1975.
[57] For other works by this artist, see Avril, Reynaud, 1993, Cat. 88.
[58] London, BL, Royal ms. 15 E VI.
[59] In Williams, 1975, p. 190.
[60] Idem.

Summary: Thomas, Lord Hoo, Chancellor of Normandy and France from 1437 to 1453 and his wife, Eleanor Welles; Lindores family (Scottish peerage)[61]; John de la Pole; Mary, Queen of Scots;…; Mr Joseph Preston; H.A. Forbes presented the manuscript to the RIA in 1874.[62]
Other annotation: *Horae Beatae maria virginis-bibliotheca Ivesianae.*

9. Binding

Red morocco with blind stamp and gold tooling with floral motifs, leaves had presumably guilded edges but gold has disappeared. Floral pattern was drawn on the edge, still visible, traces of colour. Dating from ca. 1600.
Inscription on the spine: *MISSALE ROMANUM.*

10. Bibliography

REYNOLDS, C., 'Les Angloys, de leur droicte nacture, veullent touzjours guerreer': Evidence for Painting in Paris and Normandy, c. 1420-1450', in C. Allmand (ed.), *Power, Culture and Religion in France, c. 1350-1550*, Woodbridge, 1989, esp. p.53.
- 'English Patrons and French Artists in Fifteenth-Century Normandy', in D. Bates and A. Curry (eds), *England and Normandy in the Middle Ages*, London, 1994, esp. p. 303.

WILLIAMS, L.L., 'A French Book of Hours in the Royal Irish Academy' in *The Arts in Ireland*, vol. 2.3, 1974, pp. 32-9.
- 'A Rouen Book of Hours of the Sarum use, ca. 1444 belonging to Thomas, Lord Hoo, Chancellor of Normandy and France', in *Proceedings of the Royal Irish Academy*, 75 C 9, 1975, pp. 189-212.

YVARD, C., *Death Illuminated*, Trinity College Dublin, unpublished B.A. Thesis, 1998, pp. 27, ill. 13.

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[61] Note on flyleaf: *Mrs Trenchard, sister to the late Lady Lindores, states that this missal belonged to Queen Mary. It was given to her by John de la Pole, Esq., who inherited it from Lady Lindores.*
[62] Other note: *Bequest of Mr Joseph Preston to the Hon R. Forbes by whom with other objects it was bequeathed to the Royal Irish Academy.*

Cat. 11.1
St Catherine
Hours for the use of Rouen
Dublin, Royal Irish Academy, ms. 12R31, f. 43v

Cat. 11.2
St Hildevert
Hours for the use of Rouen
Dublin, Royal Irish Academy, ms. 12R31, f. 209v

12
Dublin, Trinity College Library, ms. 94[1]
So-called *Bective Hours* (use of Sarum)
East Anglia, ca. 1340-50

Parchment, 157 folios, 173 x 111 mm, 13 miniatures, 24 roundels for calendar, 16 historiated initials.

Cat. 12.1-4 (fols 5v, 7v, 8 and 114)

1. Script

Textualis semi-quadrata, brown ink. In Latin. Rubrics in red.
32 lines in calendar, 11 in rest of the book. Green ruling.
Annotations in later hand in borders of some folios, giving alternative responses, antiphons… (f. 17, 23, 24, 25…)
Text block: 109 x 67 mm

2. Collation

157 fols
I^{6+1} (fols 1-7; 7 is a singleton with a miniature painted on both sides and no text), **II**^{12} (fols 8-19), **III**^{12} (fols 20-31), **IV**$^{12-1}$ (fols 32-42; lacks 8, stub but no text missing, this folio was cut before the borders were painted as it was painted over), **V**$^{16-2}$ (fols 43-56; stub between fols 43 and 44 and between 52 and 53 but no text missing), **VI**^{12} (fols 57-68),[2] **VII**$^{12-1}$ (fols 69-79), **VIII**^{12} (fols 80-91), **IX**^{12} (fols 92-103), **X**^{12} (fols 104-115), **XI**^{12} (fols 116-127), **XII**^{12} (fols 128-139), **XIII**^{12} (fols 140-151), **XIV**^{6} (fols 152-157).
Note on paper flyleaf at the end in pencil: *Foliated Feb. 1962, 157 folios.*
Catchwords.

3. Summary of textual contents

These Hours contain a Calendar, Hours of the Virgin with Suffrages after Lauds, Penitential Psalms followed by Litany, Gradual Psalms, Office of the Dead.

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[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. Colker, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.
[2] **Problem**: catchword on f. 56v does not seem to correspond with first word of this quire, yet no text seems to be missing.

4. Full contents

Folio	Text	Illustrations
1-6v	**Calendar** in Latin, in red, gold and brown ink, with names of the months and a few feasts in blue; not one saint per day	**Labours of the months and zodiacal signs in two roundels in bottom border**
1	*Januarius.*	Man drinking from goblet, possibly beside a fire but background is very damaged. Aquarius, pouring water from jug and from his mouth (water like a fat green worm)
1v	*Februarius.*	Man warming his feet by fire Pisces
2	*Marcii.*	Man digging ground with spade Aries
2v	*Aprilis.*	Man holding trees or shrubs Taurus
3	*Mayus.*	Man riding horse, holding a plant or flower Gemini
3v	*Junius.*	Man reaping; Leo
4	*Julii.*	Man mowing; Cancer
4v	*Augustus.*	Lady reaping with pointy hat and scythe; Virgin with three flowers
5	*September.*	Man pruning vine; Sagittarius
5v	*October.*	Man sowing; Scorpio (see **Cat. 12.1**)
6	*November.*	Man beating oak for acorns; man about to kill a pig with an axe
6v	*December.*	Three figures at a table; man at a table pouring himself a drink
7	Rubric erased	Murder of Thomas of Canterbury (most of this picture scraped off; f. 7)
7v	*Sanctus laurencius sanctus stephanus.*	St Laurence and St Stephen (f. 7v' **Cat. 12.2**)
8-83v	**Mixed Hours of the Virgin and Hours of the Cross**	
8	Matins of the Virgin	Annunciation (f. 8; **Cat. 12.3**) 3-line D with Virgo Lactans (f. 8; **Cat. 12.3**)
23	Lauds of the Virgin	Visitation (f. 22v) 3-line D with head of a queen (f. 23)
37rv	Various prayers *Deus qui de beatae mariae virginis utero…* *Sancti dei omnes intercedere dignamini…* *Protege domini populum tuum…* *Omnes sancti tui quesumus domine…* *Concede nos famulos tuos quesumus…*	
38-46v	**Suffrages**	
38	*De sancto spiritu.*	

Folio	Text	Illustrations
38v	*De trinitate.*	
39	*De sancta cruce.*	
39v	*De sancto iohanne apostoli et evangelista.*	
40	*De sancto petro et paulo.*	
40v	*De sancto iohanne baptista.*	
41	*De sancto stephano.*	
42	*De sancto laurencio.*	
42v	*De sancto nicholao.*	
43	*De sancta katerina.*	
43v	*De sancta margareta.*	
44	*De sancta maria magdalena.*	
45v	*De pace.*	
46	*Memoria de passione domini.*	3-line P with face of blond bearded Christ (f. 46)
47	Prime of the Virgin *Ad primam.*	Betrayal (f. 47; Judas defaced)
54v	Prime of the Cross *Ad primam.*	3-line H with head of bearded man with hat (possibly Pilate as he is referred to in the following text; f. 54v)
55v	Terce of the Virgin *Ad terciam.*	Christ before Pilate or Caiaphas (f. 55v) 3-line D with head of blond youth (f. 55v)
60	Terce of the Cross *Ad terciam.*	
61	In red, at bottom of the page: *Passio ihesu xpi perducat nos ad gaudia paradisi.*	
61v	Sext of the Virgin *Ad sextam.*	Carrying of the Cross (f. 61v) 3-line D with head of king (f. 61v)
65v	Sext of the Cross *Ad sextam.*	3-line H with head of bearded Christ (f. 65v) 2-line D with head of tonsured blond figure (f. 66)
67	None of the Virgin *Ad nonam.*	Crucifixion (f. 66v) 3-line D with face of blond bearded Christ (f. 67)
70v	None of the Cross *Ad nonam.*	
72	Vespers (incomplete) of the Virgin *Ad vesperas.*	Longinus thrusts spear into Christ's side (f. 72) 3-line D with head of queen (f. 72)
	Missing Vespers of the Cross	
75v	Compline of the Virgin *Ad completorium.*	Deposition (f. 75v) 3-line D with brown haired bearded Christ (f. 76)
81v	Compline of the Cross *Ad completorium.*	3-line H with head of blond bearded man with green scholar's hat (f. 81v)

Folio	Text	Illustrations
84-101	**Penitential Psalms** *Septem psalmi.*	Entombment (f. 84) 3-line D with face of Christ depicted frontally (f. 84)
101-109	**Litany followed by standard prayers** *Letania sancta marie.*	
109v-113v	**Gradual Psalms**	Presentation of the Virgin in the Temple (f. 109v) 3-line A with head of young lady (Virgin?; f. 109v)
114-157v	**Office of the Dead**	Vigil of the Dead (f. 114; **Cat. 12.4**) 3-line D with head of bishop (f. 114; **Cat. 12.4**)

5. Liturgical evidence

Hours of the Virgin: use of Sarum. **Office of the Dead**: use of Sarum.
Calendar: Sarum. To be noted: *Wustani* (19 Jan.), *Batildis* (30 Jan.), *David* (1 Mar.), *Cedda* (2 Mar.), *Eduardi* (18 Mar.), *Cuthberti* (20 Mar.), *Ricardi* (2 April), *Alphegi* (19 April), *Ricardi*, (26 April), *Johannis de Beverlaico* (7 May), *Fredeswide* (15 May), *Dunstani* (19 May), *Aldelmi* (25 May), *Augustini* (26 May), *Botulfi* (17 June), *Edwardi* (20 June), *Albani* (22 June), *Swithini* (15 July), *Kenelmi* (17 July), *Oswaldi* (5 Aug.), *Cuthburge* (31 Aug.), *Cuthberti* (4 Sept.), *Festum reliquarum apud Sarum* (15 Sept.)[3], *Edithe* (16 Sept.), *Eduardi* (13 Oct.), ***Fredeswyde*** (19 Oct.; in blue), *Edmundi* (16 Nov.), *Edmundi* (20 Nov.), *Birini* (3 Dec.), ***Thomas*** (21 Dec.; in gold).
Entries for Translation of Thomas of Canterbury and for his Dec. 29 feast day are erased, as is the representation of his martyrdom on f. 7.
Litany: Sarum, including *Swithune*, *Birine*, *Editha.*

6. Decoration

Miniatures: 24 roundels in bottom border of the calendar with labours of the month and zodiacal signs (see **Cat. 12.1**). On gold, red or blue ground with white dots pattern or floral ornament, surrounded by red or blue line.
The format of the large miniatures and their position on the page vary. 2 full-page rectangular miniatures with no decorated border, only a pale green frame, hardly visible. (fols 7rv; see **Cat. 12.2**). The Annunciation (f. 8; **Cat. 12.3**), followed by 3 lines of text introduced by a historiated initial, is enclosed in a busy border (see borders description). On f. 22v, the miniature is square, at the bottom of the page, preceded by 4 lines of text, the historiated initial is at the top of the facing page. On f. 66v, similar layout with a rectangular miniature after four lines of text.
On f. 47: rectangular miniature, followed by 3 lines of text introduced by decorated initial extending into a band along the bottom of the page from which spring ivy stems. f. 55v, 61v, 72, 84, 109v, 114: same layout but with a historiated initial. On f. 75v, miniature followed by a 2-line decorated initial introducing 3 lines of text, historiated initial at top of facing page.

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[3] Archaic dating of the Sarum Feast of Relics stressed by Sandler, 1986, p. 132.

The 10 rectangular three-quarter page miniatures are framed by lines of pale green, pink and blue patterned with white. Ivy, oak or round leaves, in pairs or in bunches of three often spring from the frame (see **Cat. 12.4**).

Historiated initials: 15 historiated initials (all 3-line, except on f. 66 where it is 2-line). They usually follow a miniature (see above).
Type 1: all except f. 8. Blue body on pink outer ground (both patterned with white) or reverse, extending in ivy and foliage in margin. All contain head on gold leaf inner ground (see **Cat. 12.4**).
Type 2: only on f. 8 (**Cat. 12.3**). Pink body, blue outer ground with chequered pattern, gold leaf inner ground with Virgin and Child shown in full as opposed to all the other historiated initials where only the face is painted. Outer ground circumscribed by band of gold leaf turning into gold ground for ivy stems springing from the initial.

Decorated initials: in Calendar, gold leaf on blue and dark red ground patterned with white (see **Cat. 12.1**).
In rest of the book:
3 and 2-line initials with blue body and pink outer ground patterned with white (or pink body with blue outer ground); they contain stylised ivy or acanthus stems (blue, pink and orange) on gold leaf inner ground, and often extend into the borders. The initial sometimes contains a hybrid form, mixture of dragon, man and/or bird (see fols 8v, 11v and 17v for examples), mask of demon pulling his tongue (see fols 38, 135v).
1-line in pink or blue with white tracings on gold ground, enclosing pink and/or orange stylised acanthus or ivy.
Line fillers: thick, in gold leaf, blue, pink and orange patterned with white, wide variety of patterns including a grotesque (fols 14v, 28v, 110), a gold fish (f. 14v), two birds (f. 130v).

Borders: Borders are not on every page, generally to mark section, accompanying a decorated initial and as a continuity of this initial.
Type 1: [4] They are often 'bracket-shaped', running on three sides of the text (left, top and bottom, even on rectos). Blue, dark red and gold leaf irregular bands ending in stems of blue and red ivy or in scrolls with blue, orange, pink and dark red round or oval buds. Sometimes these rinceaux include oak leaf and acorns pattern (see f. 33), interlace, or grotesques (hybrids of dragons, kings, bishops,...) often ends in head of monster or includes a figure (see **Cat. 12.1**). Borders are more elaborate at the beginning of the codex than towards the end where no more grotesques. On f. 112: outline of head, left unpainted while the rest of the border elements were painted.
Type 2: [5] only on f. 8 (**Cat. 12.3**). Very exuberant border as opposed to the previous full-page miniatures (f. 7rv; **Cat. 12.2**), busy inhabited rinceaux in orange, pink and blue on gold leaf. The Annunciation takes place under a Gothic arch ornate with gold decoration, the two protagonists are inside a castle drawn, tower on either side with one maiden in each, witnessing the scene. Gesticulating figures at the top of each tower and in the rinceaux, full of movement. It seems that the border has invaded the main image so that the Annunciation nearly becomes anecdotic.

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[4] Corresponding to Type 1 in decorated initials.
[5] Corresponding to Type 2 in decorated initials.

7. Comments

Sandler relates the *Bective Hours* [6] to the so-called *Butler Hours*.[7] 'The Dublin miniatures are comparatively larger than the historiated initials (mostly identical in subject) in the Baltimore manuscript and differ in composition, even though so close in style that they may well be by the same artist.'[8] In terms of decoration, she notes that this manuscript is close to the Miracles of the Virgin in the Egerton Hours[9] and to the DuBois Hours in New York. Thanks to these comparisons, she dates the *Bective Hours* to ca. 1340-1350. Sandler does not distinguish several hands, however, it appears that at least two different hands were at work on the miniatures.

Hand 1: all miniatures except f. 8 (see **Cat. 12.4**). Figures have large heads, with 'high, curving foreheads, jutting noses and deeply recessed eyes… The bodies are short, narrow-torsoed and strongly hip-shot, and the garments are shaded in forceful, sweeping folds'.[10] The scenes are set against a gold leaf ground and compositions are crowded with figures, on several occasions their feet overlap the frame (see for instance fols 47 and 55v) and in the Betrayal scene (f. 47), the spears and swords of the soldiers stick out of the frame. This artist is, as Sandler noted, close to the *Butler Hours* miniaturist.

The Martyrdom of St Thomas (f. 7) and the miniature of St Laurence and St Stephen (f. 7v; **Cat. 12.2**) were painted on a singleton, possibly painted by a different artist working in a manner close to Hand A.

Hand 2: only responsible for the Annunciation scene (f. 8; **Cat. 12.3**). The design of this miniature is more intricate than the others, with the scene contained in an elaborate architectural frame. Figures are smaller and facial features are given more relief through the use of strong grey shading.[11] Draperies are also more fluid and the overall quality of the craftsmanship is superior to Hand A or C. As the Hours of the Virgin were the most important section in a book of hours, it is not unusual to find that its introductory miniature is of higher quality than the rest of the pictorial cycle.

8. Binding

Blind stamped binding in brown leather (18th century?), remains of an inscription on the spine in gold: *OFFICIA S. MARIAE*. Poor condition: boards detached.

9. Provenance

The first paper flyleaf bears the inscription *N.xvii* which refers to Bishop Stearne's manuscript catalogue of the Trinity College Library,[12] where, for this entry, one reads: *An ancient* (long blank space) *in velome curiously written and painted, Belonging to ye Abby of Bectyfe.* These Hours thus belonged to Bective Abbey (co. Meath), dissolved in 1536; Alan Hakit, d. 1541 (obit. On f. 157v: *Obitus Alani Hakit xi Novembris anno domini m'o ccccc'o xli'o, cuius anime propicietu/ deus*).

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[6] Sandler, 1986, Cat. 118.
[7] Baltimore, WAG, W. 105 and Stockholm, Nationalmuseum, mss. B. 1726, B. 1727. Sandler, 1986, Cat. 117.
[8] Sandler, 1986, p. 132.
[9] London, BL, Egerton 2781, fols 21-42. Sandler, 1986, Cat. 115.
[10] Sandler, 1986, p. 132.
[11] Border and historiated initial also differ from the rest of the mauscript. See relevant sections.
[12] Dublin, TCD, ms. 635, f. 78v.

10. Bibliography

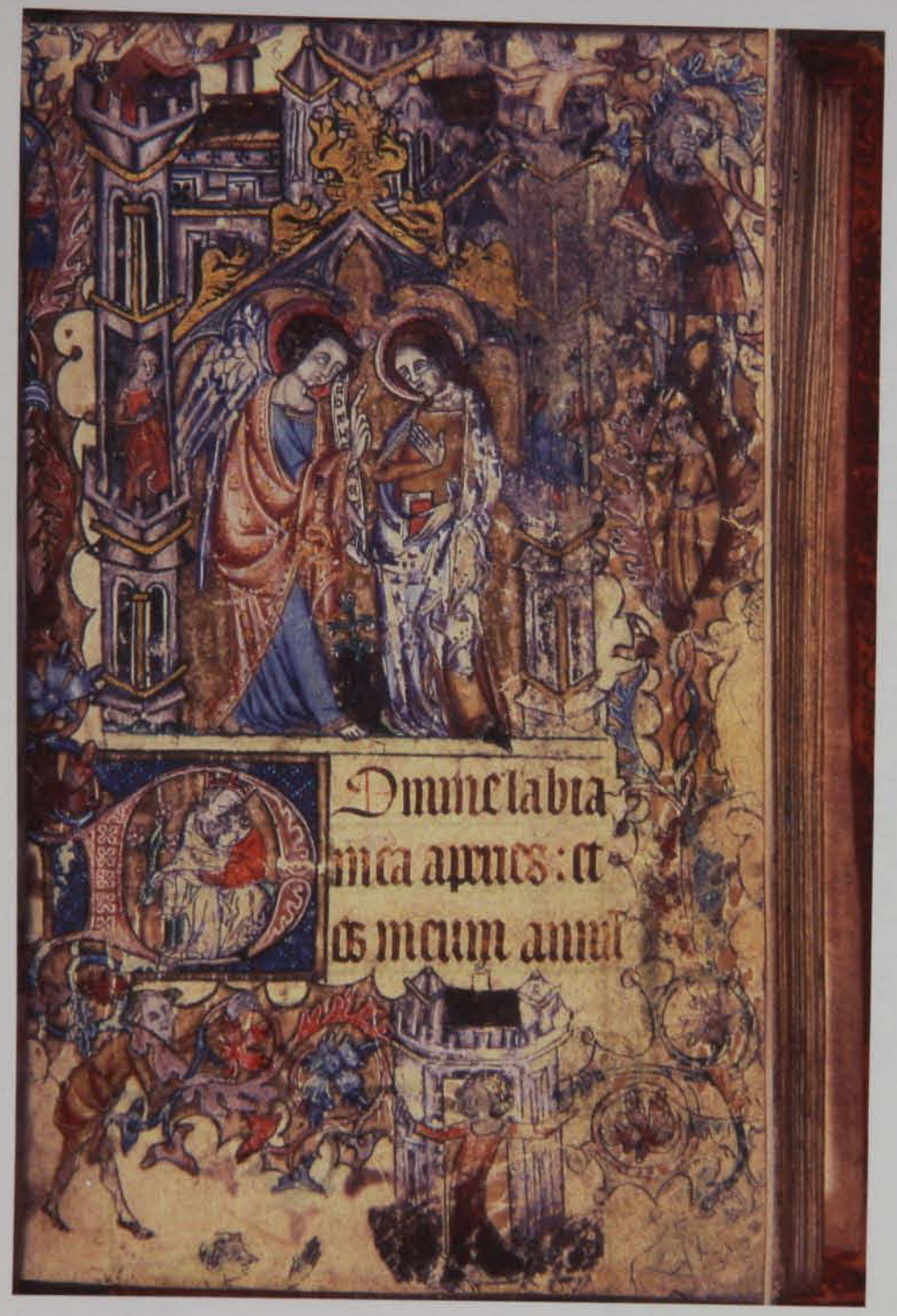
COLKER, M.L., *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991, pp.176-80.

SANDLER, L. *Gothic Manuscripts 1285-1385. A Survey of Manuscripts Illuminated in the British Isles* 5, London, 1986, Cat. 118, figs 307 (f. 47), 308 (f. 55v), 312 (f. 61v), 313 (f. 109v).

YVARD, C., *Death Illuminated*, Trinity College Dublin, unpublished B.A. Thesis, 1998, pp.24-5, ill. 9 (f. 114).

Cat. 12.1
Calendar: month of October
So-called *Bective Hours* (use of Sarum)
Dublin, Trinity College Library, ms. 94, f. 5v

Cat. 12.2
St Laurence and St Stephen
So-called *Bective Hours* (use of Sarum)



Cat. 12.3
Annunciation
So-called *Bective Hours* (use of Sarum)
Dublin, Trinity College Library, ms. 94, f. 8

Cat. 12.4
Vigil of the Dead
So-called *Bective Hours* (use of Sarum)
Dublin, Trinity College Library, ms. 94, f. 114

13
Dublin, Trinity College Library, ms. 95[1]
Hours for the use of Amiens
Northern France, second half of 15th century

Parchment, 166 folios, 157 x 116 mm, 5 miniatures.

Cat. 13.1 and 13.2 (fols 1 and 123)

1. Script

Textualis semi-quadrata, brown ink. In Latin and French. Rubrics in red.
12 lines throughout, ruling in pink.
Later hand added Seven Prayer of St Gregory (fols. 163v-165).
Litterae notabiliores: yellow-stroked.
Text block: 59 x 86 mm.

2. Collation

166 fols.
I^{10+1} (fols. 1-11; 1 is a singleton, unpainted on the verso), **II**^{8} (fols 12-19), **III**^{8} (fols 20-27), **IV**^{8} (fols 28-35), quire missing here containing the end of Lauds (end of *Benedicite*, Ps. 148, hymn and capitulum),[2] **V**^{8} (fols 36-43), **VI**^{8} (fols 44-51), **VII**$^{8-1}$ (fols 52-58, lacks 5), **VIII**^{8} (fols 59-66), **IX**^{8} (fols 67-74), **X**$^{8-1}$ (fols 75-81, lacks 3), **XI**$^{4-2}$ (fols 82-83, lacks 3 and 4), **XII**^{8} (fols 84-91), **XIII**^{6} (fols 92-97), **XIV**^{8} (fols 98-105), **XV**^{2} (fols 106-107), **XVI**$^{8-1}$ (fols 108-114, lacks 1), **XVII**^{8} (fols 115-122), **XVIII**^{8} (fols 123-130), **XIX**^{8} (fols 131-138), **XX**^{8} (fols 139-146), **XXI**^{8} (fols 147-154), **XXII**^{8} (fols 155-162), **XXIII**^{4} (fols 163-166) .
Note on paper flyleaf at the end in pencil: F*oliated Feb. 1958, 166 folios.*
Catchwords written vertically at the bottom of the page.

3. Summary of textual contents

These Hours contain Gospel Lessons, Hours of the Virgin (incomplete), Hours of the Cross, Hours of the Holy Spirit, Hours of St Barbara (incomplete), Penitential Psalms followed by Litany and various prayers, Suffrages.
Later addition: Seven Prayers of St Gregory (fols 163v-165).

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[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. COLKER, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.

[2] Catchword *Benedicite lux* does not tie in with the next quire, confirming text is missing.

4. Full contents

Folio	Text	Illustrations
1-11	**Gospel Lessons**	Four Evangelists in a quartered miniature (f. 1; **Cat. 13.1**)
1v	Blank	
2	*Secundum iohannem.*	
4v	*Secundum lucam.*	
7	*Secundum matheum.*	
9v	*Secundum marcum.*	
12-83v	**Hours of the Virgin**	
12	Matins (no rubric)	Annunciation (f. 12)
29v	*Laudes.*	
39v	*Prime.*	
48	*Iiie.*	
54v	*Mydy.*	
59v	*Nonne.*	
65v	*Vespres.*	
77	Compline missing the beginning.	
84-97v	**Hours of the Cross** rubrics: *Prime*, *Tierche*, *Mydi*, *Nonne*, *Vespres*, *Complie*.	Crucifixion (f. 84) Bottom border: Christ carrying the cross while displaying three nails.
98-107v	**Hours of the Holy Spirit** (rubrics: *Prime*, *Tierche*, *Mydy*, *Nonne*, *Vespres*, *Complie*).	Pentecost (f. 98)
108-122v	**Hours of St Barbara** (incomplete, missing beginningof Matins; rubrics: *Prime*, *Tierche*, *Mydy*, *Nonne*, *Vespres*, *Complies*).	Later addition in outer borders of fols 112v and 113: ink drawings of the four symbols of the Evangelists with scrolls in Welsh identifying each symbol: *Ivan erian eryr; Mathew gore gwr; Marc ywr llew glerw a glowir; Lluc ywr ych angel gwych gwar.*
123-144	**Penitential Psalms** Headed at the top of the folio in 16th c. hand: *Septem Psalmi paenitentiales.*	David playing the harp (f. 123; **Cat. 13.2**) Outer border: young David with slingshot and kneeling Goliath.
144-154v	**Litany followed by standard prayers**	
155-162	**Suffrages**	
155	*De saint iehan baptiste.*	
156	*De saint pierre.*	
156v	*De saint michiel.*	
157v	*De saint adrien.*	
158	*De saint anthonie.*	
159	*De saint nicholay.*	
160	*De sainte katherine.*	
161	*De sainte barbe.*	

Folio	Text	Illustrations
162	*De le* (sic) *magdelene.*	
163v-165	**Seven prayers of St Gregory** (later addition) *S'ensuivent sept pieuse orisons. Celui ou celle estant en estat de grace qui les dira gaignera sex mille ans de pardons avecq un fois pater noster et ave maria. Et qui ne sut les vii orisons si die xv fois pater noster et ave maria devant nostre dame de pitie ou devant saint gregoire donnes par papes gregoire nicolas et sixte* (rubric on f. 163). *O domine ihesu christe adoro te in cruce pendentem…*	
165v-166	Blank	
166v	*IHS* written by later hand.	Ink sketches of two heads: one woman and one man by a subsequent owner.

5. Liturgical evidence

Hours of the Virgin: use of Amiens. **Office of the Dead**: missing.
As the **calendar** is missing, it has not been possible to comfront it with the Amiens Model Calendar provided by Nash in *Between France and Flanders. Manuscript Illumination in Amiens in the Fifteenth Century,* London, 1999, pp. 405-8.
Litany: no Amiens saints, but seems to indicate Paris. To be noted: *Dyonisi, Maurici, Remigi, Eligi, Radegondis, Martha, Appolina.*

6. Decoration

Miniatures: miniature on f. 1 painted on a singleton, contains no text and verso blank. Miniature with arched format divided in 4 compartments by a thin gold leaf band. Full border around this miniature (see **Cat. 13.1**).
4 arched miniatures delineated by a gold leaf band, followed by 4 lines of text introduced by a decorated initial, surrounded by a full border (see **Cat. 13.2**). Ink figures added later in the borders of two folios (fols 112v-113).

Decorated initials: 4-line initials in blue or red patterned with white on cusped gold ground, enclosing naturalistic flowers or stylised foliage (see **Cat. 13.2**).
5 (for capital I against the text in the margin), 2 and 1-line initials in gold leaf on blue and red ground patterned with white.
Line fillers: gold leaf, red and blue patterned with white.

Borders: full border around folios with miniatures and partial border on two sides to mark subsections like the hours of the Office of the Virgin. Blue and gold acanthus, strawberries and flowers on unpainted vellum. A few animals: duck (f. 29v), crane (f. 48), goose (f. 65v), birds (12, 39v, 54v, 59v, 98, 123).
Christ carrying the cross and displaying three nails on f. 84. David and Goliath on f. 123.

7. Comments

The fact that these hours are for the use of Amiens could suggest that they were painted there, however, the compositions and the vocabulary of the secondary decoration do not fit with the Amiénois style as described by Nash.[3] It could nevertheless have been painted in Picardy, as the Flemish influence visible in the iconography and style of the miniatures indicates they were painted in the North of France. Landscapes are simplistic with stylised emerald green trees (some round, some pointed like cypresses) standing out against yellow-green hills. Hills abruptly turn to blue along the horizon line. The artist had no great skills at depicting perspective, and interior spaces and furniture are awkwardly rendered[4]. Interiors always feature green floors alternating tiles in pale and darker hues. Walls are bare and grey and, in the Annunciation scene (f. 12), colourful columns support multicoloured vaults. This is a feature often found in Flemish miniatures painted in the so-called 'Willem Vrelant school' (see for comparison the depiction of interiors in TCD ms. 107, **Cat. 18.1 and 18.2**). The setting in a room with two large openings on either side of the main figure, as in the miniature of David playing the harp (f. 123; **Cat. 13.2**) also commonly appears in that Flemish school. However, the figure type used by this miniaturist does not correspond with the 'Willem Vrelant school'. Figures have beady eyes, long noses and protruding chins.[5] Unfortunately, a number of miniatures are damaged, so that features often have been erased (see **Cat. 13.1 and 13.2**). The palette is dominated by various shades of green, blue, blue-grey, pink, red and yellow, with highlights of gold.

The practice of painting miniatures on a singleton devoid of text (see f. 1, **Cat. 13.1**), which was then tipped in at the appropriate place in the book, was typically Flemish and it is extremely rare to find this in a French book of hours.[6] It was done only for one miniature which was painted by the same hand as the rest of the illuminations. This quadripartite Evangelists miniature (see **Cat. 13.1**) was a composition favoured in Rouen in the 15th century,[7] but it is also found in *Hours for use of Rome* made ca. 1440 in Belgium (Tournai?) now in the Pierpont Morgan Library.[8] Nash noted the presence of Norman miniaturists in Amiens,[9] but the style of the miniatures in TCD ms. 95 does not betray a Rouennais hand.

8. Binding

Blind stamped brown leather (18th century?). Gold inscription on the spine: *officia ecclesiae romanae*. Poor condition: boards detached.

9. Provenance

A later hand has corrected and added to the text. Some scribbles in the codex seem to be in the hand of Miles Symner (see on TCD 188), who presumably presented the book to TCD. This would also account for the Welsh element in the additions (see fols 112v-113). Traces of writing, much washed away on 166v.

This book has been used a lot, thumbing has erased borders and many miniatures are smudged.

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[3] See Nash, 1999.
[4] See for instance pulpits in **Cat. 13.1 and 13.2.**
[5] See for instance St Matthew on f. 1, **Cat. 13.1.**
[6] For Flemish examples, see **Cat. 2, 4, 18, 21**.
[7] See **Vol. I, Chapter I, C.1** for more on this.
[8] M.357, f. 15, reproduced in Wieck, 1997, Cat. 34.
[9] See Nash, 1999, pp. 204-5.

10. Bibliography

COLKER, M.L., *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991, pp. 180-2.

FRERE, W.H. et al., *Bibliotheca Musico-Liturgica*, Plainsong and Medieval Music Society, 1901-1932, vol. 2, p. 72.

Cat. 13.1
Four Evangelists
Hours for the use of Amiens
Dublin, Trinity College Library, ms. 95, f. 1

Cat. 13.2
David playing the harp
Hours for the use of Amiens
Dublin, Trinity College Library, ms. 95, f. 123

14
Dublin, Trinity College Library, ms. 102[1]
Hours for the use of Paris
France (Paris), ca. 1480-90

Parchment, 201 folios, ca. 156 x ca. 108 mm, 14 miniatures.

Cat. 14.1 and 14.2 (fols 38 and 145)

1. Script

Textualis semi-quadrata, brown ink. In Latin and French. Rubrics in blue; in dark red in added sections.

Two scribes:

Scribe A: rubrics in blue, 16 lines, responsible for most of the manuscript (see for ex. **Cat. 14.2**).

Scribe B: rubrics in dark red, 17 lines, responsible for fols 38rv (**Cat. 14.1**) and 115rv, and bifolios 76/77, 152/153. The inclusion of these folios caused discrepancies in the text, but seems contemporary with the rest of the manuscript, as all miniatures were painted by the same artist.[2] However, the borders on these added folios were painted by a different hand (see borders, Hand B).

Litterae notabiliores: yellow-stroked throughout.

16 lines (17 in calendar and parts written by Scribe B). Ruling in pink throughout.

Text block: ca. 86 x 57 mm. In parts written by Scribe B: ca 90 x 55 mm.

2. Collation

i (vellum) + 201[3] + i (vellum, ruled)

The following collation differs from that of Colker.[4] See **Annex 2** for quires diagrams.

I^{12} (fols 2-13), **II**^{8} (fols 14-23; fols 15-22 are misplaced and should be replaced by fols 32-37), **III**^{8} (fols 24-31), **IV**^{6} (fols 32-37; the original quire **IV** consists of fols 15-22),[5] **V**$^{6-1+1}$ (fols 38-44; 1 was cut out and replaced by singleton with miniature), **VI**^{8} (fols 45-52), **VII**^{8} (fols 53-60), **VIII**$^{8-1}$ (fols 61-67, lacking 5), **IX**^{8} (fols 68-75), **X**^{2} (fols 76-77), **XI**$^{8-1}$ (fols 78-84; lacks 1 which was probably cut out to be replaced by bifolio 76/77, catchword), **XII**^{6} (fols 85-90), **XIII**^{8} (fols 91-98), **XIV**^{8} (fols 99-106; catchword), **XV**^{8} (fols 107-114), **XVI**$^{8-1+1}$ (fols 115-122; 1 was cut out and replaced by singleton, catchword), **XVII**^{8} (fols 123-130), **XVIII**^{8} (fols 131-

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[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. COLKER, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.

[2] See Decoration section.

[3] One folio was forgotten in the numbering between fols 151 and 152, it is called f. 151b in this collation.

[4] Colker's collation was: **1**, **I**^{12}, **II**^{10}, **III**^{8}, **IV**^{6}, **V-VII**^{8}, **VIII**^{6}, **IX**^{8}, **X**^{10} (lacks 10), **XI**^{6}, **XII-XVIII**^{8}, **XIX**^{8} (lacks 7 and 8), **XX**^{10} (lacks 10), **XXI-XXIII**^{8}, **XXIV**^{6}, **XXV**^{8}, **XXVI**^{4} (lacks 4).

[5] The original collation was thus a regular sequence of quires of 8: **II** consisted of fols 14, 32-37, 23, **III** of fols 24-31 (as now) and **IV** of fols 15-22. The rubric announcing St Mark's Lesson thus recovers its original position instead of preceding the Hours of the Virgin.

138), **XIX**[8] (fols 139-146), **XX**[6] (fols 147-151b), **XXI**[2] (fols 152-153), **XXII**[8-1] (fols 154-160; 1 was cut out and replaced by bifolio 152/153), **XXIII**[8] (fols 161-168), **XXIV**[8] (fols 169-176), **XXV**[8] (fols 177-184; catchword), **XXVI**[6] (fols 185-190), **XXVII**[8] (fols 191-198), **XXVIII**[2] (fols 199-200).

3. Summary of textual contents

These Hours contain a Calendar (incomplete), Gospel Lessons interspersed with hymns and prayers, *Obsecro te* and *O intemerata*, Hours of the Virgin (incomplete), Penitential Psalms followed by Litany and prayers, Hours of the Cross, Hours of the Holy Spirit, Office of the Dead.

4. Full contents

Folio	Text	Illustrations
2-13v	**Calendar** in French, Calendar in blue, pink, and gold for feast days; one saint for each day	
14-37v	**Gospel Lessons interspersed with prayers to the Virgin, and various prayers**	
14	*Inicium sancti evangeli secundum iohannes.*	St John on Patmos
	fols 32-37 should be here	
15	End of *O intemerata.*	
16	**Passion according to St John** *Passio domini nostri ihesu Christi secundum iohannem.*	
16v	*Deus qui manus tuas et pedes tuos…*	
17	*Quant on lieve nostre seigneur. Anima christi sanctifica me…*	
17v	*Salve regina misericordie vita dulcedo…*	
19rv	*Prosa. Inviolata integra et casta et maria…* (Chevalier 9094).	
19v	*De nostre dame. Regina celi letare alleluya quem…* (Chevalier 17170).	
20-21	**Seven Joys of the Virgin** *Gaude flore virginali honore…* (Chevalier 6809; attributed to Thomas of Canterbury).	
21	*Domine ihesu christe fili dei vivi qui beatissimam…*	
22	*Antienne de nostre dame. Ave regina celorum ave domina…* (Chevalier 2070).	
23	St Mark's lesson (rubric on f. 37v)[6]	St Mark and lion (f. 23)

[6] As folios misplaced, see **Annex 2** for quires diagrams.

Folio	Text	Illustrations
24v-28v	*Oracio beate marie* (rubric on f. 24). *Obsecro te*	
28v-32v	*Ad beatam mariam. Oracio.* *O intemerata* (this prayer continues on f. 15, see collation)	
33v	*Sequencia sancti evangelii secundum lucam.* (rubric on f. 33)	St Luke and calf (f. 33v)
35v	*Sequencia sancti evangelii secundum. matheum* (rubric on f. 35)	St Matthew and angel (f. 35v)
37v	*Sequentia sancti evvangelii secundum marcum.* (rubric only)[7]	
38-114v	**Hours of the Virgin**	
38	Matins (incomplete; with nine lessons)	Annunciation (f. 38; **Cat. 14.1**)
65	Lauds (incomplete)	
76v	*Ad primam* (rubric in blue on f. 75v) *Ad primam* (rubric in pink on f. 76)[8]	Nativity (f. 76v)
84	*Ad terciam* (rubric on f. 83v)	Annunciation to the Shepherds (f. 84)
92v	*Ad nonam* (rubric on f. 92).	Presentation in the Temple (f. 92v)
97v	*Ad vesperas* (rubric on f. 97).	Flight into Egypt (f. 97)
105v	Compline (no rubric).	Christ in Glory (f. 105v)
112	**Verses of St Bernard** *Illumina oculos meos…*	
113	*Omnipotens sempiterne deus qui ezechielis…* *Omnipotens sempiterne deus miserere famulo tuo…* **Suffrage to St Sebastian** *Memoire de saint sebastien.*	
115-129v	**Penitential Psalms** (no rubric)	David in prayer (f. 115)
129v-135v	**Litany followed by standard prayers**	
136-144v	**Hours of the Holy Cross** *Les heures de la croix.* (rubric on f. 135v)	Crucifixion (f. 136)
145-151v	**Hours of the Holy Spirit** *Heures du saint esperit.* (rubric on f. 144v)	Pentecost (f. 145; **Cat. 14.2**)
151b	Blank, unnumbered folio	
152-200v	**Office of the Dead** (no rubric)	Vigil of the Dead (f. 152)

[7] Lesson on f. 23 as misplaced folios.

[8] This repetition is explained by the fact that fols 76-77 are an insertion (see collation and quires table).

5. Liturgical evidence

Hours of the Virgin: use of Paris. **Office of the Dead:** use of Paris
Calendar: Parisian but quite different from those already published (Perdrizet, Huot or Delaunay). To be noted: *Geneviesve* (3 Jan. and 26 Nov.), *Marcel* (16 Jan., 12 April, 26 July, 4 Sept.; 3 Nov. in gold), *Landri* (10 June), ***Denis*** (9 Oct.).
Litany: Paris, including *Dyonisii*, *Marcelle*, *Genovefa*.

6. Decoration

Miniatures: 14 large miniatures with arched top followed by 4 lines of text.

Decorated initials: 5 (*Obsecro te* et *O intemerata*), 3 and 2-line initials blue patterned with white on ground of gold leaf, containing ivy leaves in red, white and blue; 1-line initials gold leaf on ground of blue, red patterned with white.
In parts written by scribe B, initials are in the same style, but by a different hand.
Line fillers: in red, blue and white tracing with gold leaf.

Borders: each miniature is surrounded by a full border. All other folios have oblong borders the height of the text.
Hand A: borders on unpainted vellum and liquid gold ground in all sorts of shapes, hearts, oak leaves, rectangles, circles… On the vellum, blue and gold acanthus while on the gold, realistic flowers (sometimes recognisable like sweet peas) and fruits (grapes, strawberries…).See **Cat. 14.2**)
Other type of border presumably by the same hand on compartmented coloured grounds (brown, dark red and blue) with liquid gold acanthus and alternating with naturalistic flowers on liquid gold in various shapes. Almost always one animal, realistic or fantastic (monkey reading seated on snail on f. 96v, bird, frog, dragon, butterfly, grotesque, fly, grasshopper…). Dragons inspired by the Rouennais repertoire.[9]
Full borders by this hand framing miniatures: red, blue, dark red and pink acanthus on liquid gold ground with naturalistic flowers and realistic and/or fantastic animals.
Hand B: borders by a different hand in the added parts written by scribe B.[10] This artist is not as skilled in the handling of colours and shadings, his borders are not as sophisticated. He also alternates blue and gold acanthus on unpainted ground with liquid gold shapes (bands, trefoils…) adorned with naturalistic flowers. The border he painted to accompany the Office of the Dead and the Annunciation miniatures consists of blue, pink and red acanthus and flowers on liquid gold ground with birds and a fantastic animal in the bottom margin (see **Cat. 14.1**), but these are not as delicately painted as the other ones scattered through the book. The one for David in prayer (f. 115) is ochre and blue acanthus on dark red with variously shaped liquid gold compartments with flowers.

7. Comments

Some folios were cut out to be replaced by bifolios or singletons (f. 115rv) written by a different hand, which often caused discrepancies and repetitions in the text. The secondary decoration on these added folios was executed by a different hand. The added folios always contain a miniature, so that this complicated procedure must have had to do with the

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[9] See Comments section.
[10] See Quires Diagrams in **Annex 2**. See also Comments section.

intervention of a different miniaturist. The writing, decoration and painting of these folios must have taken place in a different workshop and been preferred to the original miniatures. This, however, certainly occurred at the time when the manuscript was being executed as the style of the added miniatures is very close to that in the rest of the manuscript, to such an extent that it is difficult to distinguish between the two hands. Details such as the floor patterns used (alternating green and pink slabs in the added sections, veined with pink in the rest of the manuscript) and the type of framing (more elaborate with pendent in the added sections, as on f. 38, **Cat. 14.1**) nevertheless indicate the intervention of a second artist.
The following characteristics apply to both miniaturists. Figures have gentle features, slightly heavy eyelids, a pale complexion, a small red mouth, hair highlighted with gold. Male profiles tend to have bulbous nose (see St Peter in Pentecost on f. 145, **Cat. 14.2**, or priest in Vigil of the Dead on f. 152). A gold pattern of flowers is recurrent on fabrics and flattens the draperies (see tunic of St Peter on f. 145, **Cat. 14.2**). Convincing postures, especially St Luke writing on his knee (f. 33v). Landscapes turn to blue in the distance, sky getting dark and dots of gold towards the top create an impression of nightscene. Fluffy trees with dots of gold. Interiors in a Renaissance classicising style, grey walls with pilasters and oblong pink marble panels (see St Mark miniature on f. 23), or oval green marble panels (St Luke miniature, f. 33v). The palette contains vivid colours: green, bright blue, white, dark red, ochre, and highlights of liquid gold.
While Colker referred to these miniatures as 'possibly from atelier of Boucicault Master'[11], it is certain that these miniatures are a much later Parisian production. The type of borders on parti-coloured grounds is specific of late 15th century Parisian manuscripts and the style of the miniatures is close to that of the Master of the Chronique Scandaleuse, active in Paris from ca. 1493-ca. 1510),[12] especially the Annunciation scene (f. 38, **Cat. 14.1**), one of the best paintings in these hours. It is also interesting to note that some border motifs seem to have been inspired by the Rouennais repertoire,[13] which, itself, had borrowed these dragons from the work of Lievin van Lathem.[14] The Master of the Chronique Scandaleuse was previously classified as 'Rouen School',[15] but the secondary decoration of his manuscripts, his numerous collaborations with Parisian miniaturists and with the Parisian libraire Antoine Vérard have argued for relocating him in the capital. Artists working in his style however seem to have been active in Rouen: the *Breviary of Charles de Neufchâtel*[16], and some framed folios from a lost book of hours now kept in Auxerre Cathedral show side by side the work of the Master of the Echevinage de Rouen and that of an artist working in the style of the Master of the Chronique Scandaleuse. The presence of the Rouennais dragons in the borders of TCD ms. 102 provides another example of points of contact between the two workshops.
Nevertheless, the use of these Hours (Paris) and their compartmented borders on brown, dark red and blue ground place its execution in Paris, ca. 1480-90.

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[11] Colker, 1991, p. 206.
[12] Named after his most important surviving work (Paris, BNF, Clair. 481). For more on this artist, see Avril, Reynaud, 1993, pp. 274-7.
[13] See **Vol. I, Appendix I.2, dragons 3, 6 and 9**.
[14] For more on this, see especially **Vol. I, Chapter I, D.3.e.**
[15] See Pächt, Thoss, 1977.
[16] Besançon, BM, ms. 69.

8. Binding

Blue morocco cathedral binding, gold-tooled and ornately blind-tooled; the spine is gold-stamped, with the inscription *HEURES* and *Vogel,* the name of the binder in small letters. It bears the date of *1776*, also in gold.

9. Provenance

f. 1 has two incriptions:

a) *Ce livre m'a été donné/ par M LeComte de/ Linanger Westerbourg Branche ainée/ me provient du Couvent sécularisé/ d'jlbeustadh en Weteravie qui/ était* entre *en indemnité au dit/ Comte par le traité de Luneville./ fulda le 7 janvier 1810/ (Gentit?)*

b) *Ex dono/ Admodum R.D.Ignatii Breitel/ rectoris ecclesiae parochialis in/ Artolsheim anno domini 1776./ Deo gratias.*

10. Bibliography

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YVARD, C., *Death Illuminated*, Trinity College Dublin, unpublished B.A. Thesis, 1998, pp. 25-6, ill. 11.

- 'Death Illuminated. Representations of Mortality in Books of Hours', in *Irish Arts Review Yearbook 2002*, vol. 18, p. 114-123, ill. 12.

Cat. 14.1
Annunciation
Hours for the use of Paris
Dublin, Trinity College Library, ms. 102, f. 38

Cat. 14.2
Pentecost
Hours for the use of Paris
Dublin, Trinity College Library, ms. 102, f. 145

15
Dublin, Trinity College Library, ms. 103[1]
Hours for the use of Rome
Flanders (Bruges or Ghent?), second half of 15th century

Thick parchment, 166 folios, 200 x 142 mm, 21 large miniatures, 56 small miniatures.
Cat. 15.1, 15.2 and 15.3 (fols 51, 70 and 123v)

1. Script

Textualis semi-quadrata, brown ink. In Dutch and Latin. Rubrics in red (a few in blue). Two hands, one script is broader and the text block is longer and narrower, as opposed to the second hand with a script tighter and neater.
Scribe A: fols 9-47, 70-100v. This scribe was responsible for writing all Dutch rubrics and prayers.
Scribe B: fols 48-69, 101-167v.
21 throughout except in calendar (35 lines). Pricking holes still visible: folios were not trimmed. Ruling in pink for scribe A and violet for scribe B.
f. 2rv in different hand, possibly the same hand as the calendar.
Litterae notabiliores: yellow-striked or red-striked.
Text block: ca. 125 x ca. 76mm (scribe A); 120 x 80 mm (scribe B).

2. Collation

i-ii (ruled unwritten vellum, 24 lines ruled in pink) +166
Quires numbered in pencil.
I^{6+1} (fols 2-8; 1 is a singleton with miniature), **II**^{8} (fols 9-16), **III**^{8} (fols 17-24), **IV**^{8} (fols 25-32), **V**^{10} (fols 33-42), **VI**$^{6-1}$ (fols 43-47; lacks 1, stub between fols 42 and 43), **VII**^{8} (fols 48-55), **VIII**^{8} (fols 56-63), **IX**$^{8-1}$ (fols 64-70; stub between fols 63 and 64, and between fols 64 and 65: lacks 1 and 3 probably bearing some suffrages),[2] **X**^{8} (fols 71-78), **XI**^{8} (fols 79-86), **XII**^{8} (fols 87-94), **XIII**^{6} (fols 95-100), **XIV**$^{10-1}$ (fols 101-109; lacks 10 but no text seems to be missing), **XV**^{8} (fols 110-117), **XVI**^{8} (fols 118-125), **XVII**^{8} (fols 126-133), **XVIII**^{8} (fols 134-141), **XIX**^{8} (fols 142-149), **XX**^{8} (fols 150-157), **XXI**^{8} (fols 158-167).[3]
Annotation on paper flyleaf at end: *foliated July 1962, 167 folios.*
Note: Although two days are missing in the Weekday Hours (Tuesday and Friday), there is no discrepancy in the text and quires are regular, as if it was intended not to include them from the beginning, or as if they were forgotten by the scribe.
No catchwords.

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[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. Colker, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.
[2] These folios could have been removed without altering the continuity of the text as fols 63, 64 and 65 contain one suffrage per page.
[3] Colker, following the pencil numbering, found that this book was made of 22 quires but his last quire was a bifolium which did not take into account the sewing between fols 162 and 163, which would rather imply that these two last folios are in fact part of quire **XXI**.

3. Summary of textual contents

These Hours contain a zodiacal chart preceded by brief comment, Calendar, Weekday Hours (incomplete), Hours of the Compassion of the Virgin (fols 19v-32), various prayers including indulgenced prayers in Dutch (fols 32-36), Gospel Lessons, Hours of the Holy Cross, Hours of the Holy Spirit, Mass of the Virgin, *Obsecro te* and *O intemerata*, Suffrages, Eight verses of St Bernard and various prayers, Hours of the Virgin, Advent Hours, Penitential Psalms followed by Litany and prayers, Office of the Dead.
Later additions: prayers (fols 47v, 137) and hymn (f. 70v) added in 2nd half of 15th c.

4. Full contents

Important note: these Hours contain numerous rubrics and several prayers in Medieval Dutch, which have not been transcribed here. Having no knowledge of Dutch, this transcription would have been erroneous, it will therefore be left to the care of a specialist in this matter. Only short rubrics have been transcribed here.
Unless otherwise specified, prayers are in Latin.

Folio	Text	Illustrations
2rv	Zodiacal chart (preceded by brief comment on f. 2)	
3-8v	**Calendar** in Latin, in brown and red, not one saint per day	
9-19v	**Weekday Hours**	
9	Sunday. To the Trinity.	Trinity (f. 9)
11	Monday. To All Souls	Raising of Lazarus (f. 11)
	Missing Tuesday dedicated to the Holy Spirit	
13v	Wednesday. To All Saints	Group of saints (f. 13v)
15v	Thursday To the Holy Sacrament	Three figures kneel before a monstrance on altar (f. 15v)
	Missing Friday dedicated to the Holy Cross	
17v	Saturday To the Virgin Mary	Virgin and Child (f. 17v)
19v-32	**Hours of the Compassion** *Incipiunt hore de doloribus beate Marie virginis quas composuit dominus Iohannes papa xxii et contulit omnibus eas cotidie legentibus xl annos indulgentiam. Sequens versus dicetur in principio cuiuslibet hore v. Sancta dei genitrix dulcis et decora regem morti traditum pro nobis exora. Ad matutinas.* (rubric on f. 19v)	Pietà (f. 20)
23	*Ad laudes.*	
25	*Ad i.*	
26	*Ad iii.*	
27	*Ad vi.*	

Folio	Text	Illustrations
28	*Ad ix.*	
29	*Ad vesperas.*	
30v	*Complien.*	
32-36	**Prayers, mainly to the Virgin Mary**	Crowned Virgin and Child (f. 32; 8 lines)
32	*O domina mater et innupta virgo gloriosa…*(rubric in Dutch)	
33	*Omnipotens sempiterne deus qui gloriose…*	
36	*Sancta maria dei genitrix mitissima virgo maria…*(rubric in Dutch)	
37-47v	**Prayers in Dutch (with rubrics in Dutch)**	
37	**Seven prayers of St Gregory** (long rubric in Dutch on f. 36v)	Mass of St Gregory (f. 37)
40	Prayer of St Thomas Aquinus	
42-47v	Three prayers to the Virgin	
47v	Prayer added in 2nd half of the 15th c.: *Oracio valde bona. Eya gracias tibi ago, piissime deus quia me tuo dulcissimo corpore et sanguine refecisti…*	
48-50v	**Gospel Lessons**	
48	*Secundum iohannem.*	John and eagle (8 lines; f. 48)
48v	*Secundum lucam.*	Luke and calf (8 lines; f. 48v)
49v	*Secundum matheum.*	Matthew and angel (8 lines; f. 49v)
50	*Secundum marcum.*	Mark and lion (8 lines; f. 50)
51-54	**Hours of the Holy Cross** *Incipiunt hore sancte crucis.*	Crucifixion (f. 51; **Cat. 15.1**)
54v-57	**Hours of the Holy Spirit** *Incipiunt hore de sancto spiritu.*	Pentecost (f. 54v)
57v-60v	**Mass of the Virgin Mary** *Incipit missa beate marie virgine.*	Priest celebrating a Mass (f. 57v)
60v-62	*Oracio de domina nostra. Obsecro te…*	Pietà (8 lines; f. 60v)
62v-63	*Oracio de sancta maria et de sancto iohanne evangeliste. O intemerata…*	Crowned Virgin and Child with Saint John the Evangelist (8 lines; f. 62v)
63v-70, 71-87v	**Suffrages**	
63v	*Sancto iohanne baptista.*	St John the Baptist holding a book with lamb and cross (8 lines; f. 63v)
64	*Sancte petre.*	St Peter with key (8 lines; f. 64)
64v	*Sancto paulo.*	St Paul with sword (8 lines; f. 64v)
65	*Sancto iohanne evangeliste.*	St John the Evangelist with chalice (8 lines; f. 65)
65v	*Sancte andrea.*	St Andrew with saltire cross (8 lines; f. 65v)
66	*Sancte sebastiane.*	St Sebastian (8 lines; f. 66)
66v	*Sancta adriane.*	St Adrian (8 lines; f. 66v)

Folio	Text	Illustrations
67	*Sancto francisco.*	St Francis receiving the stigmatas (8 lines; f. 67)
67v	*Sancto anthonio.*	St Anthony with pig and fire (8 lines; f. 67v)
68	*Sancta margarita.*	St Margaret emerging from the dragon (8 lines; f. 68)
68v	*Maria magdalena.*	St Mary Magdalen with ointment pot (8 lines; f. 68v)
69	*Sancta katherina.*	St Catherine with a sword (8 lines; f. 69)
69v	*Sancta barbara.*	St Barbara with tower (8 lines; f. 69v)
70	*Van sinte dignen.* (prayer in Dutch)	St Dympna, crowned, holding a demon by a chain (9 lines; f. 70, **Cat. 15.2**) **Hand B**
70v	Hymn added in the 2nd half of the 15th c. with blue ink and red ink initials: *Ave dextera manus Christi perforata plaga tristi…*(Chevalier no. 1771)	
71	*Van sinte herasmus.*	Martyrdom of St Erasmus (8 lines; f. 71)
72	*Van sinte machariis.*	St Macarius with three nails (8 lines; f. 72)
72v	*Van sinte cristoffel.*	St Christopher (partly in border; 8 lines; f. 72v)
73v	*Van sinte georgie.* *Van sinte blasius.*	St George and the dragon (8 lines; f. 73v) St Blasius with mitre and wool-carder (7 lines; f. 73v)
74	*Van sinte cornelis.*	St Cornelius with cross, horn and book (8 lines; f. 74)
74v	*Van sinte quintin.* *Een ghebet tot allen martelaren.*	St Quintin tonsured and in garb of priest (8 lines; f. 74v) Group of martyrs (partly in border; 8 lines; f. 74v)
75	*Van sinte nicolaus.*	St Nicholas with mitre and crozier (8 lines; f. 75)
75v	*Van sinte hubrecht.*	St Hubert and the stag (8 lines; f. 75v)
76	*Van sinte ieronimus.*	St Jerome with lion (8 lines; f. 76)
76v	*Van sinte iuliano.*	Christ crossing river with Julian and his wife (8 lines; f. 76v)
77	*Een ghebet tot allen confessoren.*	Group of confessors (8 lines; f. 77)
77v	*Een ghebeth van allen apostolen.*	Group of apostles (8 lines; f. 77v)
78	*Van sinte agniete.*	St Agnes with lamb (8 lines; f. 78)
78v	*Van sinte lucie.*	St Lucy with her eyes on a plate (8 lines; f. 78v)
79	*Van sinte agatha.*	St Agatha with book and pincers (8 lines; f. 79)
79v	*Van sinte appolonie.*	St Apollonia with pincers (8 lines; f. 79v)

Folio	Text	Illustrations
80	*Van sinte clara.*	St Clare with book and monstrance (8 lines; f. 80)
80v	*Van sinte cecilie.*	St Cecilia and portable organ (8 lines; f. 80, 80v)
81	*Van sinte ursele.*	St Ursula with book and arrows (8 lines; f. 81)
81v	*Vanden elf dusent maechden.*	Eleven Thousand Virgins (8 lines; f. 81v)
82	*Een ghebet van allen maechden.*	Group of female saints (8 lines; f. 82)
82v	*Vander heiligher ianfrouvue sinte anna.*	St Ann, the Virgin as a child and the Infant Jesus (8 lines; f. 82v)
83	*Van sinte martha.*	Martha with ladle and pot (8 lines; f. 83)
83v	*Van sinte elizabeth.*	Crowned Elizabeth holding a crown in each hand (8 lines; f. 83v)
84	*Een ghebet van allen heiligben.* *Van vier ewangelisten.*	All Saints (8 lines; f. 84) The Four Symbols (7 lines; f. 84)
84v	*Van sinte gabriele.*	St Gabriel with sceptre (8 lines; f. 84v)
85	*Van sinte michiel.*	St Michael and the devil (8 lines; f. 85)
85v	Suffrage to guardian angel (rubric in Dutch)	Archangel Raphael and Tobit holding fish[4] (8 lines; f. 85v)
86v	*Een ghebet tot allen enghelen.*	Three angels (8 lines; f. 86v)
87	*Van den heyligben drie coninchen.*	Three Magi with their gifts (8 lines; f. 87)
87v-88	**Eight Verses of St Bernard** *Die viii verse van sinte Bernart. Illumina oculos meos…*	Bernard reading, demon flies over his head (8 lines; f. 87v)
88-100v	**Various prayers**	
88	*Omnipotens sempiterne deus qui ezechie regi…*	
89	*Christe, qui lux es et dies, noctis tenebra detege…*(Chevalier 2932).	
89v	*Da pacem domine in diebus…*	
90	*Deus a quo sancta desidera recta consilia…*	
90v	**Seven Last Words of the Lord** *Oratio venerabilis Bede presbiteri de septem verbi christi in cruce pendentis quam orationem quicumque cotidie devote dixerit flexis genibus nec diabolus nec malus homo ei nocere poterit nec sine confessione morietur. Et per triginta dies ante obitum suum videbit gloriosam virginem mariam auxilium sibi perpetratam. Oratio.* (rubric on f. 90). *Domine ihesu christe qui septem verba…*	

[4] See in Paris, BNF, Lat 10555, St Raphael holding a fish.

Folio	Text	Illustrations
91v	*Ad honorem christi. Gracias ago tibi/* 92: *ihesu christe qui voluisti…*	
92v	*Anima christi sanctifica me…*	
93	*Ave verum corpus domini nostri…*	
94	*Domine ihesu christe qui hanc sanctissimam carnem…* (long rubric in Dutch starting on f. 93v) Prayer to the Three Magi (rubric in Dutch) *Rex gaspar rex melcior rex baltazar rogo vos…*	
94v	*Deus illuminator omnium gentium da populis…*	
95	*Precor te piissime domine ihesu christe propter…* (long rubric in Dutch starting on f. 94v)	
96	*Deus tu propicius esto michi peccatori…*(rubric in Dutch starting on f. 95v but totally erased on that page, all covered in red ink)	
97	*Adesto supplicationibus nostris omnipotens…* *Domine ihesu christe salvator et redemptor…*	
97v	*Ihesus autem transiens per illorum…* *Ihesus autem transiens per medium illorum ibat…*	
98	Exorcism of the devil *Adiuro te dyabole per patrem et filium…*	
98v	Prayer to the Holy Face of Christ *Oratio. Salve sancta facies…*	Face of Christ (6 lines; f. 98v) **Hand B**
99v	*Oratio. Deus qui nobis signatis lumine vultus tui memoriale…* Prayer to Christ in Dutch (rubric also in Dutch)	
101-132v	**Hours of the Virgin** *Incipiunt hore beate marie virginis.*	
101	Matins (indicating psalms according to days of the week)	Annunciation (f. 101)
110	*Ad laudes.*	Visitation (f. 110)
116	*Ad primam.*	Nativity (f. 116)
118v	*Ad terciam.*	Annunciation to the Shepherds (f. 118v)
121	*Ad sextam.*	Adoration of the Magi (f. 121)
123v	*Ad nonam.*	Presentation in the Temple (f. 123v; **Cat. 15.3**)
126	*Ad vesperas.*	Flight into Egypt (f. 126)

Folio	Text	Illustrations
130	*Ad completorium.*	Massacre of the Innocents (f. 130)
133-137	**Advent Hours** *Officium beate marie virginis quod dicitur per totum adventum.*	Coronation of the Virgin by God the Father (f. 133)
137	Prayer to the Virgin Mary, added in the second half of the 15th c.: *Oracio bona de nostra domina. Commendo tibi, domina mea virgo Maria, extremum diem et horam mortis mee…*	
137v-143	**Penitential Psalms** *Incipiunt hore septem psalmi.*	David in Prayer (f. 137v)
143	**Litany followed by standard prayers** *Letania.*	
147v	Added collect: *Domine ihesu christe pastor bone iustos conserva…*	
148-167v	**Office of the Dead** *Incipiunt vigilie mortuorum.*	Vigil of the Dead (f. 148)

5. Liturgical evidence

Hours of the Virgin: use of Rome. **Office of the Dead:** use of Rome.
Calendar: Flanders (Bruges or Ghent?). To be noted: ***Landoaldi*** (19 Mar.), *Gaudencii* (7 May), *Donati* (5 July), *Rufine* (19 July), *Asterii* (20 Oct.), *Livini* (12 Nov.), ***Nychasii*** (14 Dec.).
Litany: Flanders.[5] To be noted: *Quintine*, *Livine*, *Gereon*; *Nycholae*, *Amande*, *Vedasti*, *Eligi*, *Egidi*, *Audomare*, *Bertine*, *Winnoce*, *Bavo*, *Helena*, *Ursula*, *Amelberga*, *Walburgis*, *Dorothea*, *Dympna*, *Cita*, *Gertrudis*, *Aldegundis*.
Suffrages: Flanders, including *Adrian*, *Dignen*[6] (Gheel), *Herasmus*, *Macharius*, *Cornelis*, *Ursele*, *elf dusent maechden*,[7] *Martha*.

6. Decoration

Miniatures: 21 large miniatures with arched serrated top, followed by 4 or 5 lines of text introduced by a decorated initial, surrounded by full border (see **Cat. 15.1 and 15.3**). 56 smaller oblong miniatures (mainly 8 lines) combined with partial border (see **Cat. 15.2)**.

Decorated initials:
4-line initials in blue patterned with white, dark red inner ground patterned with gold, cusped gold leaf outer ground (see **Cat. 15.1 and 15.3**).
4, 3 and 2-line initials in gold leaf on blue and dark or pale red ground patterned with white (see **Cat. 15.2**).[8] On f. 23, the D is stressed in the inner margin by two light brown ink stems with dots of gold. Ink spray framed by a double line brown frame to stress the four lines S on f. 132v.

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[5] Very close to Paris, BNF, Lat. 13264.
[6] This is the Dutch version for Dympna, who also appears in the Litany.
[7] Eleven thousand Virgins.
[8] When inner ground is blue, outer ground is red and vice-versa.

1-line initials in blue with red filigree penwork or gold with dark blue filigree sometimes extending into the margin. Pen flourish in red and dark blue shaped like acanthus on f. 124v. *Note*: on f. 139 for Compline, gold leaf was applied for a D, but Compline is the only hour that begins differently, with a C (*Converte* instead of *Domine*). The painter thus had to apply paint over gold and the vellum is visible in parts that would have been filled with a D shape.
Line fillers: in blue and pale pink patterned with white and spots of gold.
In prayers added by later owner as on f. 70v, simple 2-line initials in blue or red ink.

Borders:
Full borders around folios with large miniatures. Borders on three sides to accompany small miniatures integrated in the text as in the Suffrages section.[9] Borders are framed with pink double line.
All borders combine light ink rinceaux with green leaves, blue, pink, grey and gold acanthus, a few flowers with thin stem, and gold besants on unpainted ground. One or two birds in full borders.
In all full borders, two coats of arms:
Argent, three bars wavy azure.
Argent, three bars wavy azure impaling gules, three swords in bend proper.

7. Comments

Two artists are at work on these miniatures. **Hand A** was responsible for all miniatures, except two small miniatures (fols 70 and 98v).
Hand A: the depiction of figures is unrefined, with large heads and feet, and small hands. The Virgin's head especially, covered in a blue veil, seems too large for her small face (see **Cat. 15.1 and 15.3**). The miniaturist was not skilled at depicting men in profile, whose head again is too large, and whose nose is slightly hooked (see Raising of Lazarus on f. 11). Bodies are strangely proportioned.[10] Some figures do not seem to relate to the other characters (see man depicted frontally in the Crucifixion, **Cat. 15.1**).[11] Landscapes are painted in pale colours, with no horizon line, as distant hills blend in with the sky, painted in a light blue wash.[12] One encounters different types of trees, painted in various shades of green: some look like palm trees, others are low and shaped like fans, others again are like weeping willows with a thick brown trunk (see **Cat. 15.1**). Castles have grey walls and dark red or dark blue roofs.[13] The numerous small miniatures are all painted following the same rules: the saint stands before a hanging cloth in a narrow grey room, with an opening onto the countryside on one or both sides.[14]
The workmanship is mediocre, however the illuminator relished in painting armours, as soldiers in full black armour appear in numerous miniatures (see for instance **Cat. 15.1**), even

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[9] Inner margin blank on versos and outer on rectos.
[10] See especially St Christopher with his gigantic legs.
[11] A similar figure appears in the Raising of Lazarus (f. 11) and, in the Mass of Gregory (f. 37), the cardinal standing behind Gregory, very rigid, does not seem to take part in the scene. Sometimes a character turns away from the others like in the Adoration of the Magi (f. 87) or the female saint carrying a basket with fruits to the right on f. 82.
[12] Except for the stormy sky with birds in the Raising of Lazarus scene (f. 11).
[13] Walls sometime feature an S-shaped ornament as in David in prayer (f. 137v), also found on the pews where the mourners sit (f. 148).
[14] The floor is always chequered with beige and brown or slightly different shades, but always same design. In the miniature of the Pentecost (f. 54v), the room opens on both sides and has no ceiling.

when their presence is not required. Some figures wear extravagant clothes and headdresses, like Elizabeth in the Visitation or the attending maiden in the Presentation in the Temple (f. 123v, **Cat. 15.3**). The setting of both these compositions is quite unusual (see outdoors Presentation, **Cat. 15.3**).

Hand B: A different artist is at work in frontal depiction of Christ on 98v that accompanies the prayer to the Holy Face of Christ, and the small miniature of St Dympna (f. 70; **Cat. 15.2**). The brushwork is broader, with fuzzier contours. Figures have broad faces with heavy eyelids, big nose, low forehead and the tone of skin is fleshier.

From examining style and compositions, one can deduce that these miniatures were painted in Flanders in the second half of the 15th century. The miniature introducing the Office of the Dead (f. 148) is indeed very close in composition to a miniature of the Vigil of the Dead sold in Sotheby's rooms on Dec. 10th 1996, lot 33 as part of a fragment from a book of hours for the use of Rome made in Flanders (probably Bruges) ca. 1460-80.

Further remark:

A printed Memento mori was pasted on f. 167v. This circular emblem (66 mm in diametre) represents a skull, a coffin and a bone faintly coloured in pale shades of red, blue, green and yellow. The following inscription runs round near the rim: *In desen speigell soe mach ik leren hoe ik my sal van sonden keren* (15/16th c.).[15] It translates as: *In this mirror I hope to learn how I can turn away from sin.*

8. Binding

Brown morocco, blind-stamp tooling, spine redone, only boards kept (19th c.?).

9. Provenance

First owner: two unidentified coats of arms in the borders at the beginning of the main sections of the book. *Argent, three bars wavy azure; Argent, three bars wavy azure impaling gules, three swords in bend proper.*

Belonged to Livina von Bronchorst[16] in the 17th century, as she left two inscriptions on f. 1: *Livina van Bronchorst* and *Bronchorst.*

The codex was acquired with the Fagel library in 1802 (Fagel Cat. 1578).

10. Bibliography

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COLKER, M.L., *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991, pp. 207-13.

YVARD, C., *Death Illuminated*, Trinity College Dublin, unpublished B.A. Thesis, 1998, pp. 27-8, ill. 14.

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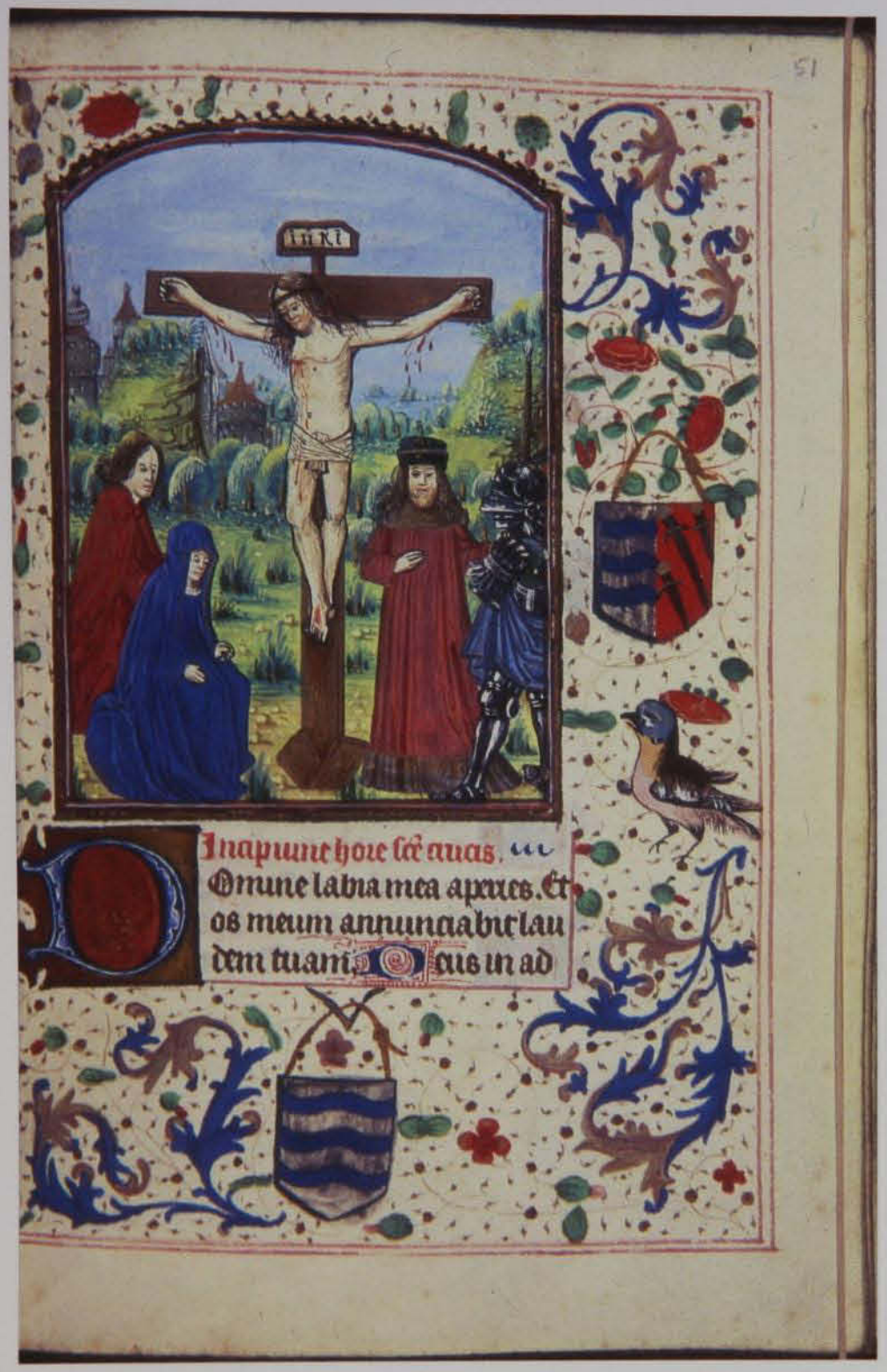
[15] For this see J. H. Marrow, *Essays in Northern European Art Presented to Egbert Haverkamp-Begemann on his sixtieth birthday*, Doorspijk, 1983, pp. 154-63 with fig. 1.

[16] For other van Bronchorst manuscripts see Sotheby's Catalogue for 10 December 1980, lot 65 and Quaritch catalogue, 1088, 1988, no. 85.



Cat. 15.1
Crucifixion
Hours for the use of Rome

Cat. 15.2
St Dympna
Hours for the use of Rome

Cat. 15.3
Presentation in the Temple
Hours for the use of Rome

16
Dublin, Trinity College Library, ms. 104[1]
Hours for the use of Nevers
France (Paris?), second half of 15th century

Parchment, 217 folios, 130 x 86 mm, 11 miniatures, one smaller miniature.

Cat. 16 (f. 156v)

1. Script

Bâtarde, single hand + addition of a few prayers at the end by an owner (see below)
Brown ink, rubrics in blue.
14 throughout, except in calendar (17 lines). Ruling in pink.
Text block: 71 x 44 mm

2. Collation

1 vellum folio called i+217.
I$^{12-2}$ (fols 1-10; lacks 1 and 2 containing January and February), **II**^{8} (fols 11-18), **III**^{8} (fols 19-26), **IV**^{8} (fols 27-34), **V**^{8} (fols 35-42), **VI**$^{8-1}$ (fols 43-49; lacks 1 with part of Matins of the Virgin), **VII**^{8} (fols 50-57), **VIII**^{8} (fols 58-65), **IX**^{8} (fols 66-73), **X**^{8} (fols 74-81), **XI**^{8} (fols 82-89), **XII**^{8} (fols 90-97), **XIII**^{8} (fols 98-105), **XIV**$^{8-1}$ (fols 106-112; lacks 7 with beginning of None of the Virgin), **XV**^{8} (fols 113-120), **XVI**^{8} (fols 121-128), **XVII**$^{4-2}$ (fols 129-130; lacks 1 with end of Compline of the Virgin, and 4 with part of Compline of Holy Spirit), **XVIII**^{8} (fols 131-138), **XIX**^{8} (fols 139-146), **XX**^{8} (fols 147-154), **XXI**^{8} (fols 155-162), **XXII**^{8} (fols 163-170), **XXIII**^{8} (fols 171-178), **XXIV**^{8} (fols 179-186), **XXV**^{8} (fols 187-194), **XXVI**^{8} (fols 195-202), **XXVII**^{8} (fols 203-210), **XXVIII**$^{6+1}$ (fols 211-217, 7 is a ruled singleton[2]).
Traces of two systems of leaf signatures, one of these in the lower left margin.

3. Summary of textual contents

These Hours contain a Calendar (incomplete), Gospel Lessons, Suffrages, *Obsecro te*, Passion according to St John, Mixed Hours of the Virgin, of the Cross and of the Holy Spirit (incomplete), Penitential Psalms followed by Litany and prayers, Office of the Dead, Suffrages, various prayers,
Later addition: suffrages added in late 15th century hand.

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[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. Colker, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.
[2] Lines are too faint to be counted.

4. Full contents

Folio	Text	Illustrations
1-10v	**Calendar** in French, in blue, dark red and gold, one saint for each day, incomplete (*Mars-Decembre*)	
11-19v	**Gospel Lessons**	
11	*Secundum iohannem.*	St John on Patmos (f. 11)
13v	*Secundum lucam.*	
16	*Secundum matheum.*	
18	*Secundum marcum.*	
19v-25v	*Obsecro te* (in male form; f. 23v: *et michi famulo tuo N impetres a dilecto filio tuo…*)	Decorated 4 lines initial and full border with animal (f. 19v)
26-42v	**Passion according to St John** *Passio domini nostri ihesu christi secundum iohannem.*	Betrayal (7 lines; f. 26)[3]
43-130v	**Mixed Hours of the Virgin, of the Holy Cross and of the Holy Spirit**	
43	Matins of the Virgin (incomplete, missing beginning; variations of psalms according to the days of the week)	Missing miniature between fols 42v and 43
70v	Lauds of the Virgin *Ad laudes* (rubric on f. 70)	Visitation (f. 70v)
86v	*Ad matutinas de cruce.* (rubric on f. 86)	Crucifixion (f. 86v)
88v	Matins of the Holy Spirit	Pentecost (f. 88v)
90	Prime of the Virgin	Nativity (f. 90)
97v	Prime of the Cross	
98v	Prime of the Holy Spirit	
99v	Terce of the Virgin *Ad terciam.* (rubric on f. 99)	Annunciation to the Shepherds (f. 99v)
104v	Terce of the Cross *Ad terciam.*	
105	Terce of the Holy Spirit	
106	Sext of the Virgin *Ad sextam* (rubric on f. 105v)	Adoration of the Magi (f. 106)
110v	Sext of the Cross *vi.*	
111	Sext of the Holy Spirit	
112	None of the Virgin (incomplete). *Ad ix* (rubric on f. 111v)	Missing miniature between fols 111v and 112
116	None of the Cross *ix* (rubric on f. 115v)	

[3] Judas kisses Christ who holds the severed ear of Malchus kneeling in the foreground. Colker described this scene as: 'Jesus restrains Simon Peter who has cut off the ear of Malchus', in Colker, 1991, p. 215.

Folio	Text	Illustrations
116v	None of the Holy Spirit	
117v	Vespers of the Virgin *Ad vesperas* (rubric on f. 117)	Flight into Egypt (f. 117v)
121v	Vespers of the Cross *Ad vesperas.*	
122	Vespers of the Holy Spirit	
123	Compline of the Virgin *Ad completorium.* (rubric on f. 122v)	Coronation of the Virgin (f. 123)
129	Compline of the Cross (incomplete)	
129v	Compline of the Holy Spirit (incomplete)	
131-148v	**Penitential Psalms**	David in Prayer (f. 131)
148v-156	**Litany followed by standard prayers**	
156v-178v	**Office of the Dead** *Les mors.* (rubric on f. 156)	Death attacking a rider (f. 156v; **Cat. 16**)
179-207v	**Suffrages**	
179	*De la trinite.*	
179v	*De saint michel.*	
180	*De saint ladre.*	
181v	*De saint iehan baptiste.*	
182	*De saint pierre. Saint pol.*	
182v	*De saint iehan evvangeliste.*	
183v	*De saint laurens.*	
184	*De saint sebastien.*	
185	*De saint cosme saint damien.*	
186	*De saint george.*	
186v	*De saint iulien.*	
187	*De saint christofle.*	
188	*De saint theodore.*	
188v	*De saint nicholas.*	
189	*De saint martin.*	
190	*De saint gatien.*	
191	*De sainct eloy.*	
191v	*De saint iulien.*	
192	*De saint françois.*	
193	*De saint fiacre.*	
193v	*De saint marcel.*	
194v	*De saint iust.*	
195	*De saint anthoine.*	
196	*De la magdeleine.*	
196v	*De sainte anne.*	
197v	*De sainte katherine.*	

Folio	Text	Illustrations
198v	*De sainte marthe.*	
199	*De sainte apoline.*	
200	*De sainte avoye.*	
200v	*De sainte geneviesve.*	
201v	*De sainte barbe.*	
202v	*De sainte radegonde.*	
203	*De tous sains.*	
203v-214v	**Various prayers**	
203v	*De nostre dame. Salve regina…*	
204v	*De nostre dame. Regina celi letare alleluya. Quia quem…*(Chevalier 17170)	
205v	*De nostre dame. Ave regina celorum ave domina angelorum salve radix…*	
206v	*De nostre dame. Inviolata integra et casta es maria. Que es effecta…*(Chevalier 9094).	
207v-209	*Vexilla regis prodeunt fulget cruces misterium quo carne…* (Chevalier 21481)	
209-210	*Christe, qui lux es et dies noctis tenebras…* (Chevalier 2932)	
210-213	*Pange lingua gloriosi prelium certaminis et super…* (Chevalier 14481)	
213-214v	*Veni creator spiritus mentes tuorum visita…* (Chevalier 21478-21482)	
215-217	**Later addition:** Suffrages added in the 2nd half of the 15th c. to Syria, Maur, Primus, Praeiectus, Drogo.	

5. Liturgical evidence

Hours of the Virgin: use of Nevers. **Office of the Dead:** use of Nevers.[4]
Hours for the use of Nevers are extremely rare. Laurent Cavet, who has been working on an extensive number of books of hours and breviaries,[5] has only encountered one other book of hours for the use of Nevers, in the Beinecke Library,[6] also dating from the 2nd half of the 15th century. A Breviary for the use of Nevers is also in the Dôle Library.[7]
Calendar: incomplete. Parisian close to Leber 140 in Delaunay.[8] To be noted: *Germain* (27 Apr. and 9 Jul.)), *Landri* (10 Jun.), ***Eloy*** (25 Jun.; also on 1 Dec., not in gold), ***Berthelemy*** (24 Aug.), ***Loys*** (25 Aug.), *Fiacre* (30 Aug.), *Cloust* (7 Sept.), ***Denis*** (9 Oct.; also on 16th Oct.,

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[4] It is to be noted that a variation in the first response is only found in a printed Nevers ritual dating from 1582.
[5] As part of his doctoral thesis: *La diffusion d'une pratique dévotionelle au Moyen Age. L'Office de Beata.* Université de Paris-Sorbonne (to be submitted).
[6] New Haven, Yale University Library, Beinecke Rare Book and Manuscript Library, ms. 217.
[7] Dôle, BM, ms. 41.
[8] See Delaunay, 2000.

not in gold), *Magloire* (24 Oct.), ***Marcel*** (3 Nov.), *Maclou* (14 Nov.), ***Genevieve*** (26 Nov.), *Ladre* (17 Dec.).
Litany: Nevers with a few Parisian saints. Paris: *Marcelle*, *Germane*, *Medarde*, *Eligi*, *Maglori*, *Genovefa*. Nevers: *Cirice*, *Benigne*, *Symphoriane*, *Victor*, *Hylari*, *Aniane*, *Theobalde*, *Julita*, *Valeria*. Stephane and Cirice also come first in the list of martyrs of the Litany in the Dôle Breviary,[9] Julita also comes in good position among the Virgins in the same manuscript.
Suffrages: many Parisian saints (*Eloy*, *Fiacre*, *Marcel*, *Avoye*, *Genevieve*). *Ladre* in a prominent position after Trinity and St Michael. Two suffrages to *Julien* (Le Mans?). *Theodore*, *Gatien* (Tours), *François*, *Just*, *Radegonde* (Tours).
Added suffrages in later hand: *Syria*, *Maur*, *Primus*, *Praeiectus*, *Drogo*.

6. Decoration

Miniatures: with arched format, followed by 4 lines of text introduced by a 3-line decorated initial. Some miniatures are surrounded by a plain liquid gold frame, with very faint tracery along the arch: fols 11, 70v, 86v, 99v, 117v (no tracery). Other miniatures are framed by gold column on either side, also with faint tracery: fols 88v, 90, 106, 123, 131. On f. 156v (see **Cat. 16**), only a line of gold and dark red.
7-line miniature on f. 26 (ca. 36 x ca. 30 mm) framed by liquid gold band, no tracery.

Decorated initials: 4 and 3-line initials with pink body decorated with white ribbon effect, naturalistic flowers or fruits inside on liquid gold ground, on dark red outer ground patterned with gold (see **Cat. 16**). These initials often turn into acanthus leaves extending in the margin.
2-line initials with grey or pink body highlighted with grisaille ribbon and acanthus (grey and silver in KL for calendar) containing dots and stylised leaves or flower in grisaille on liquid gold in inner ground, dark red outer ground patterned with gold.
1-line gold leaf initials on blue and red ground patterned with white.
Line fillers: blue and pink patterned with white, and gold leaf, same style as 1-line initials.

Borders: full border around the *Obsecro te* page (f. 19v) and around pages where there are miniatures whatever their size. Borders left unpainted in the rest of the manuscript.
Blue and gold acanthus on unpainted ground alternating with bands or variously shaped compartments (hearts on f. 70v, rectangles on 86v, oakleaves, triangles…) containing naturalistic flowers on liquid gold ground. Usually inhabited by one or two fantastic or realistic creatures. Unfinished centaur on f. 131. On f. 106, the border contains a green branch entwined with the usual motifs.

7. Comments

Figures have pale faces with high marked cheekbones (see Elizabeth on f. 70v), slanting eyes, long hands, and elongated bodies. The artist was quite skilled at painting older men in profile as can be seen in the older magus in the Adoration scene (f. 106) as well as in the Joseph in the Flight into Egypt (f. 117v). Figures tend to fill the whole space and interiors are not prominent, however, they feature Renaissance elements, and the loggia opening onto the blue countryside in the miniature of David in prayer is worth noting. Fabrics are often decorated with a gold flower pattern.[10] Floors are painted in a pale orangey colour with pink

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[9] Dôle, BM, ms. 41.
[10] The same type of patterns is found in TCD ms. 102, **Cat. 14**.

marbling (see f. 131 or the Pentecost). Nothing remarkable about landscapes: blue hills with tower, gold clouds, fluffy trees dabbed with various shades of green and touches of gold. Water featured in blue with strokes of gold, as in the St John on Patmos miniature (f. 11). The palette favours blue, red, white, green, brown, mauve, dark rosy red, with highlights of gold.
Stylistically, this manuscript is close to TCD ms. 102 (**Cat. 14**) and Jesuits Library, s.n. (**Cat. 10**), and provides an example of a late 15th century Parisian production of average quality. The secondary decoration, with its ribbon initials, is more modern than that used in TCD ms. 102, and of the same type as in the Jesuits Library Hours. The iconography of the Office of the Dead derives from the Tale of the Three Living and the Three Dead, but this composition only includes one rider and one figure of Death.[11] Although these hours are for the use of Nevers, they were undoubtedly painted in the capital in a style reminiscent of the work of the Master of Jacques de Besançon.

8. Binding

French 18th c. binding of gold-tooled diced russia leather. Fragments of 17th century spine kept pasted onto paper inside the book at the end with conservation report on binding dated 1988.

9. Provenance

No mark of ownership, only initial N in *Obsecro te* (f. 23v: *et michi famulo tuo N impetres a dilecto filio tuo…*).
Pasted to the end flyleaf is a TCD bookplate with the following pen inscription: *Ex dono/ Reverendi Thomae Lyster/ DD./1785.*

10. Bibliography

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YVARD, C., *Death Illuminated*, Trinity College Dublin, unpublished B.A. Thesis, 1998, pp. 18-9, ill. 3.
- 'Death Illuminated. Representations of Mortality in Books of Hours', in *Irish Arts Review Yearbook 2002*, vol. 18, pp. 114-23, ill. 4.

[11] For a discussion of this miniature, see Yvard, 1998 and 2002.

Cat. 16
Death attacking rider
Hours for the use of Nevers
Dublin, Trinity College Library, ms. 104, f. 156v

17
Dublin, Trinity College Library, ms. 105[1]
So-called *Sadleir Hours* (use of Paris)
Paris, first half of 15th century

Parchment, 152 folios, 229 x 155 mm, 6 miniatures.

Cat. 17.1 and 17.2 (fols 25 and 95v)

1. Script

Textualis quadrata, brown ink. In French and Latin. Rubrics in red and gold.
15 and 17 lines for the calendar (fols 1-12v). Ruling in pink.
Litterae notabiliores: yellow-stroked.
Text block: 122 x 74 mm.

2. Collation

3 ruled vellum folios numbered iii-v +152 (+ 5 blank) folios+ 2 unnumbered ruled vellum folios.[2]
1$^{4-1}$ (iii-v), **I**^{12} (fols 1-12), **II**^{8} (fols 13-20), **III**^{4} (fols 21-24), **IV**^{8} (fols 25-32), **V**^{8} (fols 33-4; catchword), **VI**^{8} (fols 41-48; catchword), **VII**^{8} (fols 49-56; catchword), **VIII**^{8} (fols 57-64; catchword), **IX**^{8} (fols 65-72), **X**^{8} (fols 73-80), **XI**^{8} (fols 81-88; catchword), **XII**^{8} (fols 89-96; catchword), **XIII**^{8} (fols 97-104; catchword), **XIV**^{8} (fols 105-112; catchword), **XV**^{8} (fols 113-120; catchword), **XVI**^{8} (fols 121-128), **XVII**^{8} (fols 129-136), **XVIII**^{8} (fols 137-144), **XIX**^{8} (fols 145-152; f. 152v is ruled but blank), **2**^{2} (2 unnumbered ruled folios).

3. Summary of textual contents

These Hours contain a Calendar, Gospel Lessons, *Obsecro te* and *O intemerata* , Verses of St Bernard, Hours of the Virgin, Penitential Psalms followed by Litany and prayers, Hours of the Cross, Hours of the Holy Spirit, Fifteen Joys of the Virgin and Seven Requests in French, Office of the Dead.

4. Full contents

Folio	Text	Illustrations
1-12v	**Calendar** in French, in blue, red and gold, one saint for each day	
13-16v	**Gospel Lessons**	
13	*Inicium sancti evangelii secundum iohannem.*	

[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. Colker, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.
[2] The ruled folios preceding and following the text contain 15 lines and are ruled in the same way as the rest of the manuscript but they have been used upside down as guard-leaves.

Folio	Text	Illustrations
14	*Secundum lucam.*	
15	*Secundum matheum.*	
15v	*Secundum marcum.*	
16v-23v	**Prayers to the Virgin**	
16v-20	*Oroison a nostre dame. Obsecro te…*	
20-23v	*Alia oratio beate marie virginis. O intemerata…*	
23v	Two lines written in gold over brown ink: *Mundi salvator sic nobis auxiliator.* *Santa dei genitrix sic nobis auxiliatrix.*	
24rv	**Eight verses of St Bernard** *On treuve en escript que mon seigneur saint Bernart disoit chascun iour les verses qui ensuien et donne consil a tous ceuls qui les savent de les dire chascun iour. Ne derelinquas me…*	
25-72v	**Hours of the Virgin**	
25	Matins (no rubric)	Annunciation (f. 25; **Cat. 17.1**)
35v	*In laudibus* (rubric on f. 35)	
45	*Ad primam.*	
50	*Ad terciam.*	
54	*Ad meridiem.*	
57v	*Ad nonam.*	
61v	*Ad vesperas.*	
67v	*Ad completorium.*	
73-85	**Penitential Psalms** *vii psalmi penitenciales* (rubric on f. 72v)	Crowned Virgin and God the Father (f. 73)
85-90v	**Litany** *Letania.*	
91-95	**Hours of the Holy Cross** *Matutine de cruce domini nostri ihesu.* (rubric on f. 90v)	Crucifixion (f. 91)
92	*Ad primam.*	
92v	*Ad iii.*	
93	*Ad sextam.*	
93v	None (no rubric).	
94	*Ad vesperas.*	
94v	Compline (no rubric).	
95v-99v	**Hours of the Holy Spirit** *Matutine de sancto spiritu.* (rubric on f. 95)	Pentecost (f. 95v; **Cat. 17.2**)
96v	*Ad primam.*	
97	*Ad iii.*	
97v	*Ad meridiem.*	

Folio	Text	Illustrations
98	*Ad nonam.*	
98v	*Ad vesperas.*	
99	*Ad completorium.* (rubric on f. 98v)	
100-105	**Fifteen Joys of the Virgin (in French)** *Les xv ioies nostre dame* (rubric on f. 99v). *Doulce dame de misericorde mere de pitie fontaine de tous biens…*	Virgin and Child in a Meadow (f. 100)
105v-108	**Seven Requests of the Lord (in French)** *Doulz dieu doulz pere sainte trinite et uns dieu…* (no rubric)	
108v-152	**Office of the Dead** *Incipit servicium mortuorum* (rubric on f. 108)	Vigil of the Dead (f. 108v)

5. Liturgical evidence

Hours of the Virgin: use of Paris. **Office of the Dead:** use of Paris.
Calendar: Parisian, but very different from those studied by Perdrizet, Huot or Delaunay. To be noted: ***Genevieve*** (3 Jan. and 27 Nov.; both in gold), ***Fremin*** (13 Jan.; also on 25 Sept., not in gold), ***Mor*** (15 Jan.), ***Anthoine*** (17 Jan.; also on 17 June, not in gold), ***Fabien*** (20 Jan.), ***Agnes*** (21 Jan.; also on 28 Jan., not in gold), ***Quentin*** (24 Jan. and 3 July, both in gold; not in gold on 31 Oct.), ***Valentin*** (14 Feb. and 15 Apr.; both in gold), ***Symeon*** (18 Feb.; also on 20 Apr., not in gold), ***Honore*** (27 Feb. and 16 May; both in gold), ***Just*** (28 Feb. and 14 July; both in gold), ***Fulcien*** (14 Mar.), ***Robert*** (4 Apr.; also 24 Apr., not in gold), ***Appoline*** (9 Apr.), ***Germain*** (27 Apr. and 31 July not in gold; in gold on 29 Apr. and 28 May), ***Hylaire*** (5 May; also on 13 Jan., not in gold), ***Ambroise*** (12 May; also on 17 May, not in bold), ***Honore*** (16 May), ***Augustin*** (26 May), ***Marcel*** (2 June and 26 July; also on 3 Sept and 3 Nov, not in gold), ***Valeri*** (13 June; also 29 Jan., 4 Feb., 2 and 13 April, and 12 Dec. not in gold), ***Eustace*** (16 June; also 29 Feb., not in gold), *Lieffroy* (21 June), ***Eloy*** (25 June and 1 Dec.; both in gold), ***Quentin*** (3 July; also on 31 Oct., not in gold), ***Vaast*** (15 July), ***Marguerite*** (20 July), ***Anne*** (28 July and 13 Sept.; both in gold), ***Bernard*** (20 Aug.), ***Berthelemy*** (24 Aug.), ***Loys*** (25 Aug.), ***Cloust*** (7 Sept.), ***Lambert*** (17 Sept.), ***Jerome*** (30 Sept.), *Denis* (9 Oct.), ***Cecille*** (21 Nov.; also 13 July, not in gold), ***Nichaise*** (1114 Dec.), ***Gracien*** (18 Dec).
Litany: *Genovefa* and *Juliana* to be noted.

6. Decoration

Miniatures: rectangular miniatures followed by four lines of text introduced by a decorated initial (see for instance **Cat. 17.2**). Annunciation (f. 25, see **Cat. 17.1**): semi-circular projection at the top of this rectangle.

Decorated initials: 3 and 2-line blue, pink or red initials patterned with white, on gold ground with coloured ivy leaves or stylised oakleaves (see **Cat. 17.1 and 17.2**).
1-line initials are in same style: in gold on red and blue ground with white tracings.

Line fillers: in gold, blue dark red/pink with white tracing.

Borders: recto borders are sometimes on two sides (inner and outer, like in the calendar, up until f. 15 and then sporadically, fols 20, 27…) while the verso borders are only painted on the outer side. All text borders are the height of the text except important sections which deserve a full border. Full borders around miniatures
Borders contain interlacing gold and blue acanthus stems, fine black ink rinceaux with gold ivy leaves and flowers sometimes recognisable as violets on f. 25 (see **Cat. 17.1**), strawberries, sweetpeas (see **Cat. 17.2**), redcurrants on f. 72…
On pages with miniature: gold band (ca. 10 mm wide, thinner on inner side in Virgin and Child scene) with blue and red ornament patterned with white surrounds image and text on three sides, often in continuation of the initial (see **Cat. 17.1 and 17.2**).

7. Comments

Colker dated this manuscript to the second half of the 15th century but, as Osborne wrote, its numerous archaic features argue for a much earlier date, probably in the first quarter of the 15th century. Indeed, all compositions make use of a chequered background (gold, blue and red squares with a touch of white), a practice which became extremely rare in French manuscript painting after ca. 1420. Landscape then appeared as a backdrop under the influence of the Boucicaut Master, a Parisian artist named after a lavish book of hours he executed ca. 1408 for Jean le Meingre, Maréchal de Boucicaut.[3] Landscapes became the norm in the work of the Bedford Master (active from ca. 1420-30), one of his most productive and skilled followers.[4] The abstract background thus points to a date ca. 1410-20. The elongated figures dressed in fluid drapery with subtle shading are derived from the work of the Boucicault Master, even though faces do not have the finesse of his work, with their small tight lips and their beady eyes marked by a dot of black. Attitudes are very rigid, especially due to the frozen hands gestures (see **Cat. 17.1 and 2**). The palette includes bright blue, orangy red, blue-grey, gold leaf and green.
It is worth noting that the Virgin's cloak is lined with hermin, an unusual feature, and in the Annunciation scene (f. 25; **Cat. 17.1**), she wears a girdle, as she does in the *Mazarine Hours* painted ca. 1415 by an artist long mistaken for the Boucicaut Master himself, called the Master of the Mazarine Hours.[5] The style of the borders with stems of acanthus confirms the dating to ca. 1410-20.

8. Binding

Red morocco binding, elaborately blind-tooled (agnus dei among the tools). Meehan dates this binding to the early 19th century and suggests Sadleir was responsible for its commissioning, as TCD ms. 64 (a copy of the *Apocalypse*) is bound in the same style and also came from Sadleir's library.[6] Over the book has been fitted a red velvet slipcover, embroidered with gilt flowers.

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[3] Paris, Musée Jacquemart-André, ms. 2. See Taburet-Delahaye, 2004, Cat. 172 for a recent entry on this manuscript.
[4] See **Cat. 7** for more on the Bedford Master and his workshop.
[5] See Taburet-Delahaye, 2004, Cat. 175 with reproduction of the Annunciation scene (f. 13).
[6] See Meehan, 1984, pp. 82 and 83, n. 8.

9. Provenance

F. 152 has a scrubbed-out inscription (16th c.) but Stokes reports that the inscription was 'revived by the use of sulphide of ammonium' applied by Maunde Thompson and that the inscription read: *Je suis a Josse Pelé religieux de Saint Jehan les Amiens, Curé de Saint Firmin au val, dict a la porte d'Amiens Achepte icelle pur moy frere Josse Pelé…* It is interesting to note that St Fremin (13 Jan.) is in gold in the Calendar, but **Josse Pelé** would not have been the first owner of this manuscript.

This manuscript was presented to the library by the 'late **Franc Sadleir'**, Provost of Trinity College (1837-51) sometime after his death in 1851.[7] It is not known when he purchased it, but it could have been bought in 1823, at the same time as the so-called *Dublin Apocalypse.*[8] No direct reference to the acquisition of these two manuscripts is made in Sadleir's detailed diaries, although an entry at the date of 3 Feb. 1823, reading *Manuscripts £11.0.0,* could refer to their purchase.[9] Osborne stressed that the signature on the bookplate was consistently used by Sadleir after 1811, so that the book of hours must have been bought after that date.[10]

10. Bibliography

COLKER, M.L., *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991, pp. 216-8.

ESPOSITO, M., in *Revue des Bibliothèques*, 30, 1920, p. 134.

FRERE, W.H. et al., *Bibliotheca Musico-Liturgica*, Plainsong and Medieval Music Society, 1901-1932, vol. 2, p. 72.

MEEHAN, B., 'A note on the Dublin Apocalypse (TCD ms. 64)', in *Scriptorium*, 1984, pp. 82, 83 and n.8.

OSBORNE, J., 'From Paris to Dublin. The Sadleir Hours in Trinity College', in *Irish Arts Revie Yearbook 1998*, pp. 109-17.

SHIELDS, 'French texts in the Library of Trinity College, Dublin', in *Hermathena*, no. 121, 1976, pp. 95, 98 and n. 13.

STOKES, M. in *Proceedings of the Society of Antiquaries of London*, 2nd ser., 12, 1889, pp. 283-390. For the Fifteen Joys of the Virgin and the Seven Requests, see pp. 284-8, text edited from TCD 105.

YVARD, C., *Death Illuminated*, Trinity College Dublin, unpublished B.A. Thesis, 1998, pp. 24-5, ill. 10.

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[7] His bookplate is pasted on inside of front cover. A note pasted to front guard-leaf, written by J.H. Todd (Librarian of TCD from 1852 to 1869), records that the book was presented by the 'late provost' Sadleir (d. 1851).

[8] TCD, ms. 64.

[9] See Meehan, 1984, p. 82.

[10] See Osborne, 1998, p. 109.

Cat. 17.1
Annunciation
So-called *Sadleir Hours* (use of Paris)
Dublin, Trinity College Library, ms. 105, f. 25

Cat. 17.2
Pentecost
So-called *Sadleir Hours* (use of Paris)
Dublin, Trinity College Library, ms. 105, f. 95v

18
Dublin, Trinity College Library, ms. 107[1]
Hours for the use of Rome
Flanders, second half of 15th century

Parchment, 113 folios, 182 x 120 mm, 12 large miniatures, 12 small miniatures.
Cat. 18.1 and 18.2 (fols 23 and 27)

1. Script

Textualis semi-quadrata, brown ink. Rubrics in red.
19 (33 lines for the calendar). Ruling in pink.
Litterae notabiliores: yellow-stroked.
Text block: 105 x 66 mm.

2. Collation

113 fols.
Most miniatures were painted on singletons, added when the quires were assembled.
Singletons: fols 7, 13, 35, 52, 56, 70, 76 and 91.
I^{6} (fols 1-6), **II**$^{8+2}$ (fols 7-16; 1 and 7 are singletons containing miniatures), **III**^{8} (fols 17-24), **IV**^{8} (fols 25-32), **V**$^{8+1}$ (fols 33-41; 3 is an added singleton containing miniature), **VI**^{8} (fols 42-49), **VII**$^{8+2}$ (fols 50-59; 3 and 7 are added singletons), **VIII**$^{8+1-1}$ (fols 60-67; lacks 1 which was an added singleton containing miniature) **IX**$^{8+1-1}$ (fols 68-75; problematic quire, lacks 6 but no text missing, 3 is an added singleton containing miniature), **X**$^{8+1}$ (fols 76-84; 1 is an added singleton containing miniature), **XI**$^{8+1}$ (fols 85-93; 7 is an added singleton with miniature), **XII**^{8} (fols 94-101), **XIII**^{8} (fols 102-109), **XIV**^{4} (fols 110-113; f. 113v blank).
Pencil annotation on paper flyleaf at the end: *Foliated 21/6/72, 113 f. S.P.*

3. Summary of textual contents

These Hours contain a Calendar, Hours of the Cross, Hours of the Holy Spirit, Gospel Lessons, Suffrages, Hours of the Virgin, *Obsecro te* and *O intemerata*, Penitential Psalms followed by Litany and prayers, Office of the Dead.

4. Full contents

Folio	Text	Illustrations
1-6v	**Calendar** in brown and red, in Latin, not one saint for each day.	
7	Blank	

[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. Colker, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.

Folio	Text	Illustrations
8-12v	**Hours of the Cross** *Incipiunt hore sancte crucis.*	Crucifixion (f. 7v)
13	Blank	
14-17v	**Hours of the Holy Spirit** *Incipiunt hore de sancto spiritu.*	Pentecost (f. 13v)
18-22	**Gospel Lessons**	
18	John's Lesson (no rubric)	John and eagle (7 lines; f. 18)
19	*Lucam.*	Luke and calf (8 lines; f. 19)
20	*Secundum matheum.*	Matthew and angel (8 lines; f. 20)
21	*Marcum.*	Mark and lion (8 lines; f. 21)
22-26	**Suffrages**	
22	*De sancto iohanne baptista.*	St John the Baptist and lamb (8 lines/ f. 22)
22v	*De sancto georgio.*	St George and the dragon (8 lines; f. 22v)
23	*De sancto nicholao.*	St Nicholas with three children in a vat (8 lines; f. 23; **Cat. 18.1**)
23v	*De sancto sebastiano.*	St Sebastian shot with arrows (8 lines; f. 23v)
24	*De sancta katherina.*	St Catherine with wheel behind her and Maximin at her feet (8 lines; f. 24)
24v	*De sancta barbara.*	St Barbara and tower (8 lines; f. 24v)
25	*De sancta maria magdalena.*	St Mary Magdalen with ointment pot (8 lines; f. 25)
25v	*De sancta margareta.*	St Margaret and the dragon (8 lines; f. 25v)
26	Blank.	
27-69v	**Hours of the Virgin** *Incipiunt hore beate marie virginis secundum usum romane.*	
27	Matins (no rubric)	Annunciation (f. 26v; **Cat. 18.2**)
35	Blank	
36	*In laudibus.*	Visitation (f. 35v)
44	Blank	
45	*Ad primam.*	Nativity (f. 44v)
48	Blank	
49	*Ad terciam.*	Annunciation to the Shepherds (f. 48v)
52	Blank	
53	*Ad sextam.*	Adoration of the Magi (f. 52v)
56	Blank	
57	*Ad nonam.*	Presentation to the Temple (f. 56v)
60	*Ad vesperas.*	Missing miniature between fols 59 and 60
66	*Ad complectorium.*	Flight into Egypt (f. 65v)
70	Blank	
71-73v	*Obsecro te…*	Virgin and Child enthroned, surrounded by angels (f. 70v)
73v-75v	*O intemerata…*	

Folio	Text	Illustrations
76	Blank	
77-90v	**Penitential Psalms** *Incipiunt septem psalmi penitenciales.*	Resurrection of the Dead (f. 76v)
86	**Litany** *Letania.*	
91	Blank	
92-113	**Office of the Dead** *Incipiunt vigilie mortuorum.*	Raising of Lazarus (f. 91v)
113v	Blank	

5. Liturgical evidence

Hours of the Virgin: use of Rome. **Office of the Dead**: use of Rome, only three lessons.
Calendar: Flanders. To be noted: *Aldegundis* (30 Jan.), ***Amandi*** (6 Feb.), *David* (Sarum; 1 Mar.), *Quintini* (30 Mar. and 30 Oct.), *Brandanii* (Sarum; 17 May), *Desiderii* (23 May), ***Eligii*** (25 Jun. and 1 Dec.), *Bonefacii* (5 June), ***Basilii*** (14 Jun.), ***Benedicti*** (11 Jul.), *Donati* (7 Aug.), ***Egidii*** (1 Sept.), *Bertini* (5 Sept.), *Gorgoni* (9 Sept.), *Lamberti* (17 Sept.), ***Remigii et Bavonis*** (patron saints of Ghent and Haarlem; 1 Oct.), ***Donatiani*** (patron of Bruges; 14 Oct.), *Livini* (12 Nov.), *Brandarii* (21 Nov.), ***Eligii*** (1 Dec.), ***Nichasii.*** (14 Dec.; Northeast of France, Flanders).
Litany: *Cypriane*, *Lupe*, *Donati*, *Erasme*, *Eligi*, *Ghislene*, *Blasii*, *Quintine*, *Anastasia*, *Clara*, *Amelberga* (Ghent), *Juliana*, *Ursula* to be noted.

6. Decoration

Miniatures: 12 large rectangular miniatures, 8 of which were painted on the verso of added singletons (fols 7, 13, 35, 52, 56, 70, 76 and 91). All miniatures are painted on pages devoid of text and surrounded by full border (see **Cat. 18.1**). 12 smaller rectangular miniatures integrated within the text (7 to 8 lines; see **Cat. 18.2**).

Decorated initials: 5-line blue or dark red patterned with white on gold leaf cusped ground enclosing rounded blue and red ivy.
5-line O at the beginning of *O Intemerata* (f. 73v) with gold leaf body on a dark red and blue ground patterned with white.
2-line gold leaf on blue and red patterned with white (see **Cat. 18.1**).
1-line blue with red penwork and gold leaf with black penwork sometimes extending in the margin.
Line fillers: in dark red and blue ink with sometimes touch of gold leaf.

Borders: Full borders only around opening with miniature (around miniature and on the facing page). Borders on three sides to accompany smaller miniature in Gospel Lessons and Suffrages.[2] Blue, liquid gold, dark red and pink acanthus with white dots along the middle of the leaves (see **Cat. 18.1 and 18.2**), blue, red and pink flowers with thin ink stems, gold

[2] For borders on three sides, the outer border is left blank on rectos, while it is the inner border on versos (see **Cat. 18.1**), very similar to TCD 103 (**Cat. 15**).

besants. Strange strawberries, redcurrants (see f. 21 for ex.). Dark red and gold baguette along the text on inner side. Borders enclosed in pink line.

7. Comments

This manuscript is very close in style to Clongowes ms. 1 (see **Cat. 2**), and is painted in the so-called 'Vrelant style'. However, none of the miniatures are set against an ornamental background typical of the Gold Scrolls group, as was used in the Clongowes manuscript (see **Cat. 2.1**). The figures are tall, flat stereotypes with expressionless oval faces and beady black eyes. Landscape motifs are highly conventionalised with round green bushes with dots of white and gold, a high horizon line, pointy trees, pinkish castles with many towers with blue roof and floating banner. The depiction of interior space is largely unconvincing. Grey and pink walls are combined with colourful columns supporting bright blue, pink or red vaults (see **Cat. 18.1 and 18.2**). Numerous Flemish manuscripts of the second half of the 15th century were painted in this style: Bergamo, Biblioteca Civica 'Angelo Mai', Cassaf. 3.15;[3] Cambrai, Evêché; New South Wales, Manly, St Patrick's College, ms. 6;[4] Oxford, Bodl. Lib. Canon. Liturg. 183 (19305). See also Sotheby's London, sales of 4 May 1953, lot. 49; 15 June 1959, lot 211; 2 Feb. 1960, lot 252; 24 June 1980, lot 91; 25 April 1983, lot 135; 13 June 1983, lot 91… In the Oxford manuscript, the miniatures were painted in grisaille but their compositions and style seem very close to TCD ms. 107.[5]

In terms of iconography, it is surprising to find the Flight into Egypt introducing Compline, as it was usually reserved for Vespers, while Compline was commonly illustrated with the Coronation of the Virgin or Dormition.

8. Binding

Decayed 18th c. German green velvet binding decorated all around, with black satin doublures and gauffered foredge; paper with German print underlies the cloth. Conservation note pasted on iii at the end of the book, done by R. Jordan in Feb. 1988.

9. Provenance

Annotation on 1: *James Scott(s?)/ Trin. Coll. Camb.* (early 19th c.). TCD 107 was purchased from Milliken in 1838 according to a note by J. H. Todd in Monck Mason's catalogue.[6]

10. Bibliography

COLKER, M.L., *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991, pp. 230-3.

FRERE, W.H. et al., *Bibliotheca Musico-Liturgica*, Plainsong and Medieval Music Society, 1901-1932, vol. 2, p. 72.

YVARD, C., *Death Illuminated*, Trinity College Dublin, 1998, unpublished B.A. thesis, pp. 16-17, ill. 2.

- 'Death Illuminated. Representations of Mortality in Books of Hours', in *Irish Arts Review Yearbook 2002*, vol. 18, pp. 114-23, ill. 3.

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[3] See *Tesori miniati. Codici e incunaboli dei fondi antichi di Bergamo e Brescia.* Bergamo- Palazzo della Ragione, 3 marzo-1 maggio 1995, Cat. 104.

[4] See Manion and Vines, 1984, no. 55, fig. 116-119.

[5] Oxford, Bodl. Lib. Canon. Liturg. 183 (19305). See Pächt and Alexander, *Illuminated Manuscripts in the Bodleian Library*, Oxford, 1966-73, vol. I, Cat. 335, Pl. XXVI.

[6] TCD ms. 1708.

Cat. 18.1
St Nicholas
Hours for the use of Rome
Dublin, Trinity College Library, ms. 107, f. 23

Cat. 18.2
Annunciation
Hours for the use of Rome
Dublin, Trinity College Library, ms. 107, f. 27

19
Dublin, Trinity College Library, ms. 108 (incomplete)[1]
Hours for the use of Chartres
Northern France (Chartres?), 1511

Parchment, 66 folios, 164 x 113 mm, 1 surviving miniature.

Cat. 19 (f. 50)

1. Script
Bâtarde, brown ink. In Latin and French. Rubrics in red.
The scribe is **Nicole Delafosse**, who left his colophon on f. 15v: *Ces presentes heures a lusaige de Chartres furent faictes et escriptes par maistre Nicole Delafosse, bachelier en loeis cy mis le xxe iour daoust lan mil cinq cens et unze.*[2]
Litterae notabiliores: yellow-stroked.
17 lines (including in the calendar), 17-19 lines in quire III; ruling in brown and pink.
Text block: ca. 112 x ca. 69 mm

2. Collation[3]
1 blank, unruled vellum folio+ 66 folios
The folios were numbered in 1972,[4] but three blank folios were left unnumbered. They are called here 15b, 36b and 63b.
I^{6} (fols 1-6); **II**^{6} (fols 7-12); **III**^{4} (fols13-15b); **IV**$^{6-1}$ (fols16-20; lacking 1 with miniature and beginning of Matins of the Virgin); **V**^{6} (fols 21-26); **VI**$^{6-1}$ (fols 27-31; lacking 6 with Matins of the Holy Spirit); **VII**^{6} (fols 32-36b); **VIII**$^{6-2}$ (fols 37-40; lacking 1 with part of Terce of the Virgin, and 6 with end of Sext of the Virgin and None of the Cross and Holy Spirit); **IX**$^{8-2}$ (fols 41-46; lacking 4 and 5 with part of Vespers of the Virgin); **X**^{6} (fols 47-52); **XI**^{6} (fols 53-58); **XII**^{6} (fols 59-63b; 63b is pasted on the inside of the back cover; 2 end paper leaves caught between 63 and 63b).
This book of hours would also have originally included the Office of the Dead introduced by a miniature, and a suffrages section.

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[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. Colker, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.
[2] Colker read xv instead of xx. See Colker, 1991, p. 233
[3] Colker's collation (p. 234) does not take into account the missing parts of the text and incomplete quires: 1, **I**^{6} (fols 1-6), **II**^{6} (fols 7-12), **III**^{4} (fols 13-16), **IV**^{4} (fols 17-20), **V**^{8} (fols 21-28), **VI**^{4} (fols 29-32), **VII**^{6} (fols 33-38), **VIII**^{4} (fols 39-42), **IX**^{6} (fols 43-48), **X**^{6} (fols 49-54), **XI**^{6} (fols 55-60), **XII**^{6} (fols 61-66, 6 is pasted to the back board).
[4] Pencil inscription on paper flyleaf at the end: *'Foliated 21/6/72, 63 f., S.P'.*

3. Summary of textual contents

These Hours contain a Calendar in French, *Obsecro te*, Colophon, Mixed Hours of the Virgin, the Cross and the Holy Spirit (incomplete), Penitential Psalms followed by Litany and prayers (incomplete), St John's Lesson.

4. Full contents

Folio	Text	Illustrations
1-12v	**Calendar** in French, in brown and red ink, not one saint for each day	
13-15v	*Obsecro te*	
15v	Colophon: *Ces presentes heures a lusaige de Chartres furent faictes et escriptes par maistre Nicole Delafosse, bachelier en loeis cy mis le xxe iour daoust lan mil cinq cens et unze.*	
15b	Unnumbered blank ruled folio	
16-49v	**Mixed hours of the Virgin, of the Cross and of the Holy Spirit**	
16	Matins of the Virgin (incomplete)	Missing miniature
23	Lauds of the Virgin *Ad laudes.*	
31	Matins of the Cross	
	Matins of the Holy Spirit missing	
32	Prime of the Virgin	
36	Prime of the Cross	
36v	Prime of the Holy Spirit	
36b rv	Unnumbered blank ruled folio	
37	Terce of the Virgin (incomplete)	
38v	Terce of the Cross	
39	Terce of the Holy Spirit Sext of the Virgin (incomplete)	
	None of the Cross and of the Holy Spirit missing	
41	None of the Virgin	
43	None of the Cross None of the Holy Spirit	
43v	Vespers of the Virgin (incomplete)	
45v	Vespers of the Cross	
46	Vespers of the Holy Spirit Compline of the Virgin	

Folio	Text	Illustrations
49	Compline of the Cross Compline of the Holy Spirit	
50-59	**Penitential Psalms**	David in Prayer (f. 50; **Cat. 19**)[5]
59-62v	**Litany followed by standard prayers**	
62v-63v	Beginning of St John's Gospel (John 1:1-14) *Inicium sancti evangelii secundum iohannem*	

5. Liturgical evidence

Hours of the Virgin: Chartres. **Office of the Dead:** missing.
Calendar: Chartres. To be noted: *Geouldri* (16 Jan.), *Emain* (16 May), *Agnem ? de Chartres* (10 Jun.; Chartres), *Mande* (17 Jun.), *Genou* (20 Jun.), *Cales* (1 Jul.), *Louys* (25 Aug.; Paris), *Clou* (7 Sept.; Paris), *Lubin* (15 Sept.), *Santin* (11 Oct.), ***La dedicacion nostre dame*** (17 Oct.; Chartres), *Eloy* (1 Dec.; Paris).
Litany: *Leobine, Hylari, Quintine, Egidii.*
Suffrages: missing.

6. Decoration

Miniatures: arched format, followed by four lines of text introduced by decorated initial (see **Cat. 19**).

Decorated initials: one 4-line initial surviving at the beginning of the Penitential Psalms, below the miniature (**Cat. 19**). Blue with white ribbon shading on a dark red ground with gold tracings and white acanthus inside the letter.
2 and 1-line initials in liquid gold on red or blue ground with gold tracings. Most of the initials have been painted over simpler red or blue initials and the same was done with the line fillers.
Line fillers: liquid gold tracings on blue and red ground.

Borders: only one border survives, surrounding the miniature of David in prayer, alternating vellum and gold background with gold and blue acanthus on the vellum and strawberries and flowers on the gold ground (see **Cat. 19**).

7. Comments

The miniature is painted in vivid colours generously heightened with gold (see the gold cloud surrounding God the Father). The design is linear and shapes are simplified, as can be seen in the strange landscape visible through the window. The folds of David's robe have no relief, yet the artist was skilled at gradually working his way from a pale to a darker hue. The shade at the back of the room, the pendants of the throne, the hill gradually turning to a darker green all testify to this skill which contributes to softening the design. David's flesh is shaded with grey, his face is finely painted with heavy eyelids and his chaperon seems to be

[5] This remaining miniature had not been mentioned by Colker in his entry for the manuscript in his 1991 catalogue.

made of fur. The interior is Italianate with pilasters and marble panels. This manuscript is dated to 1511 by the colophon on f. 15v and the provincial overtones of the surviving miniature indicate that it was painted in Chartres. Indeed, by that date, most Parisian artists preferred a full-page format for their miniatures to the archaic layout adopted in TCD ms. 108: if it were not for the colophon, one could date this manuscript to ca. 1480-90.

8. Binding

Decayed 18th c. binding of green velvet covered by sheet of paper.

9. Provenance

No indication of provenance.

10. Bibliography

COLKER, M.L., *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991, pp. 233-4.

ESPOSITO, M., in *Revue des Bibliothèques*, 30, 1920, p. 133.

Cat. 19
David in prayer
Hours for the use of Chartres
Dublin, Trinity College Library, ms. 108, f. 50

20
Dublin, Trinity College Library, ms. 4904[1]
Fragment of Office of the Dead from Hours for the use of Paris
Paris, 1408

Parchment, 1 bifolio, 177 x 132 mm.

Cat. 20 (fols 110 and 111v)

1. Script
Textualis semi-quadrata. Brown ink. In Latin. Rubrics in red.
15 lines, pink ruling.
Text-block: 91 x 61 mm

2. Collation
Two last folios from a quire (catchword on f. 111v).

3. Summary of textual contents
Fragment from Office of the Dead.

4. Full contents
These two folios are numbered 110-111 in modern pencil. They are consecutive and came from the Office of the Dead section in a book of hours. F. 110 begins with the words: */ancille sue: ecce enim ex hoc beatam me dicent omnes generations. Quia fecit michi…*(cf TCD 102, fols. 158-160) 110v: respons. *Qui Lazarum resuscitasti a monumento…Lauda anima mea dominum laudabo deum…* 111v: *Domine exaudi orationem meam et clamor meus ad te ve/*catchword: *niat*

5. Liturgical evidence
The book of hours to which this bifolio belongs is for the use of Paris (see Comments section). Reference was also made in this manuscript to two saints linked with Brittany: Tugdual or Tudwal, bishop of Tréguier and Corentinus, bishop of Quimper.

6. Decoration
Miniatures: none on this bifolio. For example of a miniature from this book of hours, see **Cat. 20.2**.

Decorated initials: 2 and 1-line initials with pink or blue body patterned with white on a gold leaf ground, enclosing orange and blue ivy stems.
Line fillers: in blue, orange and gold leaf with quatrefoils, other stylised floral patterns, and geometrical patterns (lozenges, T-shapes).

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[1] All entries for manuscripts in Trinity College, Dublin are largely indebted to the work of M.L. Colker, *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991.

Borders: Full borders of delicate pointy ivy rinceaux in orange, blue and gold. Thin bands of gold, blue and pink patterned with white frame the text on three sides and turn into ivy stems at the corners and here and there.

7. Comments

This bifolio came from a book of hours for the use of Paris that formed part of Alfred Chester Beatty's collection as WMs 103, prior to its dispersion. The presence of *Tudwal* (Tréguier) and *Corentinus* in its devotions indicates a link of the commissioner with Brittany. According to Sotheby's catalogue of the 1969 sale of *Chester Beatty Western Manuscripts* (pp. 67-9), these Hours originally contained 187 folios and an annotation from the scribe on f. 158v: *Factum est m'o cccc' vii'o quo ceciderunt pontes Parisii.* Indeed on 29-31 January 1408 (n.s.), the three bridges of Paris (Petit Pont, Grand Pont and Pont Neuf) were destroyed by floods. The same scribe also recorded this event in an Hours now in Oxford,[2] and these two manuscripts are considered to be the earliest dated books painted in the style of the Boucicaut Master (see **Cat. 20.2** for a reproduction of a miniature from this manuscript).[3] Alfred Chester Beatty disposed of a number of leaves in 1931-32 and most of them were sold in 1969.[4] These leaves are now dispersed in various collections, both private (see **Cat. 20.2**) and public (Princeton University, University of North Carolina, Barber Institute at Birmingham).

8. Binding

None.

9. Provenance

John Boykett Jarman (already owned the codex in 1846 when a flood in his house damaged the book[5]); Edward Arnold, of the Grove (bought Sotheby's London, Jarman sale, 13 June 1864, lot 47); Alfred Chester Beatty (bought Sotheby's London, 6 May, 1929, lot 240). The manuscript was then dispersed: number of leaves sold in 1931-32, but majority sold after ACB's death as lot 58, Sotheby's London, 24 June 1969. This bifolio was bought by Alan G. Thomas and Colker subsequently purchased it from him and presented to Trinity College on 21 July 1970.

10. Bibliography

Sotheby's London, *The Chester Beatty Western Manuscripts: Part II. Catalogue of Thirty-Seven Manuscripts of the 9th to the 16th century*, 24 June 1969, lot 58, pp. 67-9.

Sotheby's London, 14 July 1981, p. 21.

COLKER, M.L., *Trinity College Library Dublin, Descriptive Catalogue of the Mediaeval and Renaissance Latin Manuscripts*, vol. I, Dublin, 1991, pp. 1313-4.

De HAMEL, C., *A History of Illuminated Manuscripts*, London, 1994 (2nd ed.), p. 188, fig. 165.

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[2] Oxford, Bodl. Lib., Douce 144. On this manuscript, see Meiss, 1968, pp. 34-6 and 106-8. See also De Hamel, 1986, p. 188 and fig. 167.

[3] See also **Cat. 17** for a later manuscript illustrated in this style.

[4] Sotheby's London, *The Chester Beatty Western Manuscripts: Part II. Catalogue of Thirty-Seven Manuscripts of the 9th to the 16th century*, 24 June 1969, lot 58, pp. 67-9.

[5] Colker, 1991, pp. 1313-4. This explains why the borders on the TCD bifolio have been affected by water damage.

Cat. 20.1
Text pages with decorated borders
Fragment from book of hours
Dublin, Trinity College Library, ms. 4904 (fragment), fols 110 and 111v

Cat. 20.2
St Peter
Fragment from book of hours
Private collection, s.n., f. 157

21
Maynooth, Russell Library, ms. RB 37
Hours for the use of Rome
Northern Netherlands, ca. 1440

Parchment, 83 folios, ca.156 x ca.100 mm, 6 miniatures.

Cat. 21. 1 and 21.2 (fols 8v and 12v)

1. Script

Textualis semi-quadrata. In brown ink. In Latin. Rubrics in red.
One scribe responsible for the whole manuscript, except for the added prayer on f. 83.
Scribe A used brown ink and red for rubrics while **scribe B** used dark red for the rubric (f. 83; rubric in French).
21 lines (34 in the calendar). Ruling in pink.
Text block: 62 x 110 mm

2. Collation

All miniatures were painted separately on thicker vellum, and then inserted in the book. This was a common practice in Flanders and the Northern Netherlands,[1] together with the habit of placing the full-page miniatures on the verso of a folio.[2]
Singletons: fols 7, 8, 12, 16, 24, 53, 63.
83 fols.
I^{6+1} (fols 1-7; 7 is a singleton for which the stub is not visible), **II**$^{1+6+1}$ (fols 8-15; 1 and 5 are singletons containing miniatures and no text), **III**$^{1+6}$ (fols. 16-22; 1 is a singleton containing a miniature but no text), **IV**$^{6+1}$ (fols 23-29; 2 is a singleton containing a miniature but no text), **V**^{6} (fols 30-35), **VI**^{6} (fols 36-41), **VII**^{6} (fols 42-47), **VIII**$^{6+1}$ (fols 48-54; 6 is a singleton containing a miniature but no text), **IX**^{6} (fols 55-60), **X**$^{6+1}$ (fols 61-67; 3 is a singleton containing a miniature but no text), **XI**^{6} (fols 68-73), **XII**^{6} (fols 74-79), **XIII**^{6} (fols 80-83; lacks 5 and 6).

3. Summary of textual contents

These Hours contain a Calendar, Hours of the Holy Spirit, Hours of the Cross, Mass of the Virgin, Gospel Lessons, Hours of the Virgin, Penitential Psalms followed by Litany and prayers, Office of the Dead, *Obsecro te* and *O intemerata.*
Later additions: prayer added in French in different hand (f. 83).

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[1] See **Cat. 2, 4, 13 (f. 1) and 18** for other examples in this catalogue. See also Marrow, 1990, where all books of hours mentioned have their miniatures painted on separate leaves, except for Cat. 12, p. 59 where only two out of 53 full-page miniatures were inserted.
[2] See Marrow, 1990, p. 156.

4. Full Contents

Folio	Text	Illustrations
1v-7	**Calendar** in Latin, in brown and red, not one saint for each day	
7v-8	Blank	
9-11	**Hours of the Holy Spirit** *Incipiunt hore de sancto spiritu.*	Pentecost (f. 8v; **Cat. 21.1**)
11v-12	Blank	
13-15	**Hours of the Cross** *Incipiunt officium sancte crucis.*	Crucifixion (f. 12v; **Cat. 21.2**)
15v-16	Blank	
17-20	**Mass of the Virgin mistakenly announced as Hours of the Virgin** *Incipiunt hore beate marie virginis.*	Virgin and Child (f. 16v)
20v-23v	**Gospel Lessons**	
20v	*Secundum iohannem.*	
21	*Secundum lucam.*	
22	*Secundum matheum.*	
23	*Secundum marcum.*	
24	Blank	
25-52v	**Hours of the Virgin** *Incipiunt hore beate marie virginis secundum consuetudinem romane ecclesie.* *Ad matutinas.*	Annunciation (f. 24v)
31v	Blank.	
32	*Ad laudes.*	
38v	Blank.	
39	*Ad primam.*	
41	*Ad terciam.*	
43	*Ad sextam.*	
45	*Ad nonam.*	
47	*Ad vesperas.*	
50v	Blank	
51	*Ad completorium.*	
53	Blank	
54-59v	**Penitential Psalms** *Incipiunt septem psalmi penitentiales.*	Last Judgement (f. 53v)
59v-62	**Litany followed by standard prayers** *Letania.*	
62v-63r	Blank	
64-80	**Office of the Dead** *Incipiunt vigilie mortuorum.*	Vigil of the Dead (f. 63v)
80v	*O intemerata*	

Folio	Text	Illustrations
82	*Obsecro te…*	
83	Prayer added with rubric in French in a different hand (scribe B): *Le pape jehan donna à tous ceulx qui diront ceste orison qui sensuit cascung iour en sung coer et iii fois le iour nostre dame cent et l ans de pardons et le* (sic) *viie partie de ses pechies pardonnes et se verra la vierge marie iii fois devant sa mort. Ave virgo virginum que portasti…* (Chevalier 24023)	

5. Liturgical evidence

Hours of the Virgin: use of Rome. **Office of the Dead:** use of Rome.
Calendar: Flanders. To be noted: *Aldegundis* (30 Jan.), *Gertrudis* (17 Mar.), *Sophie* (30 Apr.), *Nicolay* (9 May), *Servacii* (13 May), *Eligii* (25 Jun.), *Amalberge* (10 Jul.), *Egidi* (1 Sept.), *Lamberti* (17 Sept.), *Remigius et Bavonis* (1 Oct.), *Donatii* (13 Oct.), *XI milium virginum* (20 Oct.), *Quintini* (30 Oct.), *Huberti* (3 Nov.), *Willibrordi* (8 Nov.), *Elisabeth* (19 Nov.), *Eligii* (1 Dec.), ***Nichasii*** (14 Dec).
Added entries by a later owner: Tournai. To be noted: *Eleutherii* (20 Feb.; Tournai), *Dedicace St Brive (or St Brixe)* (9 May; Tournai), *Le jour des trois Marie* (25 May), *Brixii et Posrasius* (13 Nov.).
Litany: *Cecilia, Lucia, Clara.*

6. Decoration

Miniatures: two artists were responsible for the miniatures (see **Comments**). **Hand A** only uses a serrated arched format surrounded by a gold band combined along the straight sides with a blue, red and white band (see **Cat. 21.2**). **Hand B** uses both a rectangular format and arched format, surrounded by a thin gold band combined with an unpainted band.[3]

Decorated initials: 6-line red or blue initials patterned with white on a gold leaf ground, with coloured rounded ivy inside. Initials sometimes extend into blue, red and green ivy.
Letter I on f. 17: body is in gold leaf with ivy, thin pink baguette delineates the initial, on gold leaf ground.
5 and 2-line gold leaf initials (for *O intemerata* and *Obsecro te*) on red or blue ground patterned with white.
1-line initials in blue with red penwork, or gold leaf with black penwork.
Line fillers: in blue ink and/or gold leaf.

Borders: borders on three sides around miniature and facing page at the beginning of all main sections; on two sides (top and bottom) for the *Obsecro te* and *O intemerata.* Borders left unpainted in rest of the manuscript.
Borders contain acanthus, stylised and naturalistic flowers (rose on f. 9, pansy on f. 13, cornflower on f. 17), gold pointed leaves with 'hair' and a few gold ivy leaves (see **Cat. 21.1**

[3] In the Crucifixion scene (f. 12v), he added a semi-circular projection to the rectangle for the inscription at the top of the cross, see **Cat. 21.2.**

and 21.2). Borders surrounding text (fols 9, 13, 17, 25, 54, 64) feature a few realistic or, more often fantastic animals: a bird and a lion (f. 9), a kind of doe (f. 13), peacocks (fols 25, 54), a strange blue and green animal with red dots whose head overlaps the baguette surrounding the text on f. 17, a lion-headed monster (f. 54). All borders seem to have been painted by the same artist.[4]
Interlace occurs on two occasions in the bottom corners of the double compartmented gold, blue and pink baguette framing the text (fols 9, 25, and loop on f. 54).
Unfortunately, the borders have been badly trimmed, especially the top and the outer borders.

7. Comments

Penelope Woods in 1995 distinguished two hands at work on the miniatures of ms. RB 37: an artist who, she argued, was probably active in Bruges (who will be called Hand A),[5] and an artist from the circle of the Masters of Otto van Moerdrecht (Hand B).[6]
Hand A was responsible for the Pentecost (f.8v; **Cat. 21.1**), Last Judgement (f. 53v), and Vigil of the Dead (f. 63v). The quality of these miniatures is quite poor, figures seem to be executed in a shaky hand, with features hastily drawn in black ink and no attempt at shading. Colour is broadly applied with no apparent care and the palette favours bright blue, apple green, pink, dark and pale orange, and a touch of grey for beards, hair and cloaks of the mourners, gold leaf for haloes. The two depicted interiors (fols 8v and 63v) are the same: a room with a tall window[7] on either side of a back wall through which a simple square or rectangular window opens onto a hill with a single tree.[8] A dark red hanging cloth is hung below the window in both scenes and the floor has an apple green and black checked pattern (see **Cat. 21.1**).
Hand B painted the Crucifixion (f. 12v; **Cat. 21.2**), Virgin and Child (f. 16v), and Annunciation (f. 24v). His figures have oval faces with small eyes as if closed, and a small mouth with a touch of red. Features are drawn in a light brown colour on fleshy tones. Haloes are circled by a black line. Unlike Hand A, this artist never depicts a blue sky: his landscapes are highly stylised. The sky is in gold leaf, rivers are painted white (see f. 12v, **Cat. 21.2**), trees are mushroom-shaped. The Annunciation, although set in an interior, also has a gold background, so that the green curtain to the left floats in the air with no apparent support. The depiction of space is largely unconvincing and the unrealistic use of colour lends a naïve appearance to the miniatures. The palette is paler and more muted than that used by Hand A, dominated by gold leaf, white, bright orange, blue, pale yellow and shades of pink and green. This artist, as was stressed by Woods, works in the style of the **Masters of Otto van Moerdrecht** active in the Netherlands in the first half of the 15th century.[9] Our artist's treatment of landscapes is quite different: no stream flows in the foreground of the outdoors scenes; instead of the rolling and pointed hills of the Masters of Otto van

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[4] These borders are not painted in the usual style associated with the work of the Masters of Otto van Moerdrecht.
[5] We would be more inclined to place him in the Northern Netherlands, see below.
[6] In Neligan, 1995, p. 32.
[7] The silver used by the artist has turned black.
[8] Both ceilings are partly visible: in one case, a plain wooden barrel vault, in the other, a more elaborate ribbed vault painted in bright blue that seems to be awkwardly springing from the window.
[9] On this group of miniaturists, see KORTEWEG, A.S., 'The Masters of Otto van Moerdrecht and Followers, ca. 1420-1455', in Defoer, Korteweg, Wüstefeld, 1990, pp. 75-88, see also 'The Utrecht History Bibles, ca. 1430-1445', on pp. 129-37. See also TANIS and THOMPSON, 2001, Cat. 40, pp. 121-2.

Moerdrecht, we find gentle slopes and rounded hills in the landscapes of the Russell Library miniatures. Yet, the handling of the figures is very close. A comparison between a Resurrection scene painted ca. 1435-40 by one of the Masters of Otto van Moerdrecht in a Missal leaf now in Antwerp[10] and the Crucifixion in ms. RB 37 (**Cat. 21.2**) is particularly enlightening. One finds many similarities: the wisps of hair falling onto Christ's shoulders, the curved line on his chest giving slight relief to his breasts, his features, the use of gold for the sky, the bright colours, the oval shaped faces… The blank roundels on the sides of Christ's tomb echo those on the balustrade behind the Virgin and Child (RB 37, f. 16v) and are also found in the Coronation of the Virgin in the *Prayer Book of Mary of Guelders.*[11] The so-called Masters of Otto van Moerdrecht derive their name from the miniatures in a copy of the Old Testament commentary of Nicholas of Lyra which Otto van Moerdrecht, Canon of Utrecht Cathedral, gave to the nearby Carthusian Monastery of Nieuwlicht in 1424. Korteweg stressed the difficult localisation of this style: it seems to have originated in the Utrecht region but, 'The many manuscripts that have been preserved indicate that the Moerdrecht style enjoyed a high degree of popularity during the second quarter of the century. This is also clear from the adoption of the style toward the middle of the century in a number of places in the Northern Netherlands and Brabant'.[12] The treatment of the figures by Hand A is not unlike that in a manuscript painted in North Holland (possibly Haarlem) ca. 1480-90,[13] so that, even though the Maynooth Hours were seemingly aimed at a Flemish clientele (see Liturgical evidence section), the style of the miniatures indicate that they were probably painted in the Northern Netherlands.

8. Binding

Red morocco with gilded decoration on the spine and double line framing the front and back covers (18th century). Gold inscription on the spine: *PRAECES PIE.*
Gilded foredge.

9. Provenance

The manuscript had a French-speaking owner at one stage, as he/she added a prayer in French (f. 83). Additions in French in the calendar also point at an owner based in the Tournai area (see Litugical evidence section).
Book plate on inside of the front cover: *In deo spero.*
Below, handwritten inscription: *Martha Honiley*(?), *sept. 20th 1860.*

10. Bibliography

NELIGAN, A. (ed.), *Maynooth Library Treasures: from the collections of Saint Patrick's College,* Dublin, 1995, pp. 31-5.

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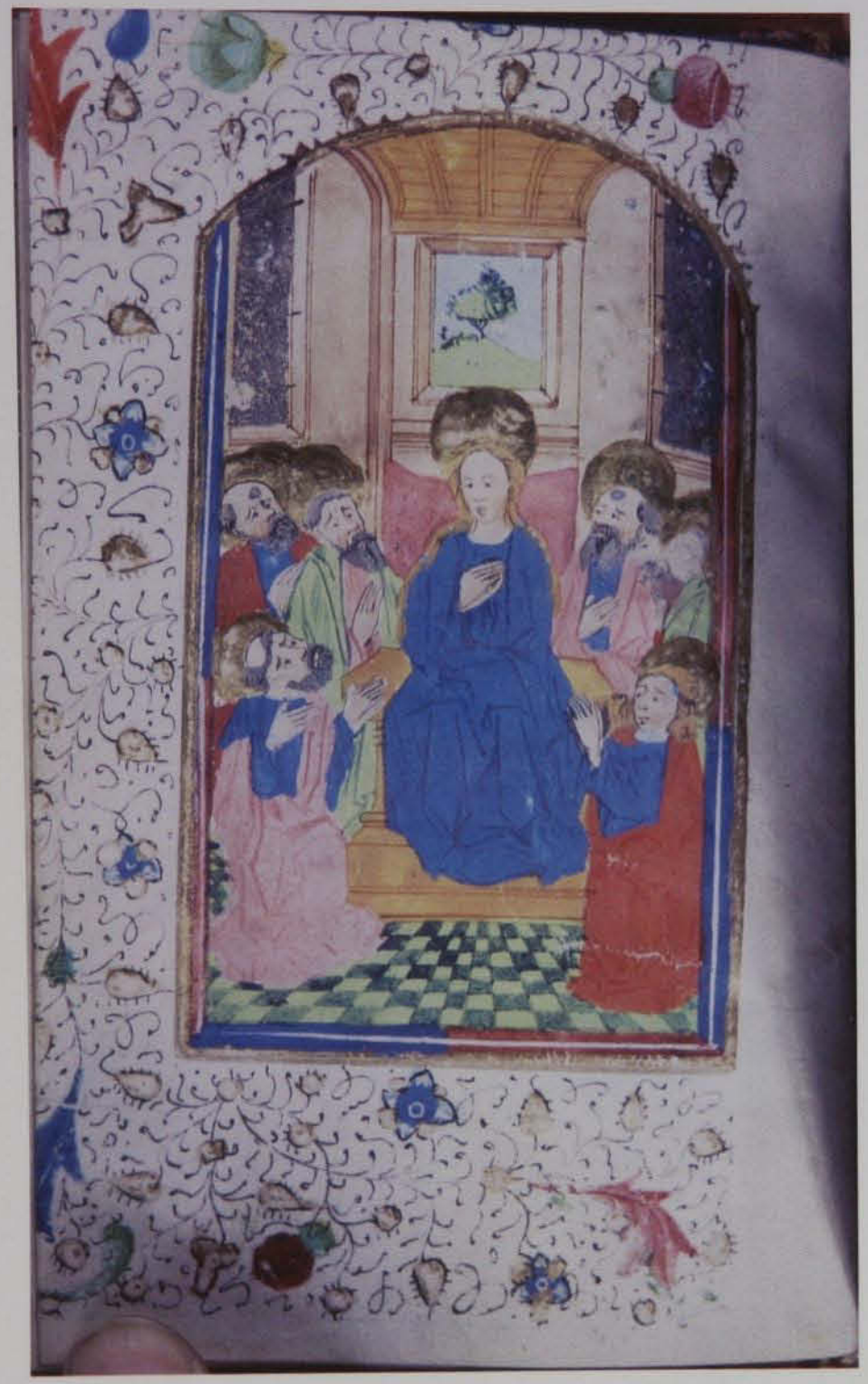
10 Museum Mayer van den Bergh, ms. 302. For reproduction, see fig. 37 in Marrow, 1990.
11 Berlin, Staatsbibliothek Preussischer Kultur besitz, ms. Germ. Qu. 42, f. 467v, added section by the Masters of Otto van Moerdrecht, ca. 1423-1425. For reproduction, see fig. 25 in Marrow, 1990.
12 Korteweg, in Defoer, Korteweg, Wüstefeld, 1990, p. 78.
13 Cambridge, Fitzwilliam Museum, ms. McClean 95. See reproduction (f. 46v, Crucifixion) in K. van der Hoek, 'The North Holland Illuminator Spierinck: Some Attributions Reconsidered' in van der Horst, 1991,pp. 275-86.



Cat. 21.1
Pentecost
Hours for the use of Rome
Maynooth, Russell Library, ms. RB 37, f. 8v

Cat. 21.2
Crucifixion
Hours for the use of Rome
Maynooth, Russell Library, ms. RB 37, f. 12v

22
Maynooth, Russell Library, RB 38
Hours for the use of Rennes (with insertion for the use of Rome)
Paris?, ca. 1490-1500

Parchment, 78 folios, ca.163 x 106 mm, 21 miniatures of various sizes.
Cat. 22.1, 22.2 and 22.3 (fols 33, 46v and 77v)

1. Script
Bâtarde, brown ink. Rubrics in red in most of the manuscript (written by scribe A), and in dark red in added parts (scribe B).
Scribe A is responsible for the whole manuscript, but two sections were added in the 15th century, written in a different hand (**scribe B**: fols 7-8, 33-40).
Litterae notabiliores: yellow-stroked except in two added sections.
19 lines except in calendar (33 lines), faint pink ruling.
Text block: 62 x 110 mm (59 x 118 mm in Calendar).

2. Collation
78 folios.
Bifolio 7/8 and fols 33-40 have been added, and f. 30 was pasted in the wrong position. For a better understanding of the structure of this manuscript, see **Annex 3** for quires diagrams.
I^{6} (fols1-6), **II**$^{8-6}$ (fols 7-8; lacking 3 or 4 folios containing the Gospel Lessons of St Matthew, Luke and Mark), **III**^{8} (fols 9-13; text on f. 30 continues from f. 9 and was misplaced. 3 missing with part of Matins of the Virgin and 8 with beginning of Lauds and probably a miniature), **IV**^{10} (fols14-23), **V**$^{8+1}$ (fols 24-30; f. 30 was wrongly pasted here onto f. 29 but in fact belongs to quire III, between f. 9 and 10); **VI**$^{8+8}$ (fols 31-46; 1 contained Sext of the Cross and of the Holy Spirit and the beginning of None of the Virgin; last folio of quire probably contained Prayer to St Genevieve; 33-40 added containing Vespers and Compline of the Virgin), **VII**^{8} (fols 47-54), **VIII**^{8} (fols 55-62), **IX**^{8} fols 63-70, **X**^{8} (fols 71-78).

3. Summary of textual contents
These Hours contain a Calendar, Mixed Hours of the Virgin, of the Cross and of the Holy Spirit (incomplete), Penitential Psalms followed by Litany, Suffrages, prayers to the Trinity, Christ, God the Father and the Holy Spirit, *Obsecro te*, *O intemerata*, *Stabat Mater* followed by prayers to the Virgin, Suffrages (incomplete).
Additions: incomplete Gospel Lessons (fols 7-8), Vespers and Compline of the Virgin (use of Rome, fols 33-40v)

4. Full contents

Highlighted lines: inserted parts.

Folio	Text	Illustrations
1-6v	**Calendar** in French, in pink, pale blue and gold, not one saint for each day	
7-8	**Gospel Lessons (incomplete)**	
7rv	St John's Lesson (incomplete, missing end) *Inicium sancti evangelii secundum iohannem.*	St John on Patmos (f. 7)
8	End of St Mark's Lesson?	
8v	Blank	
9-46	**Mixed Hours of the Virgin (use of Rennes), of the Cross and of the Holy Spirit**	
9	Matins of the Virgin (incomplete)	Annunciation (f. 9)
14	Lauds of the Virgin (incomplete; missing beginning)	Missing miniature
20	Matins of the Holy Cross	Crucifixion (f. 20)
21	Matins of the Holy Spirit	St Christopher (f. 21)
22	Prime of the Virgin (incomplete)	Christ crossing the river with St Julian and his wife (f. 22)
25	Prime of the Cross	
25v	Prime of the Holy Spirit Terce of the Virgin	St Blaise with carding comb (f. 25v)
27v	Terce of the Cross Terce of the Holy Spirit	
28	Sext of the Virgin	Last Judgement (f. 28)
	Missing Sext of the Cross and of the Holy Spirit	
31	None of the Virgin (incomplete, missing beginning)	
32v	None of the Cross None of the Holy Spirit	
33-40v	**Insertion (use of Rome)**	
33	Vespers of the Virgin	Flight into Egypt (f. 33; **Cat. 22.1**)
37	*Ad complectorium.*	Coronation of the Virgin (f. 37)
41	Vespers of the Virgin	St Mary Magdalen (f. 41)
42v	Vespers of the Cross	
43	Vespers of the Holy Spirit Compline of the Virgin	Susannah and the Elders (f. 43)
45v	Compline of the Cross	
46	Compline of the Holy Spirit	
46v		St Genevieve (f. 46v; **Cat. 22.2**)

Folio	Text	Illustrations
	Missing prayer to St Genevieve	
47-54	**Penitential Psalms**	David playing the harp (f. 47)
54-59v	**Litany followed by standard prayers** *Letania.*	
59v-77v	**Suffrages and prayers**	
59v	*De mon seigneur sainct michel.*	St Michael and the Dragon (9 lines; f. 59v)
60	To St John the Baptist	St John the Baptist (8 lines; f. 60)
60v	*Memoire de saint estienne.* (rubric on f. 60)	St Stephen (9 lines; 60v)
61	*De saint nycolas.* (rubric on f. 60v)	St Nicholas (9 lines; f. 61)
61v	*De ma damme saincte barbe.* (rubric on f. 61)	St Barbe (10 lines; f. 61v)
62v	*De sainct laurens* (rubric on f. 62).	St Laurence (10 lines; f. 62v)
63	*De sanctissima trinitate.* (rubric on f. 62v)	Trinity in Heaven with female donor (f. 63)
63v	*Oratio ad patrem. Domine sancte pater omnipotens eterne deus qui…*	
64v	*Oratio ad filium.* (rubric on f. 64) *Domine ihesu criste fili dei vivi qui es verus…* *Oratio ad spiritum sanctum. Domine spiritus sancte deus qui coequalis…*	
65	*Oratio devotissima ad dominum nostrum iesum cristum. O bone et dulcissime iesu per tuam misericordiam…*	
66	*Alia oratio devota. Deus propicius esto michi peccatori et custos mei…*	
67v	*Oratio devotissima ad beatissimam virginem dei genitricem mariam* (rubric on f. 67). *Obsecro te…*	
70	*Alia oratio devotissima ad beatissimam virginem dei genitricem mariam .O intemerata…*	
72v	*Devota contemplatio beate marie virginis iuxta crucem filii sui lacrimantis per quam ei supplicamus ut nos ad compaciendum inciteti* (rubric on f. 72). *Stabat mater…*	
74v	**Five Joys of the Virgin** *Salutatio ad beatam virginem* (f. 74) *mariam. Ave cuius conceptio solemni pleni gaudio…*	
75	*Deus qui nos conceptionis nativitatis annunciationis purificationis…*	

Folio	Text	Illustrations
75v	**Seven Joys of the Virgin in Heaven** *Sequuntur septem gaudia spiritualia beatissime virgine marie. Gaude flore virginali que honore speciali…*	
76v	*Domine iesu criste que gloriosissimam virginem dulcissimam…*	
77	*De sancta anna.*	St Ann instructing Mary with male donor (9 lines; f. 77; **Cat. 22.3**)
77v	*De sancta maria magdalena.*	
78v	Blank	

5. Liturgical evidence

Hours of the Virgin: use of Rennes. **Added Hours of the Virgin**: use of Rome. **Office of the Dead:** missing.

Calendar: Paris. To be noted: ***Genevieve*** (3 Jan. in red; also on 26 Nov.), *Charlemaine* (28 Jan.), *Furse* (13 Feb.), *Germer* (17 Feb.), *Severian* (19 Feb.), *Metran* (26 Feb.), *Avice* (17 Apr.), *Oportune* (22 Apr.), *Candre* (5 Jun.), *Landri* (10 Jun.), *Eloy* (25 Jun.), *Loys* (19 Aug.), *Loys roy* (25 Aug.), *Cloust* (7 Sept.), ***Denis*** (9 Oct.), *Guinefort* (22 Oct.), ***Marcel*** (3 Nov. in red; also on 26 Jul. and 30 Oct.), *Nathalene* (12 Nov.)

Litany: Brittany (Nantes?). To be noted: *Gohardus* (Nantes), *Martine*, *Gatiane*, *Clare* (Nantes), *Pascari* (Nantes), *Hervee*, *Tudguale* (Tréguier), *Chorentine* (Quimper), *Sanson* (Dol), *Radegundis.*[1]

6. Decoration

Miniatures: miniatures of varying sizes and formats.

Some miniatures are arched followed by 3-7 lines of text introduced by a decorated initial (Hand A: fols 9, 21, 41, 47; Hand B: f. 63),[2] or with no text on the page (Hand A: f. 46v, **Cat. 22.2**). Others are smaller, rectangular, of varying heights and the width of the text, with text before and after (Hand A: fols 20, 25v, 28, 43). In the suffrages section, 8-9 line miniatures at the top left of the text (Hand A: fols 59v, 60, 60v, 61, 61v; Hand B: f. 62v) or in bottom half of the page (Hand B: f. 77, **Cat. 22.3**).

In the added sections, painted by Hand C: arched surrounded by a thick liquid gold band, followed by 11 (see f. 7) and 6 lines of text (f. 33; **Cat. 22.1**), and small 9-line Coronation (f. 37) is rectangular and placed to left of the text it introduces in the bottom half of the page.

Decorated initials:

4-line initial on f. 9: mauve grotesque with three pale green rings around its body forms the body of the letter, on a liquid gold ground with red pattern.

One encounters various types of 3-line initials:

Type 1: 3-line initials grey or pink ribbon wrapped around the body of the initial of the same colour, on liquid gold ground, naturalistic (coloured) flowers and animals inside the initial or with flowers of the same colour (see fols 20, 22, 28, 41…). Initial ends in head of monster on f. 21.

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[1] Patron saint of Poitiers but another Radegunde was venerated in Brittany (see Réau, p. 1136).

[2] For division of hands, see Comments section.

Type 2: 3-line blue initial patterned with gold on liquid gold ground with naturalistic flowers (f. 63).
Type 3: 3-line blue initial patterned with white, enclosing naturalistic pansy on liquid gold, outer ground is red patterned with gold (f. 70 for *O intemerata*). Same style on f. 67v (for *Obsecro te*), but outer ground also gold.
Type 4: In added sections (fols 7-8 and 33-40). 3 and 2-line initials with dark blue body patterned with gold on blue ground patterned with white or blue body patterned with white on red ground patterned with gold (see f. 33; **Cat. 22.1**).
Throughout: 1-line initials with gold body on red or blue ground patterned with gold.
Line fillers: blue, red and gold throughout.

Borders: Borders only on folios with miniatures. Borders on four sides when large miniature (fols 7, 9, 20, 21, 25v, 28, 33, 37, 41, 43, 46v, 47, 63), on three sides in the suffrages section when small miniature (fols 59v, 60, 60v, 61, 61v, 62v, 77).
Compartmented borders with flowers or fruits on liquid gold shapes alternating with blue and gold acanthus on unpainted vellum, with bird and/or fantastic creature (fols 28, 37, 41, 46v, 47, 60, 61v; see **Cat. 22.2**)
Blue, pink, yellow and red acanthus and flowers on liquid gold ground (fols 7 and 9).
Compartmented border with flowers on gold ground alternating with blue acanthus patterned with white on blue ground and dark red ground (f. 21 and with birds on f. 43).
f. 20 (Crucifixion): flowers and strawberries on blue ground, gold phylacteries with black inscriptions reading: *DIEU SOIET* [sic] *LOUE. OBSECRO TE DOMINA. ADORAMUS TE CHRISTE. DOMINE MISERERE NOBIS. MARIA MATER.*
f. 22 (St Christopher): flowers on unpainted ground, with phylactery reading: *SALVE REGINA MATER MISERICORDIE VITA DULCEDO ET SPES NOSTRA SALVE AD.*
f. 25v: compartmented border with pale blue-grey acanthus on dark red, alternating with flowers on liquid gold ground, and brown and gold acanthus on blue ground.
f. 33 (**Cat. 22.1**): flowers on liquid gold alternates with gold acanthus patterns on blue ground and red ground.
f. 59v (St Nicholas): flowers on dark red ground with phylactery reading: *AVE MARIA GRATIA PLENA DOMINUM TECUM BENEDITA TU ET BENDI.*
fols 62v, 63 and 77 (**Cat. 22.3**): flowers, fruits and animals (bird and butterfly on f. 63; snail on f. 77) on gold ground with three blue scrolls reading *TENIR FOY A DIEU OU G D.*

7. Comments

This book of hours was executed for a couple (female donor depicted on f. 63, male donor on f. 77) that certainly resided in Brittany as the use of Rennes and Breton saints in the calendar indicate (Tugdual, Corentin, Samson). However, the Parisian saints in the Calendar and the miniature of St Genevieve on f. 46v provide a link with Paris. The motto of the two donors appears in the borders of three folios (f. 62v, and fols 63 and 77 where they are depicted): *TENIR FOY A DIEU OU G D.* The miniatures were originally painted by two different hands. **Hand A** painted the Annunciation (f. 9), Crucifixion (f. 20), St Christopher (f. 21), Christ crossing the river with St Julian and his wife (f. 22), St Blaise (f. 25v), Christ in Majesty (f. 28), St Mary Magdalen (f. 41), Susannah and the Elders (f. 43), Genevieve (f. 46v), David (f. 47), St Michael (f. 59v), St John the Baptist (f. 60), St Stephen (f. 60v), St Nicholas (f. 61), and St Barbara (f. 61v). Female figures have a pale complexion shaded with grey and

a touch of pink on the cheeks (see **Cat. 22.2**). Interiors are Italianate with marbled floors and grey walls with pink marble panels (see fols 9 and 41 for ex.). A dark red canopy decorated with a gold sun pattern often appears (see for instance on f. 9 and f. 47). Landscapes are conventional with fluffy bushes and trees dabbed with gold and pale hues of green (see **Cat. 22.2**). The palette is dominated by blue, dark red, green, grey, white, violet, pink (pale and dark), black and liquid gold highlights. This miniaturist works in a style reminiscent of the Master of Jacques de Besançon (especially St Genevieve on f. 46v, **Cat. 22.2**) and was certainly executed in Paris at the end of the 15th century.

Hand B, probably also Parisian, was responsible for St Laurence (f. 62v), the Trinity with female donor (f. 63), and St Ann instructing Mary with male donor (f. 77). His interiors are similar to Hand A, but painted with more attention to detail. Facial features are more delicately drawn in brown ink (see **Cat. 22.3**). No gold is used in the bushes.[3]

Folios were inserted in the original codex, executed by a third hand. **Hand C** painted St John on Patmos (f. 7), the Flight into Egypt (f. 33; **Cat. 22.1**), and the Coronation of the Virgin (f.37). His style is in sharp contrast with the two other miniaturists. Figures are small and stocky with faces shaded with grey and black. Landscapes are flat with no castle in the distance. His palette is rich in blue, dark red, green and brown, heavily highlighted with gold. It is difficult to know where this artist was based, but these inserted parts do not seem to date from much later than the rest of the manuscript, which probably dates from the 1490s. The parti-coloured borders, the particular devotion to St Ann (see f. 77, **Cat. 22.3**), and the type of dress worn by the donors confirm a late 15th century dating, ca. 1490-1500.

The owner who commissioned the added quires wanted his book of hours to contain the Gospel Lessons, a section which, although standard in this type of book, was missing from the Maynooth manuscript. The addition of a quire containing Vespers and Compline of the Virgin (fols 33-40) can possibly be explained by the fact that this owner was not satisfied with the use of his hours (Rennes). He/she probably had no ties with Brittany and the Rennes region, and preferred the less local use of Rome. Why add only Vespers and Compline in this case? Alternatively, this strange combination may just have been a chance encounter between two fragmentary books of hours. This book of hours does not contain the Office of the Dead, so that it may never have been completed.

The cycle of illustrations chosen for the Hours of the Virgin in this manuscript is highly unusual, as it does not feature the common cycle from the life of the Virgin: it starts with the Annunciation, but Prime is introduced by Christ crossing the river with St Julian and his wife (f. 22), Terce by St Blaise (f. 25v), Sext by a Last Judgement scene (f. 28), Vespers by St Mary Magdalen (f. 41), and Compline by Susannah and the Elders (f. 43). While the Hours of the Holy Cross begin with a standard Crucifixion scene (f. 20), the Hours of the Holy Spirit are introduced by a miniature of St Christopher (f. 21). Saints were usually reserved to the Suffrages section and no other book of hours could be found with a similar iconographic programme. The link between text and image seems extremely loose, and it would be interesting to find an explanation for these unusual choices.

8. Binding

Vellum binding.

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[3] A gold and pink line surrounds these miniatures, as opposed to the black and brown line around miniatures painted by Hand A.

9. Provenance

Motto *TENIR FOY A DIEU OU GD* in the borders of three folios (fols 62v, 63 and 77). Female donor on f. 63 and male donor on f. 77. Bookplate with the motto *Manu Forti* inside the front cover.

10. Bibliography

NELIGAN, A. (ed.), *Maynooth Library Treasures: from the Collections of Saint Patrick's College*, Dublin, 1995, pp. 31-5.

Cat. 22.1
Flight into Egypt
Hours for the use of Rennes with insertion for the use of Rome
Maynooth, Russell Library, ms. RB 38, f. 33

Cat. 22.2
St Genevieve
Hours for the use of Rennes with insertion for the use of Rome
Maynooth, Russell Library, ms. RB 38, f. 46v

Cat. 22.3
St Ann instructing Mary with male donor
Hours for the use of Rennes with insertion for the use of Rome
Maynooth, Russell Library, ms. RB 38, f. 77

23
Murroe, Glenstal Abbey, s.n.
Prayer book
England, late 15th century, after 1461

Parchment, 215 folios, ca. 78 x 115 mm, 26 historiated initials.
Cat. 23.1, 23.2 and 23.3 (fols 1, 184 and 193v)

1. Script
Textualis semi-quadrata, brown ink. In English and Latin. Rubrics in red.
14 lines, ruling in pink.
Text block: 65 x 45 mm

2. Collation
This manuscript is very incomplete so that the following collation is tentative. While the remaining catchwords provide indications, quires **I**, **II**, **XX**, **XXI**, **XXIII**, **XXVI** and **XXVII** are particularly problematic.
215 fols
I$^{10\text{-}3?}$ (fols 1-7; 1, 2 and 3 lacking); **II**$^{8\text{-}1?}$ (fols 8-14; possibly lacking 1 but no stub); **III**^{8} (fols 15-22; catchword); **IV**^{8} (fols 23-30); **V**^{6} (fols 31-36; catchword); **VI**^{9} (fols 37-45; problematic quire); **VII**^{8} (fols 46–53; catchword); **VIII**^{8} (fols 54-61; catchword); **IX**^{8} (fols 62-69; catchword); **X**^{8} (fols 70-77); **XI** ^{10} (fols 78-87; catchword); **XII**^{8} (fols 88-95; catchword); **XIII**^{8} (fols 96-103); **XIV** $^{8\text{-}1}$ (fols 104-110; lacking 1 with beginning of Fifteen Oes of St Bridget; catchword), **XV**$^{10\text{-}1}$ (fols 111-120; lacking 5 with beginning of Passion Psalms, catchword on 120v); **XVI** ^{8} (fols 121-128; catchword); **XVII** $^{8\text{-}2}$ (fols 129-134; lacking 4 and 5, with beginning of St Jerome's Psalter, catchword); **XVIII** ^{8} (fols 135-142); **XIX** ^{8} (fols 143-150; catchword); **XX**^{8} (fols 151-158; but problem as textual discontinuity between fols 152 and 153); **XXI** ^{6} (fols 159-164; but textual discontinuity between fols 158 and 159 with end of prayer to St Anthony and part of prayer to Virgin, catchword); **XXII**$^{10\text{-}1}$ (fols 165-173; lacking 8 with part of prayer to St Ursula); **XXIII**^{3} (fols 174-176; catchword on 176v); **XXIV**^{8} (fols 177-190; catchword, but seems to be missing prayers between fols 181 and 182); **XXV**^{12} (fols 191-202; catchword); **XXVI**$^{8\ -1}$ (fols 203-209; lacking 1 with part of *Obsecro te*, catchword); **XXVII**$^{10\text{-}4}$ (fols 210-215; lacking 1, 2, 4 and 7?).

3. Summary of textual contents
This manuscript contains various prayers including prayers to be said during Mass, Penitential Psalms and Litany followed by various prayers, Office of the Dead followed by Commendation of souls, Prayer(s) to Jesus (incomplete), Passion Psalms, Psalter of St Jerome and other prayers (incomplete), Suffrages (incomplete), prayers to the Virgin and to Jesus.
Additions by later owner: prayers (fols 12v-14, 103v)

4. Full contents

Folio	Text	Illustrations: all illustrations are historiated initials
1-4v	**Various prayers including prayers to be said during Mass** *Whan you enter into the chyrche say thus.* *Whan thou takest holy water say thus.* *Whan thou begynnest to pray thus begyn.* *Pro carnali dileccione.* *Pro temptacione carnis.* *Pro vera penitencia.*	
5-7	**Incomplete Hours of the Cross?**	
7	*Oracio sancti augustini in nocte. Deus pater noster qui ut oremus hortaris qui in hoc…*[1](?)	
7v	*Oracio sancti ancelmi. Domine deus meus si feci ut essem reus tuus. Nunquam facere potui…*	
9	*Pater Noster.*	
9v	Creed	
10	*Confitebor tibi domine ihesu…*	
12v-14	Later addition: prayers to St Michael, and Christ *Deus propicius esto michi…* *O sancti michaell archangele per graciam quam meruisti…* *Salvator mundi salva nos qui per…*	
15-28	**Penitential Psalms** *Hic incipiunt vii psalmi de penitencie.*	David in Prayer (6 lines; f. 15, **Cat. 23.1**)
28-37	**Litany followed by standard prayers**	
38-83v	**Office of the Dead** *Incipiunt vigilie mortuorum.*	Vigil of the Dead (7 lines; f. 38)
84- 103	**Commendation of souls** *Incipit commendacio animarum.*	Souls brought to Heaven (6 lines; f. 84)
103v	Added prayer: *Miserere que domine animabus…*	

[1] Modifications brought to the text by later hand.

Folio	Text	Illustrations: all illustrations are historiated initials
104-114	**Fifteen Oes of St Bridget** (incomplete, missing beginning of first prayer) Added in the margin on f. 108v: *Blessed is the man to whom god impute not sinn.*	Probably missing a miniature.
114v	Blank	
115-131v	**Passion Psalms** (incomplete, missing beginning of ps. 21)	Missing miniature possibly with Mass of St Gregory
132-152	**Psalter of St Jerome** (incomplete) *Beatus ieronimus in hoc modo disposuit hoc psalterium ubi angelus domini docuit eum per spiritum sanc/* (rubric begins on f. 131v, but folio missing between f. 131 and 132, so rubric interrupted and psalter missing beginning) Added in the margin on f. 144: *Blessed is the man.*	
153-195v	**Suffrages** (incomplete)	
153	Prayer to St James the Major (incomplete)	
153v	*Sancti jacobi minoris.*	
154v	*De sancto sebastiano.*	St Sebastian (7 lines; f. 154v)
156	*De sancto georgio.*	St George (7 lines; f. 156)
157v	*De sancto martino.*	St Martin (7 lines; f. 157v)
158v	*De sancto anthonio.* (incomplete)	St Anthony (7 lines; f. 158v)
159	Prayer to the Virgin (incomplete)	
160	*De sancta apollonia.*	St Apollonia (7 lines; 160)
161	*Oracio ad sanctum gabrielem.*	St Gabriel (7 lines; f. 161)
162	*Oracio sancti gregorii.*	St Gregory (7 lines; f. 162)
167	Prayers to angels.	Angel (7 lines; f. 167)
170	Prayer to St Ursula	St Ursula (7 lines; f. 170)
172	*De sancta ursula* (incomplete; rubric on f. 171v).	
172v	Prayer to St Roch	St Roch (7 lines; f. 172v)
174	Prayer to all saints	Jesus and saints (7 lines; f. 174)
175v	*De sancto iohanne baptista.*	St John the Baptist (7 lines; f. 175v)
177v	*De sancto iohanne evangeliste.*	St John the Evangelist (7 lines; f. 177v)
178v	*Hoo yt sayth this prayer or iii Pater noster in the worschype of god et saynte Barbara he shall never dy with out sacramentis of ye churche.*	St Barbara (6 lines; f. 178v)
180	*Memoria de sancta katerina.*	St Catherine (7 lines; f. 180)

Folio	Text	Illustrations: all illustrations are historiated initials
181v	*De sancta agnes.*	St Agnes (7 lines; f. 181v)
182	Prayer to St Peter (incomplete)	
183	*Ad sanctum paulum apostolum.*	St Paul (7 lines; f. 183)
184	*De sancto nicholao.*	St Nicholas (7 lines; f. 184, **Cat. 23.2**)
185v	*De sancto blasio episcopo et martiris.*	St Blaise (7 lines; f. 185v)
188	Prayer to St Leonard (incomplete)	
190v	*Oratio de sancto egidio.*	St Egidius (7 lines; f. 190v)
192	Prayer to St Eramus (incomplete)	
193	Prayer to St Dorothy (incomplete)	
193v	*De sancta ffredeswide.*	St Fredeswide (7 lines; f. 193v, **Cat. 23.3**)
195	*De sancta katerina de scenis.*	St Catherine of Siena (7 lines; f. 195)
196-198	Incomplete prayer to the Virgin and St John the Evangelist	
198v-202v	*Obsecro te* (incomplete)	Pietà (f. 7 lines; 198v)
203-215	**Various prayers to Jesus (incomplete)**	
203-205	End of litany?	
205v	*Ave verum corpus natus de maria virgine…*(Chevalier 2175)	Priests and monstrance (7 lines; f. 205v)
206	*Ave ihesu christe verbum patris filius virginis…*	
207v-210v	*In presencia sacrosancti corporis et sanguinis tui domine ihesu christe tibi commendo me famulum tuum…*	
210v	*Domine ihesu christe qui qui* [sic] *hanc sacratissimam crucem tuam…* (incomplete)	
211-214	Prayer to the wounds of Christ *Domine ihesu christe qui gloriosum caput tuum angelis…*	
214	*Deus qui voluisti pro redemptione mundi…*(incomplete)	
215	*O bone ihesu* (incomplete)	

5. Liturgical evidence

It is difficult to say for what use this manuscript was made as it features no calendar, hours of the Virgin or litany (see Comments section).

Suffrages: Ursula, Roch, Blaise, Egidius, Erasmus, Dorothy, Fredeswide (patron saint of Oxford), Catherine of Siena.

6. Decoration

Miniatures: none.

Historiated initials: 26 historiated initials (6-7 lines, see table for details). These initials have a dark red and blue body patterned with white set against a gold leaf ground (see **Cat. 23.2 and 23.3**). The first historiated initial (f. 15; **Cat. 23.1**) is different, with a dark red body patterned with gold on a faded blue ground.[2] A gold U-shaped baguette (doubled with a blue and pink one) sometimes frames the text on three sides.

Decorated initials:
4-line gold letter U enclosing a white flower on blue ground and framed by a pink square patterned with white (f. 45v). Sprays of black ink spring from the side of the initial to invade the border on the three external sides ending in gold tear-shaped leaves, hairy ivy leaves and besants.
2-line gold initials on blue and dark red ground patterned with white sometimes accompanied by sprays in black ink with gold besants (see fols 169v or 206 for examples of this).
1-line initials in blue with red penwork or gold with black penwork (see **Cat. 23.1**).

Borders: full borders on folios where historiated initials. No borders in rest of the book. One finds two different types of borders in this book:
Type A: Flemish inspiration with naturalistic animals (peacock, butterfly…) and flowers strewn on a yellow ground, only occurs on f. 15 (**Cat. 23.1**).
Type B: more standard type of border with stems of flowers, acanthus, strawberries, black dots and gold besants on unpainted ground. This type was used by at least two artists. One favours one or two acanthus leaves in the corners (in the case of just one leaf, it usually loops on itself as on f. 167, 172v,…; see **Cat. 23.2**), while the other one uses very little acanthus but thin stems with large naturalistic flowers (fols 177v, 178v, 180, 181v, 183…). The latter borders are never accompanied by a U-shaped baguette framing the text on three sides as on **Cat. 23.2** and **23.3**.

7. Comments

This manuscript does not contain any calendar, Gospel Lessons, or Hours of the Virgin so that, even though it is incomplete, it seems unlikely it was a book of hours. It rather was a book of devotion made for an English patron, as it contains a suffrage to St Fredeswide (f. 193v; **Cat. 23. 3**), patroness of Oxford, usually honoured in hours for the use of Sarum. The presence of St Catherine of Siena in the suffrages (f. 195) argues for a late 15th century date, as she was only canonised in 1461 by the Sienese Pope Pius II.[3]. An inscription in the margins of f. 103 reads the date of 1463 and, considering the presence of St Catherine of Siena, this date could be the year when the book was commissioned.[4]
The type of initials with a pink and blue body patterned with white (see especially **Cat. 23.2**) is found in numerous 15th century English manuscripts. See for instance in *Hours for the use of Sarum* dating from the mid-15th century now in Oxford.[5] It was not unusual for English

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[2] This different type of initial is coupled with a type of border only found on this first page and the scene of David in prayer is also painted by a different hand (see below).
[3] See Farmer, D. H., *The Oxford Dictionary of Saints*, Oxford, 1978, pp. 70-2.
[4] Yet, one should not give too much importance to this date, as it could just have been a date important to the author of the inscription, bearing no relation to the book.
[5] Oxford, Keble College, ms. 14. See Parkes, *The Medieval Manuscripts of Keble College Oxford*, London, 1979, Cat. 14.

illuminators to work in a style inspired by Flemish art, as is the case for the borders of f. 15, featuring naturalistic flowers strewn on an ochre ground.
Three artists were responsible for the historiated initials:
Hand A: f. 15 (**Cat. 23.1**), painted like a watercolour. Goes with a different type of border (border type A).
Hand B: fols. 38, 84, 154v, 156, 157v, 158v, 160, 161, 162, 172v, 175v, 184, 190v, 198v, 205v. Outdoor scenes nearly always set before three hills, very bright colours, harsh contrasts, use of ink to draw the trees, figures like dolls. See **Cat. 23.2.**
Hand C: fols 167, 170, 174, 177v, 178v, 180, 181v, 183, 185v, 193v, 195 (pastel colours, better rendering of features, landscape turning blue in the distance). See **Cat. 23.3.**
Hand B is close to the artist responsible for the historiated initials in the *Statutes of Richard III* executed in London in the late 15th century.[6] Hand C is not unlike the miniaturist at work in another English manuscript in Oxford.[7]

8. Binding

Red leather binding (19th or early 20th century?) with black lines and black leaf patterns. On spine, *Missal* written in gold and gold crest with elephant (damaged) placed below crown.

9. Provenance

Presented to Glenstal Abbey in 1943 by Frigelda Grattan Osmonde, sister of Sir Osmond Grattan Esmonde, as is recorded by an inscription on the 2nd paper flyleaf: *From the library of my/ brother the late/ Sir Osmond Grattan Esmonde/ presented / Dom Winoc Mertens/ from/ Frigelda Grattan Esmonde/ july 30th 1943.*

10. Bibliography

SZÖVÉRFFY, J. 'Medieval People's Prayer-Book' in *The Irish Ecclesiastical Record*, 5th series, July-Dec. 1954, vol. LXXXII, pp. 42-7.

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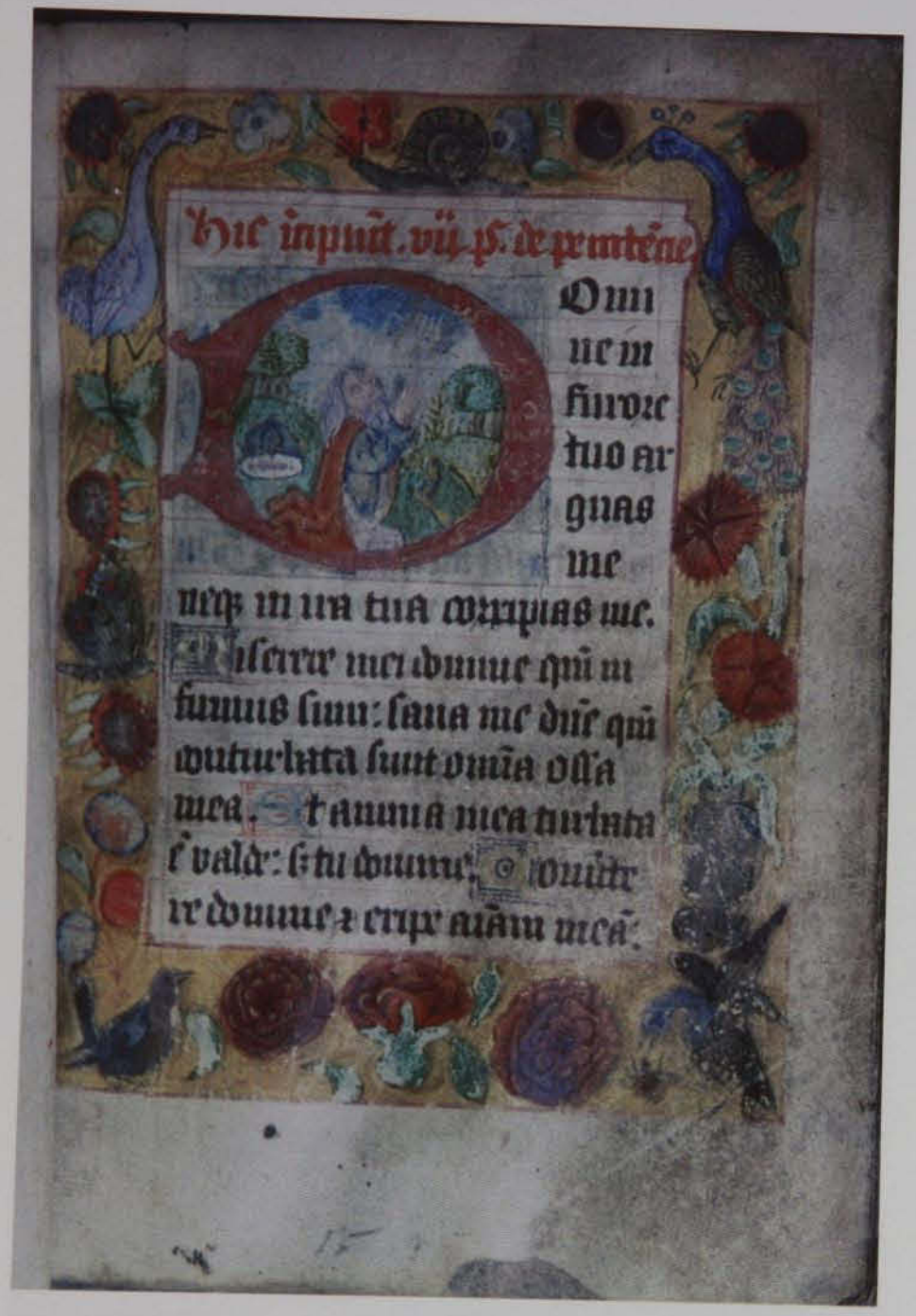
[6] Oxford, St John's College, ms. 257. See R. Hanna, *A Descriptive Catalogue of the Western Medieval Manuscripts of St John's College Oxford*, Oxford, 2002. See KL Scott, *Later Gothic Manuscripts 1390-1490*, 2 vols, London, 1996 for group of statutes illustrated by same artists.
[7] *Vox Clamantis and other poems*, by John Gower (Oxford, All Souls College, ms. 98). See J.J.G. Alexander and E. Temple, *Illuminated Manuscripts in Oxford College Libraries the University Archives and the Taylor Institution*, Oxford, 1985, Cat. 392.



Cat. 23.1
David in prayer
Prayer book
Murroe, Glenstal Abbey, s.n., f. 15

Cat. 23.2
St Nicholas
Prayer book
Murroe, Glenstal Abbey, s.n., f. 184

Cat. 23.3
St Fredeswide
Prayer book
Murroe, Glenstal Abbey, s.n., f. 193v

Annexes

Quires Diagrams

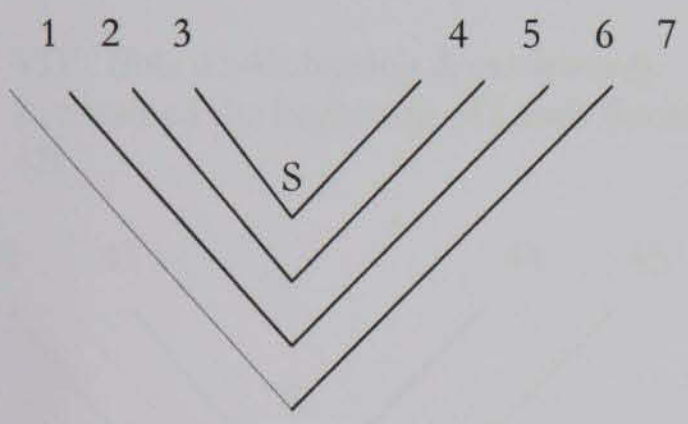
Annex 1: Cat. 3
Clane, Clongowes Wood College, ms. 2

Some folios got detached, four folios were placed (and sometimes pasted) in the wrong location, hence errors in their foliation

.... missing folios
Folios in square brackets are misplaced folios pasted in wrong location.

I$^{8-1}$ (fols 1-7; lacking 1, catchword)
1 contained the beginning of the Mass of the Virgin (including miniature?).

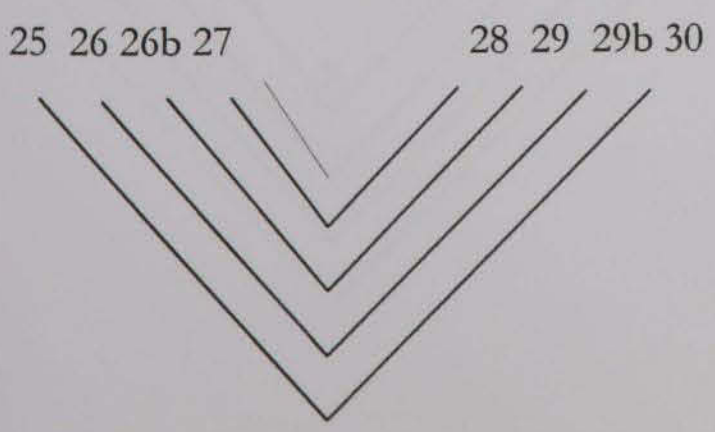
f. 3: Agony in the Garden



II^{8+1} (fols 8-16; 9 is a singleton)

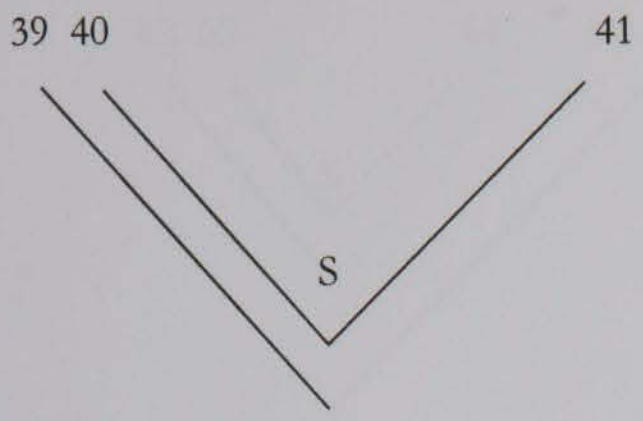
III^{8} (fols 17-24; catchword)
f. 17: St John on Patmos
f. 18v: Winged St Matthew in border
f. 20: Winged calf for St Luke in border
f. 21v: Winged lion for St Mark in border

IV$^{10-1}$ (fols 25-30; lacking 5)
5 contained the beginning of Matins (including miniature). Trace of facing miniature on f. 27v.
Two folios were not numbered, they are here called 26b and 29b. Rubric for the Hours of the Virgin on f. 26v, but 27rv left blank.



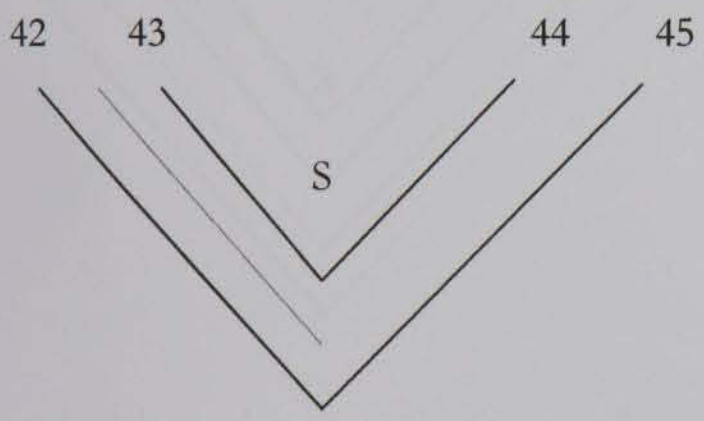
V[8] (fols 31-38; catchword)

VI[3] (fols 39-41)



f. 39 was pasted onto f. 40.

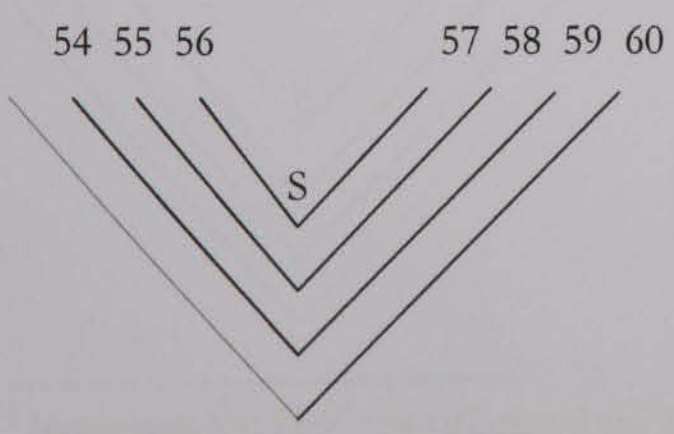
VII[5-1] (fols 42-45; lacking 2, catchword)
2 contained the beginning of Lauds (including miniature). Trace of lost miniature on f. 42v.



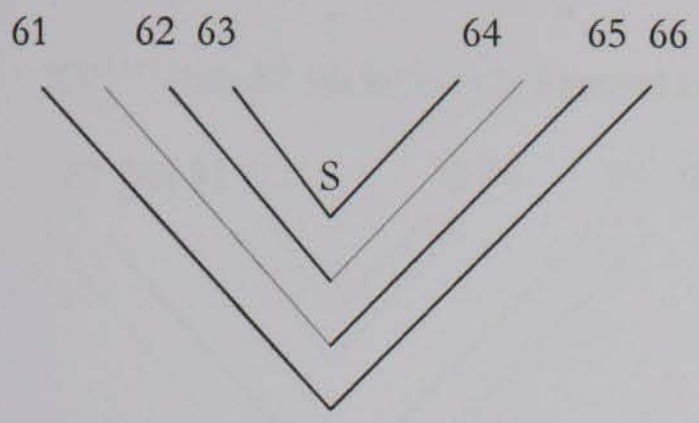
VIII[8] (fols 46-53, catchword)

IX[8-1] (fols 54-60, lacking 1, catchword)
1 contained the beginning of Prime (including miniature).

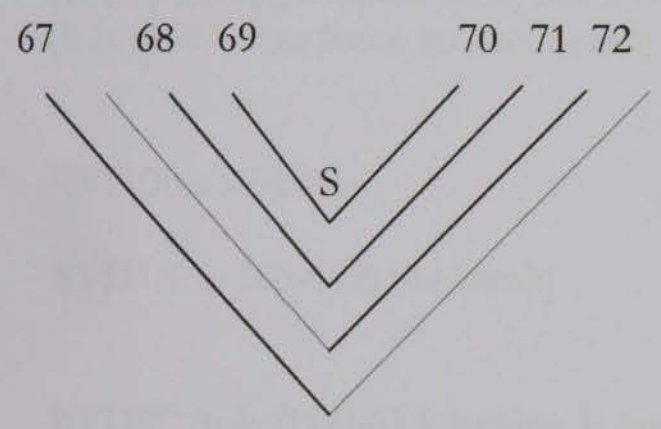
f. 58v: Adoration of the Magi



X[4] (fols 61-66; lacking 2, catchword)
2 contained the beginning of Sext (including miniature) and 6 the beginning of None (including miniature). Trace of lost facing miniatures on f. 62 and f. 64v.

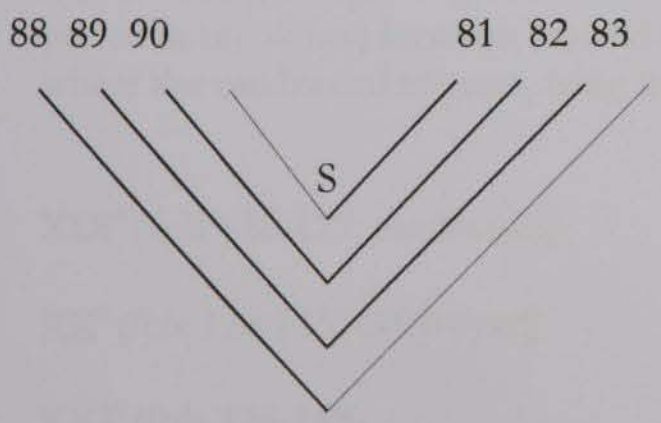


XI[8-2] (fols 67-72; lacking 2 and 8)
2 contained the beginning of Vespers (including miniature) and 8 the beginning of Compline (including miniature). Trace of lost facing miniatures on f. 67v and 72v.



XII[8] (fols 73-80; catchword which corresponds with text on f. 88)

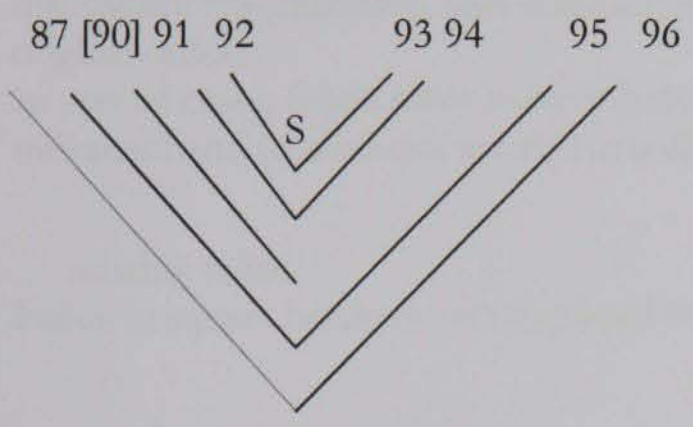
XIII[4] (fols 88-83[1]; lacking 4 and 8)
4 contained the beginning of the Hours of the Cross (including miniature) announced in a rubric on f. 90v. Trace of lost facing miniature on f. 90v. 8 contained the beginning of the Hours of the Holy Spirit (including miniature). Trace of lost facing miniature on f. 83v.



[1] **Important:** fols 88-90 were misplaced and thus misnumbered, f. 90 has had to remain in its wrong location as it was pasted onto f. 91. The correct location for these folios is between fols 80 and 81.

XIV^{3} (fols 84-86)
This quire is problematic, the folios are loose and damaged, but there does not seem to be any textual discontinuity.

XV^{8-1+1} (fols 87-96; lacking 1, 3 pasted in wrong location, catchword)

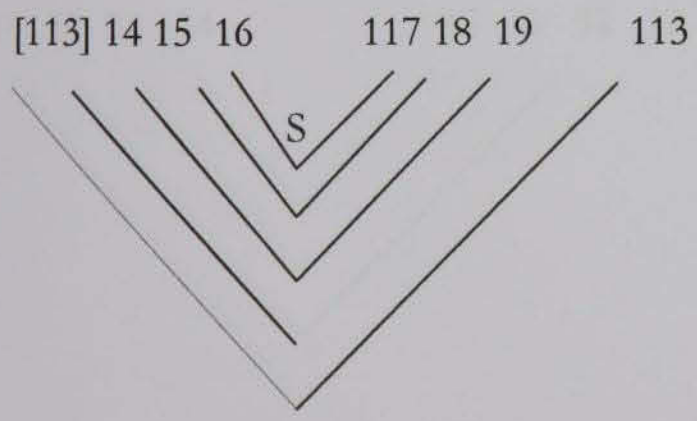


1 contained the beginning of the Penitential Psalms (including miniature). Fols 88-90 actually belong to quire XIII, but f. 90 could not be relocated as it is pasted onto f. 91 (fols 88-89 were loose so could easily be moved where they belong).

XVI^{8} (fols 97-104)

XVII^{8} (fols 105-112; 8rv blank)

XVIII$^{8-1}$ (fols [113]-113; lacking 1, catchword)



1 contained the beginning of the Office of the Dead (including miniature). F. 113 was pasted in the wrong location: instead of being 2, it should be 8, last folio of this quire, where the catchword appears, tying in with f. 120.

XIX^{8} (fols 120-127; catchword)

XX^{8} (fols 128-135; catchword)

XXI^{8} (fols 136-143)

XXII$^{8-1}$ (fols 144-150)

Annex 2: Cat. 14
Dublin, Trinity College Library, ms. 102

A certain number of folios have been inserted in the wrong location probably when the manuscript was rebound. This collation reconstructs the structure of the codex in its original order.
In several cases, folios seem to have been cut out to be replaced by folios or bifolia in a different hand (the rubrics are also in a different colour: dark pink instead of blue).

.... missing folios
Folios in square brackets are misplaced folios pasted in wrong location.

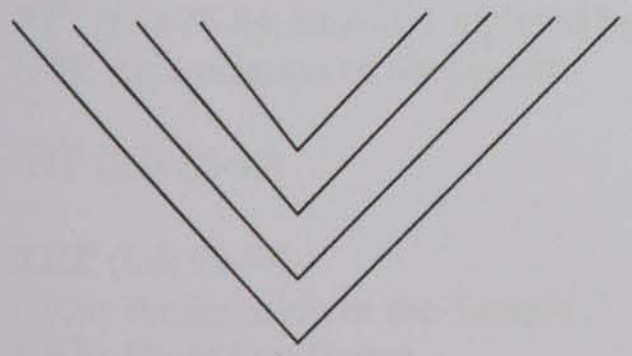
1 is a blank vellum leaf.

I[12] (fols 2-13)
Calendar.

II[8] (fols 14-23)

f. 14: St John on Patmos (St John's Lesson
f. 33v: St Luke writing (St Luke's Lesson; rubric on f. 33)
f. 35v: St Matthew writing (St Matthew's Lesson; rubric on f. 35)
f. 37v: St Mark writing (St Mark's Lesson; rubric on f. 23)

14 32 33 34 35 36 37 23



Important: fols 32-37 were bound in wrong location, they should be part of this quire.

III[8] (fols 24-31)
f. 24v-28v: *Obsecro te*
f. 28v: *O Intemerata*

IV[8] (fols 15-22)
Contains the end of *O Intemerata* followed by Passion according to St John (f. 16rv) and various prayers (including prayer to be said at Mass, Seven Joys of the Virgin…).

Important: Quires V-VIII are problematic as the binding is tight and sewings are not visible.

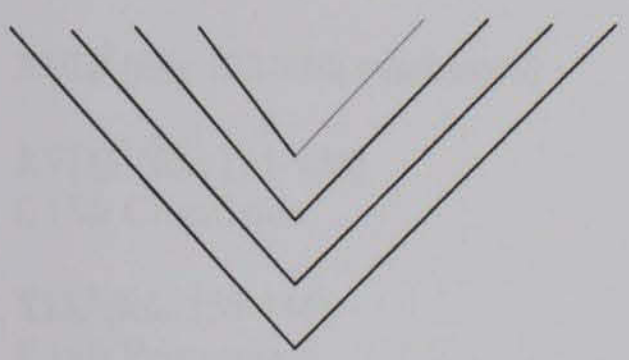
V^{6-1+1} (fols 38-44; 1 was cut out and replaced by singleton with miniature)
f. 38: Annunciation
Scribe B: f. 38rv, with dark pink rubrics, some lines from Ps. 94 are repeated from f. 38v to f. 39, as the text does not tie in properly.

VI ^{8}(fols 45-52)

VII^{8} (fols 53-60)

VIII$^{8-1}$ (fols 61-67; lacking 5)

61 62 63 64 65 66 67



5 contained the beginning of Lauds.

IX^{8} (fols 68-75)

X^{2} (fols 76-77)
f. 76v: Nativity
Scribe B: bifolio 76/77, with dark pink rubrics.

XI$^{8-1}$ (fols 78-84; lacking 1 replaced by bifolio 76/77, catchword)
f. 84: Annunciation to Shepherds

XII^{6} (fols 85-90)

XIII^{8} (fols 91-98)
f. 92v: Presentation in the Temple
f. 97v: Flight into Egypt

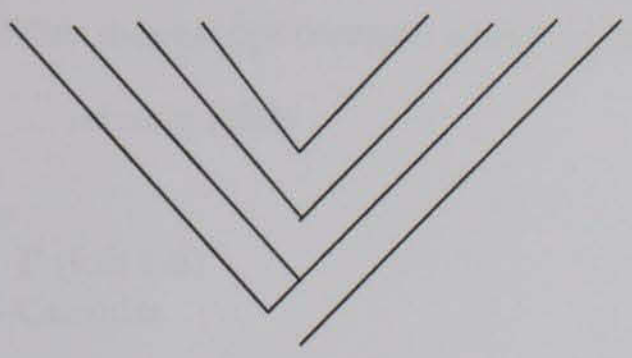
XIV^{8} (fols 99-106, catchword)
f. 105v: Christ in glory

XV^{8} (fols 107-114)

XVI^{8-1+1} (fols 115-122; catchword)
1 seems to have been pasted onto 7, and 8 seems to be a singleton.
Scribe B: f. 115rv

f. 115: David in prayer

115 116 117 118 119 120 121 122



XVII^{8} (fols 123-130; catchword)

XVIII^{8} (fols 131-138)
f. 136: Crucifixion

XIX^{8} (fols 139-146)
f. 145: Pentecost

XX^{6} (fols 147-151b[1])

XXI^{2} (fols 152-153)
f. 152: Vigil of the Dead
Scribe B: with dark pink rubrics. Text does not tie in well with f. 154, portion of the text is repeated.

XXII$^{8-1}$ (fols 154-160; lacking 1 replaced by bifolio 152/153 written in a different hand, as in quire XI)

XXIII$^{8-1}$ (fols 161-168)

XXIV^{8} (fols 169-176)

XXV^{8} (fols 177-184; catchword)

XXVI^{6} (fols 185-190)

XXVII^{8} (fols 191-198)

XXVIII^{2} (fols 199-200)

+1 medieval flyleaf.

[1] One folio between f. 151 and 152 was forgotten in the numbering, we shall call it 151b.

Annex 3: Cat. 22
Maynooth, Russell Library, ms. RB 38

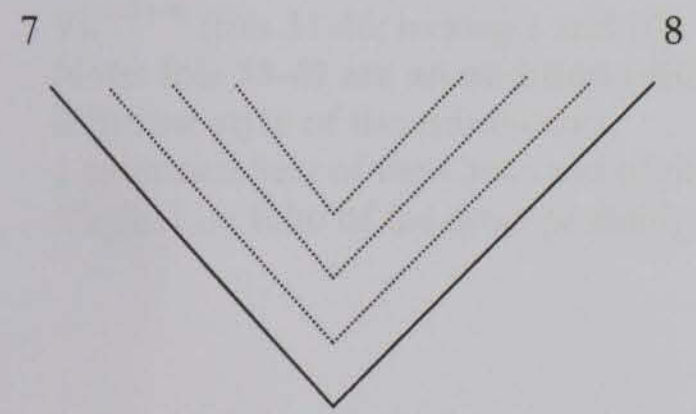
This manuscript contains inserted parts by a slightly later owner.

.... missing folios

I^{6} (fols 1-6)
Calendar.

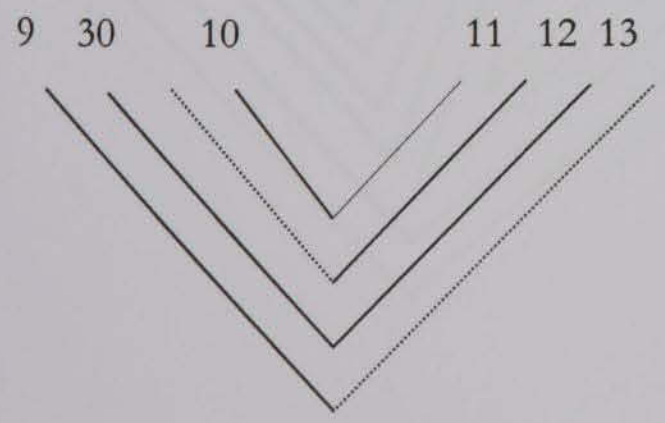
II$^{8\text{-}6?}$ (fols 7-8; lacking 2-7?)
Note: this bifolio is an addition.
Lacking 2-7 containing the Gospel Lessons of Matthew, Luke and Mark.

f. 7: St John on Patmos



III $^{8\text{-}2}$ (fols 9-13; lacking 3 and 8)
Text on f. 30 continues from f. 9 and was misplaced. 3 missing with part of Matins of the Virgin and 8 with beginning of Lauds and probably a miniature.

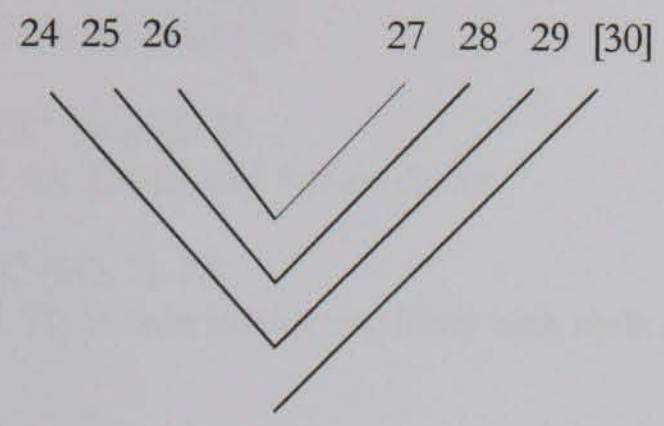
f. 9: Annunciation



IV ^{10} (fols14-23)
f. 20: Crucifixion
f. 21: St Christopher
f. 22: Christ crossing river with St Julian and his wife

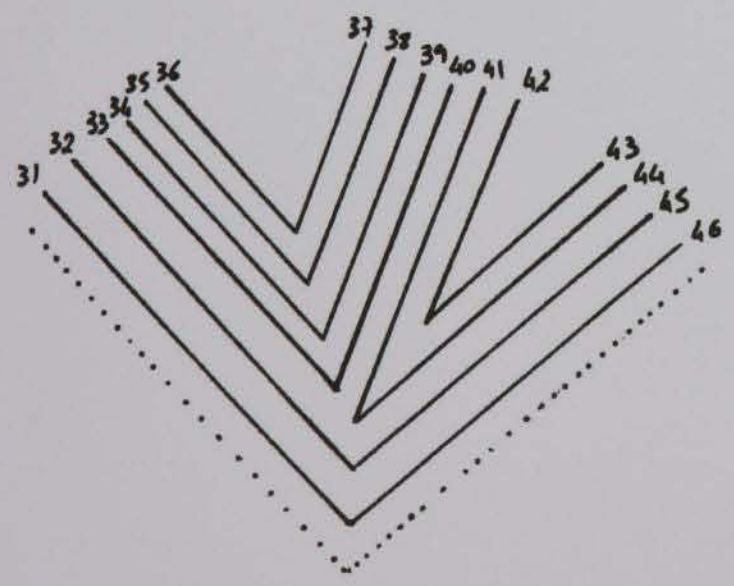
V [6+1-1] (fols 24-30)
This quire is problematic. f. 30 was pasted onto f. 29 but actually belongs to quire **III**, between fols 9 and 10.

f. 25v: St Blaise
f. 28: Last Judgement



VI [10-2 [+8]] (fols 31-46; lacking 1 and 10)
Note: fols 33-40 are an addition (different hand, different colour of ink and different style of the miniature).
1 contained Sext of the Cross and of the Holy Spirit and the beginning of None of the Virgin. Last folio of the quire probably contained Prayer to St Genevieve.

f. 33: Flight into Egypt
f. 37: Coronation of the Virgin
f. 41: St Mary Magdalen
f. 43: Susannah and the Elders
f. 46v: St Genevieve



VII [8] (fols 47-54)
f. 47: David playing the harp

VIII[8] (fols 55-62)
f. 59v: St Michael
f. 60: St John the Baptist
f. 60v: St Stephen
f. 61: St Nicholas
f. 61v: St Barbara
f. 62v: St Laurence

IX[8] (fols 63-70)
f. 63: Trinity and female donor

X[8] (fols 71-78)
f. 77: St Ann instructing Mary with male donor