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BIBLIOGRAPHY: Stuart 1884, 75 (as 'Missal. 354 pages, 9 miniatures'); De Ricci and Wilson 1935–40, vol. II, 1319; Panofsky 1953, vol. I, 409 (n. 126¹); Cardon, Lievens, and Smeyers 1985, 159 (n. 167), 161, 163; Dogaer 1987, 36; Clark 2000, 60; Clark 2002, 384, 386, ill. 6.

JHM

1. See Blockmans 1995, Trio 1995, and Smeyers 1999, 194–214.
2. For books made in Flanders for export to England, see Colledge 1978, Rogers 1982, Alexander 1999; and Rogers 2002; for those made for export to northern Germany, see Leloux 1978.
3. See the analysis given by Clark 2002, 384 (n. 5).
4. See Clark 2002, 384 (n. 5). The antiphon at prime is *Tota pulchra es*, and its capitulum is *Hec est virgo*. Other of the key elements to determine the use of the Office of the Virgin are the antiphon at none, *Germinavit radix*, and the none capitulum, *Per te dei*; the antiphon at lauds, *Sub tuam protectionem*, and the lauds capitulum, *Hec est virgo*; and the antiphon to *Nunc dimittis* at compline, *Ortus conclusus*. The Office of the Dead is a short form consisting of only three lessons and responses, rather than nine, in full forms, which does not permit its liturgical use to be determined.
5. See Vanwijnsberghe 1995, 286–7.

6. For the style, see Winkler 1925, 25–7; Cardon in Cardon, Lievens, and Smeyers 1985, 119–66; Dogaer 1987, 27–31; Smeyers et al. 1993, 124–37; Cardon 1996, 138–41 and Smeyers 1999, 234–41.

7. Leuven, Centrale Universiteitsbibliotheek, Ms. 2 (olim A 3). See Leuven 1993, 131–4, fig. 46.

8. London, Sotheby's, 22 June 1982, lot 82, fol. 110v (photographs available at the Conway Library of the Courtauld Art Institute in London).

9. Meiss 1967, 236–37, figs. 41, 756.

10. Arras, Bibliothèque Municipale, Ms. 536, fol. 48r.

11. Baltimore, Walters Art Museum, Ms. W. 211, fol. 139v. See Randall 1997, 147–57, cat. no. 234, and the reproduction in Panofsky 1953, vol. I, fig. 48.

12. Brussels, Bibliothèque Royale Albert Ier, Ms. 18270, fol. 16v. See Cardon, Lievens and Smeyers 1985, 158, fig. 35.

13. Brussels, Bibliothèque Royale Albert Ier, Ms. 9798, fol. 17r. See Cardon 1996, fig. 103.

14. Vienna, Österreichische Nationalbibliothek, Cod. S.n. 12878, fol. 25v. See Cardon 1996, fig. 104.

15. Book of hours illustrated by a painter from the circle of the Master of the Ghent Privileges in Langres, Bibliothèque de la Société Historique et Archéologique, Ms. 162, fol. 23v. See Clark 2002, 384, ill. 2 and 6.

16. Meiss 1968, figs. 195, 268, 275.

17. Baltimore, Walters Art Museum, Ms. W. 220, fol. 108. See Randall 1997, vol. III, 210–19 (MA 28 cited 217), cat. no. 244, fig. 469 (kindly called to my attention by Gregory T. Clark).

64

Prayer Book

In Dutch, Latin, and French
Flanders (Oudenaarde?)

ca. 1430

NYPL Spencer 151

ALTHOUGH OF MODEST ARTISTIC REFINEMENT, this is nonetheless an exceptional illustrated prayer book, primarily, on account of the text, of which the largest part is an extensive cycle of 85 prayers in Middle Dutch on the life and especially the Passion of Christ. It is rare to find a prayer book from the southern Netherlands that accords such an important place to Christ's person and the cycle of

redemption. The most popular paraliturgical book from this region—the book of hours—focuses mainly on the Virgin Mary. Spencer 151 is a fundamentally different type of book. It contains no offices for recitation at the canonical hours of the day, but prayers of thanksgiving for grace received or to come. Conceived as meditations on the principal episodes from the life of Christ, these prayers give detailed descriptions of the actions of the individual events. They are intended to stimulate the empathy of the pious reader, who is enjoined to follow the examples provided by Christ in his daily life. In this appeal to imitate Christ, cast in texts written in the vernacular and thus accessible to a wide literate public, we see clearly the influence of the *Devotio moderna*, the spiritual movement founded in the northern Low Countries during the late fourteenth century.¹

The text is inseparable from the cycle of illustration, which enables its user to visualize the contents of the decidedly 'pictorial' prayers rife with vivid

descriptions of the events of Christ's life. The pictorial program of 85 full-page miniatures constitutes a cycle of unique narrative richness: it is one of the most detailed and extensive picture cycles of the life of Christ known from the region. Even in such works as richly illustrated history Bibles or other illustrated works of narrative content, such as Ludolph of Saxony's *Vita Christi*,² the biblical accounts of Christ's life are limited to portrayals of several of the most striking events, often represented in small format. Here, in contrast, in parallel with the detailed narratives recounted in the prayers, the miniatures give unusually extensive treatment to particular events of the Gospel history, such as the Agony in the Garden of Gethsemane (eight miniatures) or the process of Christ's appearances before the judges (twenty-four miniatures). The illustrations are of such density that some miniatures portray successive episodes side by side. One example is the miniature exhibited and reproduced here of *Christ before Herod* (fol. 109v), where the illustration is subdivided into two compartments by a small column. The left half portrays Christ appearing before Herod and maintaining his silence in the face of the questions posed to him by the ruler. On the right side, we see the subsequent moment, when the soldiers clothe Christ in a white robe—one of the colors associated with fools³—in order to mock him. In the miniature of the *Temptation in the desert* (fol. 41v), Christ is portrayed no fewer than three times in the same picture space, a form of 'continuous pictorial narrative' found frequently in works of fifteenth-century Flemish manuscript illumination and tapestries.

In harmony with the unusually detailed narrative content of the prayers, the picture cycle also includes depictions that we have not encountered elsewhere in Netherlandish manuscript illumination of the period. Examples include the full-page miniature of *Christ kneeling to lament the fate that awaits Jerusalem* (fol. 49v) or two successive miniatures of the preparation for the celebration of the Pasch, the first showing *Christ sending Peter and Paul to prepare for the meal* (fol. 53v), and the second the *Disciples following the boy with the jug of water* (fol. 55v). The picture cycle also includes depictions of some events mentioned only briefly in the Gospels, such as the *Preparation of spices and perfumes* on the eve of the Resurrection (fol. 157v)⁴ or the striking

detail of *Wax seals being affixed to Christ's closed tomb* (fol. 161v).⁵ Such anecdotal episodes—virtual footnotes in the Gospel history—fit smoothly within a picture cycle of unparalleled narrative breadth and detail.

Some miniatures also contain motifs found neither in the prayers they accompany nor in the Gospels. A detailed study of such pictorial elements remains to be done, but we may note as an example the portrayal of a figure who kicks Christ and prods him with a stick in the miniature of the *Carrying of the Cross* (fol. 133v). Although not mentioned in the Gospels, this motif belongs to a pictorial tradition that was well documented in Flanders by ca. 1400.⁶

We note, finally, that the miniaturist's relatively modest technical skills are counterbalanced in some degree by his undeniable talent for pictorial narration. In some depictions, he found novel pictorial means of underscoring the narrative thrust of the event in a directly visible manner. A noteworthy example occurs in the miniature of *St. Peter's final denial of Christ* (fol. 87v), where the painter gives visual and material form to the glance of admonition directed by Christ toward Peter by tracing it along a set of golden rays leading from Christ's eyes to the saint, who begins to turn away in a futile attempt to evade responsibility for his lack of faithfulness. We know of no precedents or later instances of the use of such a visually direct means to express the power and moment of Christ's look of reproach.

Each of the prayers is introduced by a small depiction of a saint. They complement the narrative cycle that is shown in full-page miniatures on the versos, but introduce a different order of pictorial representation: they are iconic depictions, small devotional images placed at the beginning of the texts in a manner not unlike historiated initials. Whereas action, drama, and empathy dominate in the large miniatures, here we find highly codified cult images, devoid of significant action. The depictions of the saints follow modes of representation found in Flanders from the beginning of the fifteenth century, for example, in illustrated copies of the *Golden Legend* of Jacobus de Voragine:⁷ they are portrayed in a hieratic manner, generally in three-quarter view against backgrounds decorated with ornament, and they hold attributes as simple signs of identification. While these juxtapositions of images of different pictorial orders might at first glance



fol. 109v-110r: Christ before Herod; Christ clothed in a white robe. St. Arnoldus (Arnulf) of Soissons.

seem incongruous, they have their roots in a traditional type of spiritual exercise that was highly recommended in the circles of the *Devotio moderna*. One of the most influential texts of this type, the *Epistola de vita et passione domini nostri Jesu Christi*, enjoins pious readers to meditate daily on an event from the infancy and Passion of Christ and to conclude by contemplating different categories of saints: angels, Apostles, patriarchs and prophets, martyrs, confessors, and virgins.⁸ Spencer 151 seemingly translates these prescriptions into images, for it portrays a lengthy series of saints in a manner comparable to a litany of saints, in a sequence that is more or less rigorously arranged by hagiographical categories, just as in the *Epistola*.

The illustrated cycle of the saints also provides important evidence for localizing the manuscript. Like many litanies, it includes figures who were the

objects of local or regional cults, such as Bavo, Pharaïldis, and Livinus, who point toward the Flemish city of Ghent.⁹ Other saints venerated particularly in Ghent, however, such as Bertulph, Landrada, Landoald, or Amalberga, are missing from the series, and the presence of St. Walburga, the patron saint of Oudenaarde, seems to point somewhat to the south of Ghent. In this regard, the depiction of St. Arnold of Soissons, reproduced here, is of special significance. Arnold is a Flemish saint, who was the object of special veneration in the region of his origin.¹⁰ Born at Tiegem between Ghent and Kortrijk, he was related to the lord of Oudenaarde, who served as godfather at his baptism. Arnold's coat of arms—a Barry of gules and or—still figures in the arms of Oudenaarde and recalls his origins. Another saint venerated particularly in Oudenaarde is also included: the legendary St. Wilgefortis, the bearded female

virgin saint, who—like Christ—was crucified. Her cult was particularly widespread in East Flanders, and she was venerated solemnly in the church of Notre-Dame de Pamele, a dependence of Oudenaarde.¹¹ Other of the saints are depicted in the Flemish manner, such as St. James Major, with his cockle shell suspended from a short staff, who is portrayed dozing on a small island; St. Clare, shown holding a monstrance; St. Bavo of Ghent, with his scepter decorated with a fleur-de-lis; St. Donatian, holding his wheel with candles; or St. Cornelius, with his horn. The depiction of St. Alexius with a ring (a direct reference from his legend) is rare; another fine example may be found in a copy of the *Golden Legend* produced ca. 1430–40 somewhere in the region between Ghent and Tournai by a follower of the Master of Guillebert de Mets.¹²

The miniatures of Spencer 151 are by a painter of the second rank, a follower of what has been termed the 'pre-Eyckian style,' particularly of the group of the 'red baldachins' (Bruges, ca. 1410–20). Works of this group can be recognized by the characteristic constructions of minuscule architectural forms that frame and cover the miniatures, of which one finds a distant echo here.¹³ There is more substantial evidence of influence from the group of the Masters of the Gold Scrolls, known from their preference for red backgrounds decorated with floral designs in liquid gold, which was a mode widely diffused in the Low Countries during the second quarter of the fifteenth century.¹⁴ The chief miniaturist of Spencer 151 also provided miniatures for a book of hours in Latin and French made for use in southern Flanders (current-day northern France), but unfortunately dismembered sometime after 1994.¹⁵ Another book of hours in London should probably also be connected with the same group; it is for Sarum (Salisbury) Use, presumably made in Flanders for export to England.¹⁶

In the present state of our knowledge one can only speculate about the place where Spencer 151 was made. The hours in London is a type of manuscript generally mass-produced for export, which might suggest that it was made in an important urban center, such as Bruges or Ghent. Spencer 151, in contrast, is a highly personal manuscript, composed of a unique selection of texts and illustrations, which must correspond to the specifications of its patron. It is, in other words, a custom-made (or

'bespoke') manuscript, rather than a ready-made one. In addition to its predominant Dutch texts, it includes a prayer in French (fols. 208r–210r), which is the language used for the calendar in the hours by the same painter that was recently dismembered. The miniatures of Spencer 151 can be considered a somewhat provincial and old-fashioned version of stylistic currents best known in major centers of Flemish manuscript production. For all these reasons, it seems likely that it might have been made in a peripheral center. Since the saints represented in the book suggest that it might be destined for use in Oudenaarde, one wonders if it were not also made there. The hypothesis is attractive, among other reasons, because Oudenaarde is known to have been the home of several painters and illuminators during the first half of the fifteenth century. The most celebrated of these figures, Jean Le Tavernier, worked toward 1450 for Philip the Good, the duke of Burgundy, undertaking several prestigious commissions on his behalf. Recent scholarship has shown that Jean was the son of a certain Jacob Tavernier, likewise an illuminator, who can be traced in Oudenaarde from 1431 to 1454, the date of his death.¹⁷ Still other illuminators are documented in the city, situated on one of the major routes on the border of French Flanders.

Spencer 151 was presumably made for the woman portrayed on fol. 1v; she is shown there kneeling in prayer and presented to the Virgin and Child by Ss. Agnes and Barbara. As is evident from its extensive soiling and wear, the manuscript was used intensively, and not only by its original owner, but also by subsequent ones: another Dutch text of meditative exercises was added to virtually all of the margins and other blank spaces in the manuscript as late as the sixteenth or the seventeenth century. A vivid embodiment of the piety of its original owner, an unidentified lady belonging to the upper class of a small Flemish city, this vernacular prayer book, centered on the events of Christ's Passion, reflects the influence of the *Devotio moderna* in a region far from its principal sphere of influence. One might nonetheless note that one of the most active foundations of the Windesheim Congregation (the association of monasteries directly linked with the piety of the *Devotio moderna*) was established at Elsegem, near Oudenaarde: the priory of Ten Walle, which boasted a flourishing scriptorium.¹⁸

Vellum, fols. 211. 166/167 x 123 mm., ruled in red (single vertical and lower horizontal bounding lines, double upper horizontal bounding lines) for one column of 14 lines, ca. 109/110 x 74/75 mm., the rectos with the beginning of prayers ruled for 15 lines (with an extra upper horizontal line, contained within the verticals, for the rubrics with saints' names), ca. 111/115 x 74 mm., gatherings mostly of 8 leaves: i¹⁴ (fols. 1-14), ii⁸ (fols. 15-22), iii² (fols. 23-24), iv-v⁸ (fols. 25-40), vi⁸ + one (fol. 45, text leaf, after 4) wants 7 (after fol. 47: fols. 41-48), vii-xxi⁸ (fols. 49-168), xxii¹⁰ + one (fol. 177, text leaf) after 8 (fol. 169-179), xxiii⁸ (fols. 180-187), xxiv-xxvi⁸ (fols. 188-211). Written in *textura*, capitals stroked with red, red rubrics; 1-line initials on fols. 1-187 are in gold on black pen-flourish fields; on fols. 188-211, 1-line initials alternate gold on black pen-flourish fields with blue on red pen-flourish fields. 2-line initials are in gold on red and blue fields with white tracery. The 4-line historiated initial on fol. 188r is in red with white tracery on a gold field. Leaves with 2-4 line initials and those with column miniatures of saints on fols. 1-187 have baguettes along the left side and extended partly across the upper and lower margins of the text column, with extensions at the corners and the ends of the baguettes of ink sprays with triangular gold petals edged in hair lines. Leaves with full-page miniatures have border decoration in all four margins of ink sprays with gold circlelets or petals (edged in hair lines) and painted flowers. 85 full-page miniatures set in frames of architectural tabernacles, and 90 small miniatures, comprising 87 arched illustrations of saints in gold frames edged in black ink prefacing each of the major prayer texts, one 4-line historiated initial (fol. 188r), and 2 small rectangular column miniatures (fols. 208r, 210r). Binding: seventeenth(?) century, worn brown calf over pasteboard; sewn on 4 raised bands; spine gilt in 5 compartments; edges speckled red.

CONTENTS: 1v: *A woman in prayer, accompanied by Ss. Agnes and Barbara, before the Virgin and Child*. 2r: *Blessing Christ*. (2r-3v) To the Trinity [No rubric]: O hoghe ewicheit En werdighe drievoudicheit. Ic ghelove dat ghi zijt drie persone ende een ghewarich god... 4r: *Anne with the Virgin and Child*. (4r-5v) On the Passion [No rubric]: Ach wel lieve heere, ihesus xpristus ic aerem sondich meinsche beroert metten lemmere van deser aermer werelt versouke ende biddu... 6r: *Christopher*. (6r-14r) Prayers to Christ's Limbs [No rubric]: Ach wel lieve here ic love ende danke uwe ghebenediden hoefde dat also smertelike duer sleghen was omme minen wille ende omme alle menschen... [= 24 Prayers to different limbs or parts of Christ's body, each concluding with a rubric for a Pater noster]. 15v: *The Trinity charges Gabriel to commence the scheme of Redemption*. 16r: *Luke*. (16r-187r) Eighty-five prayers on the Life and Passion of Christ, most in the form of a greeting commencing 'Ach lieve here' usually followed by 'Ic love ende danke...' followed by a prayer, commencing either 'Ic biddu omoedelike dat ghi...' or 'Lieve here ic biddu omoedelike dat ghi mi gracie verleenen wilt dat mi...'; incipit, after a miniature of the Trinity on fol. 15v: Ach lieve heere Ihesus Christus Ic love ende danke der grondeloser ontfaermichede die ghi had up ons aerme zondaren als ghi waert in uwe eweghe drievoudighe

godheit...; 17v: *Annunciation*; 18r: *Matthew*; 19v: *Visitation*; 20r: *Mark*; 21v: *Nativity*; 22r: *Michael*; 23v: *Annunciation to the Shepherds*; 24r: *John*; 25v: *Circumcision*; 26r: *Paul*; 27v: *Adoration of the Magi*; 28r: *Andrew*; 29v: *Presentation in the Temple*; 30r: *James the Greater*; fol. 31v: *Flight into Egypt, with the fall of an idol and the sower sowing grain in the background*; 32r: *Philip*; 33v: *Massacre of the innocents, with the Miracle of the cornfield in the background*; 34r: *Apostle*; 35v: *Christ among the doctors*; 36r: *Simon*; 37v: *Christ expels the merchants and money-changers from the Temple*; 38r: *Thomas*; 39v: *Baptism of Christ*; 40r: *An Apostle (Matthias?)*; 41v: *Three Temptations of Christ*; 42r: *Bartholomew*; 43v: *Feast in the house of Simon. Mary Magdalen anoints Christ's feet*; 44r: *Jerome*; 46v: *Raising of Lazarus*; 47r: *Gregory*; [excised miniature] 48r: *James the Less*; 49v: *Christ laments the fate that awaits Jerusalem*; 50r: *Ambrosius*; 51v: *Entry into Jerusalem*; 52r: *Augustine*; 53v: *Christ sends Peter and Paul to prepare for the Pasch*; 54r: *Cornelius*; 55v: *Disciples follow the boy with the jug of water for the Easter Meal*; 56r: *Sylvester*; 57v: *Last Supper*; 58r: *Clement*; 59v: *Christ washes the feet of the disciples*; 60r: *Nicholas*; 61v: *Last Supper: Christ gives bread and wine to the disciples*; 62r: *Livinus*; 63v: *Betrayal of Judas*; 64r: *Louis of France*; 65v: *Christ announces his Passion to the Apostles*; 66r: *Thomas of Canterbury*; 67v: *Agony in the Garden: Christ bids the Apostles remain and asks Ss. Peter, James, and John to accompany him*; 68r: *Eligius*; 69v: *Agony in the garden: Christ sweats blood; He finds the disciples asleep*; 70r: *Blasius*; 71v: *Agony in the garden: Christ fortified by an angel*; 72r: *Brendan (Brandaris)*; 73v: *Christ awakens the sleeping Apostles*; 74r: *Gislenus (Ghalein)*; 75v: *Arrest of Christ: the kiss of Judas*; 76r: *Erasmus*; 77v: *Arrest of Christ: Christ restores Malchus's severed ear*; 78r: *Leodegarius (Legier)*; 79v: *Arrest of Christ: Christ's hands bound*; 80r: *Malo (Machuut)*; 81v: *Christ brought before Annas*; 82r: *Donatian*; 83v: *Peter denies Christ*; 84r: *Aubert of Cambrai (Oudebert)*; 85v: *Christ before Annas, struck by a servant*; 86r: *Amandus*; 87v: *Christ before Caiaphas: Denial of Peter, and Christ looks in admonition at Peter*; 88r: *Nicasius*; 89v: *Repentance of St. Peter*; 90r: *Basilius*; 91v: *Mocking of Christ*; 92r: *Aubert (?) (Obrecht)*; 93v: *Christ before Caiaphas: He endures false witness*; 94r: *Hubert*; 95v: *Christ before Caiaphas, who rends his garments*; 96r: *Macarius*; 97v: *Buffeting of Christ*; 98r: *George*; 99v: *Christ before Pilate*; 100r: *Barnabas*; 101v: *Judas returning the thirty coins of silver*; 102r: *Victor*; 103v: *Christ before Pilate: Pilate asks the priests and the people of what crimes they accuse Christ*; 104r: *Martin*; 105v: *Christ before Pilate ('My Kingdom is not of this world')*; 106r: *Julian*; 107v: *Pilate finds no cause against Jesus; the Jews accuse Christ of inciting the people*; 108r: *Maurice*; 109v: *Christ before Herod and Christ is clothed in the white garment*; 110r: *Arnulf of Soissons (Aernoud)*; 111v: *Christ is led back before Pilate*; 112r: *Valentine*; 113v: *Christ before Pilate; Pilate descends from his throne to interrogate Jesus*; 114r: *Quintinus*; 115v: *Christ before Pilate: Pilate on the judgment seat*; 116r: *Leonard (Ledenaert)*; 117v: *Choosing between Christ and Barabbas*; 118r: *Vincent*; 119v: *Christ before Pilate: Pilate informed of his wife's dream*; 120r: *Stephen*; 121v: *Pilate washing his hands*; 122r: *Francis*; 123v: *Scourging of Christ*; 124r: *Sebastian*; 125v: *Christ disrobed; Crowning with Thorns*; 126r: *Alexius (Lexius)*; 127v: *Christ disrobed; his own garment returned to him*; 128r: *Bavo*; 129v: *Eve Homo*; 130r: *Jodocus*; 131v: *The way to Calvary: Simon of Cyrene carries the Cross*; 132r: *Job*; 133v: *Carrying of the Cross*; 134r: *Giles*; 135v: *Nailing to the Cross*; 136r: *Lawrence*; 137v: *Elevation of the Cross*; 138r: *Agatha (Aechte)*; 139v: *Calvary: soldiers cast lots for*

Christ's garments; 140r: *Cecilia*; 141v: *Christ on the Cross: the titulus brought to the Cross*; 142r: *Ursula*; 143v: *Calvary: Christ given the sponge with vinegar*; 144r: *Apollonia*; 145v: *Christ expires on the Cross; the dead arise from their graves*; 146r: *Benedict*; 147v: *The faithful and the soldiers return to Jerusalem*; 148r: *Winnoc of Berghes*; 149v: *Calvary: the Lance thrust in Christ's side; the Soldiers break the thieves' legs*; 150r: *Fiacre*; 151v: *Joseph of Arimathea bids Pilate release the body of Christ to him*; 152r: *Denis*; 153v: *Descent from the Cross*; 154r: *Daniel in the lion's den*; 155v: *Entombment*; 156r: *Peter Martyr*; 157r: *Holy women prepare perfumes on the morning of the Resurrection*; 158r: *Bernard*; 159v: *Priests and Pharisees bid Pilate to guard Christ's tomb*; 160r: *Dominic*; 161v: *Christ's tomb sealed; the priest bids the guards to be alert*; 162r: *Crispinus and Crispinianus*; 163v: *Harrowing of Hell*; 164r: *Eutropia of Rheims (?) (Edrope)*; 165v: *Holy women and St. Peter at the Empty Tomb*; 166r: *Juliana*; 167v: *Resurrection*; 168r: *Lucy*; 169v: *Mary Magdalen at the empty sepulchre; Christ appears to the Magdalen (Noli me tangere)*; 170r: *Scholastica*; 171v: *Christ appears to the pilgrims on the way to Emmaus. Supper at Emmaus*; 172r: *Gertrude*; 175v: *Christ appearing to the Eleven. Incredulity of Thomas*; 176r: *Christina*; 178v: *Ascension*; 179r: *Biigitta*; 180v: *Pentecost*; 181r: *Pharaildis (Veerilt)*; 182v: *The Resurrected Christ in Heaven with the Trinity sends the Holy Spirit upon the faithful*; 183r: *Wilgefortis (Ontcommer)*; 184v: *Last Judgment*; 185r: *Walburga (Woubuerge)*; 186v: *Trinity in the heavens above the souls of the faithful*; 187r: *Clare*. The series of prayers concludes, fol. 187r: Ach lieve here ic bidde u omoedelike als den dach van uwen utersten ordeele leden sal zijn ende dat vonnesse ghestrect sal zijn dat ghi ons allen ghemeene stellen wilt in uwen ewighen troon dat wi u daer loven ende denken ende ewelike bi u bliven van werelde te werelden bi uwer g[r]ondeloser ontfaermicheden dies wille ons connen de vader [ende] sone di heleghe gheest drie personen ende een warachtich god. A.M.E.N. There are additions (consisting of added points on the events commemorated in the prayers, dicta, or prayers) in a spikier script where space remained at the end of the prayers on fols. 17r, 19r, 23r, 26v-27r, 90v-91r, 113r, 141r (in French), and 185v-186r. (188r-207r) Seven Penitential Psalms and litany: 188r: *Man of Sorrows in half length flanked by angels* (historiated initial). (208r-210r) French prayer to Mary: 'Uns maliciens homs fu sauveis pour chou kil disoit ceste orizoen toutes les fois quil lui plaisoit devant la nostre dame. O tres chiereteine esperanche Et deffederesse et dame de tout chiaus ki si atendent Avous glorieuse verge marie En icelle huere que mi oelg seront si agrevé de le tres noire obscurté... ne soyent si hardi quil me metchent au devant pechiet que iou aye fait (Sonet 1956, 1538), and additions (Rézeau 1986, 106-7; Leroquais 1927, vol. II, 332—but with a different ending and other variants): 208r: *St. Anne, the Virgin and Child* (4-line column miniature). (210r-211v) To Mary, in Latin: (a) fol. 210rv: 'Antifona.' Salve regina misericordie vita dulcedo et spes nostra... + 'Oratio.' Concede nos famulos tuos quesumus domine deus perpetua mentis et corporis sanitate... ; 210r: *Martyr* (3-line column miniature); (b) fol. 211rv [No rubric]: Ave regina celorum ave domina angelorum salve radix sancta... + 'Versus'

[Oratio]. Deus qui proprium est misereri semper et parcere suscipe deprecationem nostram...

OWNERSHIP: Linel Collection (of the brothers Michael Linel, 1830-92, and Albert Linel, 1833-1916, of Frankfurt am Main), which was acquired by the city of Frankfurt for the Kunstgewerbemuseum by purchase in 1892 and by bequest in 1916. Frankfurt, Kunstgewerbemuseum, Linel-Sammlung, Ms. LM 38, until July 1953, when de-accessioned together with a group of other manuscripts in exchange for art works with the dealer W. Heinrich of Frankfurt am Main. Purchased January 6, 1954 from the firm of Helmuth Domizlaff of Munich.

BIBLIOGRAPHY: Swarzenski (G.) and Schilling 1929, 152-5, cat. no. 133, pl. LIII.

DV

1. For the *Devotio moderna*, see also cat. no. 68.
2. See, for example, a *Vita Christi* in Brussels (Bibliothèque royale Albert 1^{er}, Ms. IV 106) illustrated with sixteen miniatures, including some with multiple scenes, by Loyset Liédet (Gaspar and Lyna 1989, 121-4, no. 272).
3. Gréban 1987, 325.
4. Luke 23:56.
5. Matthew 27:66.
6. Smeyers et al. 1993, 97 (citing Marrow 1979, 145).
7. See Smeyers 1989.
8. See Hedlund 1975, 8, 16 (kindly called to my attention by James Marrow).
9. For litanies and the sanctoral of Ghent, see Coens 1963 and Coens 1966.
10. See Ferrant 1887, Oudenburg 1984, and Nip 1995.
11. See Gessler (J.) 1938, 48.
12. Arundel Castle, collection of the duke of Norfolk [no signature], fol. 134r, dating from ca. 1430-40.
13. See Leuven 1993, 4-12.
14. The stylistic and iconographic dependence is clear in the case of some late works in the style of the Gold Scrolls group, in particular, a Missal in New York (Pierpont Morgan Library, M. 374), dating from before 1431. I thank Katrien Smeyers for kindly having referred me to this manuscript.
15. Reiss & Auvermann 1994, 10, no. 1141, ill. 4, subsequently in the possession of the antiquarian book dealer Sanderus in Ghent. The calendar is a variant of that of Paris, including numerous saints venerated in the North: Amand (2/6, 10/26), Aubert (2/9), Wandrille (5/20), Vaast (7/14), Bertin (7/15, 9/5), Donatian (9/6), and Omer (9/9). Only fragmentary parts of the Little Office of the Virgin Mary survive. They unfortunately are not sufficient to determine the liturgical use of the office. The book contains seventeenth-century annotations concerning members of the Poussin family of Laon.
16. London, British Library, Harley Ms. 2982. Dominique Deneffe kindly brought both these manuscripts to my attention.
17. Van Hoecke 1984.
18. See Van Mingroot 1984, and for the scriptorium at Ten Walle, Lourdaux, and Persoons 1965, 64, no. 1.