

Leaves of Gold

Manuscript Illumination from Philadelphia Collections

Edited by

James R. Tanis

with the assistance of

Jennifer A. Thompson

With essays by

Consuelo W. Dutschke James H. Marrow
William G. Noel Abigail B. Quandt
Kathryn A. Smith James R. Tanis
Jennifer A. Thompson Roger S. Wieck

*Organized in association with the
Philadelphia Area Consortium
of Special Collections Libraries*

PHILADELPHIA MUSEUM OF ART

DECORATION: 3 full-page miniatures in elaborate architectural frames, 7 half-page miniatures, 5 small miniatures accompanying decorated initials, 12 miniatures in the calendar, line fillers, marginal scenes in the borders of every page.

BINDING: French, red velvet, brass outer corners and earlier silver clasps, early twentieth century.

PROVENANCE: Letter in French tipped in at back (fol. 59) signed by Philippus, thought to be Philip I of Castile (died 1506); Ambrose Firmin-Didot (booksellers), Paris; sale, Hôtel Drouot, Paris, 1883, lot 15, illus.; Alphonse Labitte, Paris; bookplate of Pierre Gélis-Didot (with penciled note that it was lot 19 in his sale, April 12, 1897?); Dance of Death Collection of Susan B. Minns, Boston; sale, American Art Association, New York, May 2–3, 1922, lot 425, illus.; John Frederick Lewis, Philadelphia; given by his widow, Anne Baker Lewis, to the Free Library of Philadelphia in 1936.

BIBLIOGRAPHY: De Ricci, vol. 2, p. 2040, no. 89; Lewis, pp. 126–28, no. 113, illus.; *Saints, Scribes, and Scholars*, pp. 20–21; Walter Cahn and James Marrow, "Medieval and Renaissance Manuscripts at Yale: A Selection," *Yale University Library Gazette*, vol. 52 (April 1978), p. 263; Barbara A. Shailor, *Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Book and Manuscript Library, Yale University*, vol. 2, MSS 251–500, Medieval and Renaissance Texts and Studies, vol. 48 (Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1987), p. 312.

- 1 The Virtues are Charity, Temperance, Justice, Prudence, and Fortitude (fols. 10–12). The leaf with the first two virtues, Faith and Hope, is missing. This leaf, which began the Hours of the Virgin, would also have contained a large miniature of the Annunciation, which is lacking in the manuscript.
- 2 Emile Mâle, *Religious Art in France, The Late Middle Ages: A Study of Medieval Iconography and Its Sources*, ed. Harry Bober, trans. Marthiel Matthews, Bollingen Series, vol. 90 (Princeton, N.J.: Princeton University Press, 1986), pp. 328–48.
- 3 For the Master of Jacques de Besançon, see Margaret M. Manion, "Master of Jacques de Besançon," in *The Dictionary of Art*, ed. Jane Turner (London: Grove, 1996), vol. 20, p. 699; for Jean Pichore, see François Avril and Nicole Reynaud, *Les Manuscrits à peintures en France, 1440–1520*, exh. cat. (Paris: Flammarion-Bibliothèque Nationale de France, 1993), pp. 282–85, 411–18.

Northern France, diocese of Théroouanne, first quarter of the sixteenth century
The Library Company of Philadelphia, MS 24, fols. 100v–101

ILLUSTRATING THE Office of the Dead in this Book of Hours is a faithful visual representation of the parable of Lazarus and Dives, as reported by Luke (16:19–31): "There was a certain rich man, who was clothed in purple and fine linen; and feasted sumptuously every day. And there was a certain beggar, named Lazarus, who lay at his gate, full of sores, desiring to be filled with the crumbs that fell from the rich man's table, and no one did give him; moreover the dogs came, and licked his sores." In the illumination the intrusion of the miserable Lazarus—here depicted as a leper holding a clapper to warn of his approach—strongly contrasts with the opulence of the rich man's banquet. Dives has all the attributes of wealth: a magnificent house, sumptuous clothes, servants, purebred dogs, and gold and silver plates. The second part of the story, containing its moral significance, is represented outside the building. Lazarus and Dives both have died. While the first will be carried away to Abraham's bosom in heaven, the latter already burns in the flames of hell. From his uncomfortable position he witnesses Lazarus's felicity and asks Abraham for mercy: "Father Abraham, . . . send Lazarus, that he may dip the tip of his finger in water, to cool my tongue: for I am tormented in this flame." His plea is made in vain. There is no way to reverse his condemnation. ∞

Images of the parable of Lazarus and Dives as illustrations of the Office of the Dead became relatively frequent in Books of Hours at the end of the fifteenth century, both in France and in Flanders, where the subject was to find one of its most exquisite visual interpretations in a miniature in the famous Spinola Hours.¹ The clear association of the theme with the idea of death makes it a most suitable picture to open this section of the book. The choice is all the more judicious in that the Lazarus in this parable was frequently mistaken for Lazarus the brother of Mary and Martha, whom Christ had raised from the dead.

Although it contains several elements that might eventually shed light on its history, this curious Book of Hours still resists any attempt to localize it precisely. The text clearly points to the French-speaking part of the ancient Théroouanne diocese, which disappeared after Charles V razed the city in 1553. The Little Hours of the Virgin follow one of the liturgical variants used in Théroouanne. The calendar, in French, contains many of the saints specifically venerated in the bishopric, and more specifically in its two main French-speaking towns, Théroouanne and Saint-Omer: Humfridus, bishop of Théroouanne; Sylvin and Humphrey of Théroouanne; Bertinus of



Saint-Omer; Omer himself; Wulfran of Abbeville or Winnoc of Berghes, abbot of Wormhout. These saints are not rubricated, however, which means that their feasts were not solemnly celebrated. Only one of the entries is distinctive: Saint Maxim of Wismes occurs at least two times in red—on the day of his “invention” (September 13) and on the day of his “relation” (December 4).² Maxim was venerated in the whole diocese but more specifically in Boulogne, which was put under his patronage during the sixteenth century. He is cited as the first of the Théroouanne confessors, followed by Humphrey.

The identification of the patron, shown kneeling in prayer beneath the Trinity on folio 128v (fig. 37-1), could yield information on the history of the book. He must have been a prominent burgher, for he wears a luxurious robe doubled with ermine fur and a heavy gold collar. Obviously, he was one of the *gens de robe longue*, a magistrate or a town councillor. The necklace he wears might be a confraternity collar, perhaps pointing to one of the brotherhoods devoted to the Trinity, so common at the time. Unfortunately, despite the many clues he proudly presents to us—his coat of arms and his motto, *IL N’EST QUE D’ESTRE*—he remains unidentifiable. The sable lions on silver, on 1 and 4 of his quartered arms, are those of Fiennes, an important family



12/9/10 - Master of the Hours
de Loge

37

in the region of Saint-Omer and Boulogne. The anchored cross of gules on gold could be Bernieules, another prominent local family. Although alliances between the two families are known, it has not been possible to determine the identity of the sitter.

The miniatures are painted in a naive but picturesque and refreshing variant of the mainstream “Ghent-Bruges” style, with its lavish ocher or gold borders filled with illusionistic flowers, birds, and insects. These alternate with French compartmented margins on other folios, clearly indicating the hybrid origin of the book in a border region influenced by two powerful centers of production, the southern Netherlands and France. The illuminator makes up for the crudeness of his drawing and painting technique by a remarkable wealth of decoration, no doubt influenced by the spirit of the late Gothic, the *flamboyant*.

The miniature of Lazarus and Dives closely copies the engraving in an early printed Book of Hours, first produced in 1498 by Philippe Pigouchet for the Parisian librarian Simon Vostre (fig. 37-2). Its illustrations were designed by an illuminator known as the Master of Anne de Bretagne, active in Paris at the turn of the century.³ Whereas the Anne de Bretagne Master deliberately enriched his printed



Fig. 37-1. The Donor Adoring the Trinity, fol. 128v.

compositions, covering every available space with anecdotal details or decorative motifs, the Théroutanne illuminator did not return to the original simplicity when going from print to illumination; he further enriched the printed compositions with details and colors, which gives his style its peculiar flavor.

—D V W

Vellum, vi (iii paper, iii ruled vellum) + 152 fols. + vi (iii ruled vellum, iii paper)
 Folio: 6 $\frac{3}{8}$ x 4 $\frac{1}{16}$ inches (168 x 120 mm)
 Text: 3 $\frac{3}{8}$ x 2 $\frac{3}{8}$ inches (98 x 66 mm)
 Latin, with calendar in French, bâtarde

DECORATION: 10 full-page miniatures with borders, 1 half-page miniature with border, 20 quarter-page miniatures with vertical border bars, 12 foliate borders with coats of arms.

BINDING: American, possibly made in Philadelphia, black hard-grained leather, blind ruled, gilt roll on turn-ins, gilt-lettered spine, mid-nineteenth century.

PROVENANCE: William Hamilton of the Woodlands, Philadelphia, c. 1786;



Fig. 37-2. Book of Hours for Sarum Use, detail of Lazarus and Dives, engraving, printed by Nicolas Higman for Simon Vostre, Paris, c. 1520. The Pierpont Morgan Library, New York, 1033, fol. L2 verso.

Mary Hamilton, Woodlands, 1813; Joshua Francis Fisher, Philadelphia, 1827; descended in the Fisher family to Mrs. James Drinker, who gave it to the Library Company of Philadelphia in 1970.

BIBLIOGRAPHY: Edwin Wolf 2nd and Marie Elena Korey, eds., *Quarter of a Millennium: The Library Company of Philadelphia, 1731-1981, A Selection of Books, Manuscripts, Maps, Prints, Drawings, and Paintings*, exh. cat. (Philadelphia: The Library Company of Philadelphia, 1981), pp. 323-24, no. 240.

- 1 Los Angeles, The J. Paul Getty Museum, MS Ludwig IX 18, fol. 21v.
- 2 The feast is dubbed *Octave saint Maxime* in the calendar. This seems to imply that the anniversary of Maxim's death on November 27, which was also his principal feast, may have been left out by the scribe. On the other hand, the curious feast of the *Translation saint Maxime* on July 4 might be a misspelling for the usual *Translatio sancti Martini*.
- 3 On the Simon Vostre Hours and the Master of Anne de Bretagne, see François Avril and Nicole Reynaud, *Les Manuscrits à peintures en France, 1440-1521*, exh. cat. (Paris: Flammarion-Bibliothèque Nationale de France, 1993), pp. 268-70, no. 147.