

## II.

NOTES ON THE FIFTEENTH-CENTURY MANUSCRIPT IN THE ADVOCATES' LIBRARY KNOWN AS THE DUPUY BOOK OF HOURS (MS. 18.7.18). BY W. K. DICKSON, LL.D., LIBRARIAN.

The manuscript which is the subject of this paper is a comparatively recent accession to the collection of mediæval MSS. belonging to the Faculty of Advocates. It was bequeathed to the Advocates' Library in 1894 by Mr Robert Newton Hayward, of 4 Whitehouse Terrace, Edinburgh. It is a Flemish Horæ or Book of Hours, written and illuminated in the latter part of the fifteenth century. It belonged for some generations to a French family named Dupuy.

Books of Hours are the most familiar kind of mediæval illuminated MSS. In the later mediæval period they were produced in large numbers in Flanders and Northern France. Strictly speaking they are not liturgical books; they are intended for the use of the laity in private devotion, as contrasted with the Missal and the Breviary, which were used in the public services of the Church—the Missal in the celebration of Mass, and the Breviary in the performance of the non-eucharistic offices.

The following account of a typical Book of Hours is given by Mr Falconer Madan, now Bodley's Librarian (*Books in Manuscript*, p. 139):—

“A Book of Hours is usually in some form or other the Horæ Beatae Mariæ Virginis. There are two offices of the Virgin: one, the greater, often found in the latter part of a Breviary; one, the lesser, usually found in Books of Hours. The ordinary composition of this lesser office, which is properly for the use, not of the priest as such, but of the laity, is as follows, the usual subjects of the accompanying illuminations being enclosed in brackets:—1. Calendar (emblems or scenes suited to each month). 2. Four lessons from the Gospels (the four evangelists or their emblems), followed by some preliminary prayers. 3. The Hours proper, that is to say, the order of the service for each of the Canonical Hours, each consisting essentially of preparation, hymn, psalms, lections, hymn, canticle, prayers, but subject to special lengthening and shortening. The Hours are Matins, *ad Matutinas* (Annunciation); Lauds, *ad Laudes* (Visitation of Elizabeth); Prime, *ad Primam* (the Nativity); Tierce, *ad Tertiam* (Angels appearing to the Shepherds); Sext, *ad Sextam* (the Magi); None, *ad Nonam* (Presentation in Temple); Vespers, *ad Vesperas* (Flight into Egypt); and Compline, *ad Completorium* (Coronation or Assumption of

the Virgin). The Psalms and more usual prayers, hymns, versicles, etc., are usually only indicated by their first few words. 4. The Penitential part, consisting of the seven Penitential Psalms (David praying, or David and Bathsheba) and a Litany with prayers. 5. The Office for the Dead, or strictly the choir-service part of the Office, the actual Mass being in the Missal. This choir-service consisted of special vespers and matins, called respectively, from the first words of the antiphons to the first Psalm, 'Placebo' and 'Dirige' (funeral, day of judgment, etc.). 6. Private and miscellaneous prayers. This is the simplest analysis and the commonest order of a Book of Hours, which corresponds to the Offices for Morning and Evening Prayer in the Church of England. Sometimes other Hours are found inserted after the fourth part, such as Hours of the Holy Cross, *Horæ Sanctæ Crucis* (with illuminations of the Crucifixion); Hours of the Holy Spirit, *Horæ de Sancto Spiritu* (Pentecost); but in these cases the barest skeleton is given, showing just the parts in which such Hours differ from the precedent Hours of the Virgin."

Most of the smaller *Horæ* written for private persons contain only a part of the matter enumerated above.

The manuscript consists of 89 folios, 85 leaves of vellum and 4 paper flyleaves, measuring  $7\frac{1}{2}$  inches in height by  $5\frac{2}{5}$  inches in breadth, and is bound in a sixteenth-century binding of black velvet, in fair preservation, with two silver clasps bearing the initials R. D.—Renée Dupuy. Two of the vellum leaves are missing. The collation is as follows:—Calendar in one gathering of 6 folios, the rest in gatherings of 8 ff.: *a*<sup>s</sup>, *b*<sup>r</sup> (wants 8), *c*<sup>s</sup>, *d*<sup>r</sup> (wants 4), *e*<sup>s</sup>, *f*<sup>t</sup>, *g*<sup>r</sup> (wants 1), *h*—*k*<sup>s</sup>, *l*<sup>o</sup>.

On the second flyleaf, f. 2<sup>r</sup>, is written *Japartiens a Renée Dupuy 1590*; also some genealogical notes, in a hand of the seventeenth century, relating to the family of Dupuy. Inside the front board is written, apparently at the same time as these notes: *Voyla mon nom Margaritta Dupuy*.

The contents of the manuscript are as follows:—

1. The Calendar, written in French, in blue, red, and gold. The names of the Saints indicate a connection with Rouen and Northern France, and the Calendar generally resembles that of another *Horæ* in the Library, MS. 18.7.12.

2. The Lessons from the Gospels.

3. The two prayers to the Virgin, *Obsecro te* and *O intemerata*.

4. Hours of Roman Use, namely, Matins of the Virgin, Matins of the Cross, Matins of the Holy Spirit, Prime, Tierce, Sext, None, Vespers, and Compline.

5. Penitential Psalms and Litany.

6. Office of the Dead.

7. Memorials of Saints, preceded by the *Stabat Mater*. The Saints commemorated are St Michael the Archangel, St John the Baptist, St John the Evangelist, SS. Peter and Paul, Stephen, Lawrence, Sebastian, Nicholas, Anne, Mary Magdalene, Katherine, Margaret, Barbara, and Apollonia.

The text is written throughout in black, in a beautifully clear hand, with numerous initials in gold and colour. The larger initials are all blue, with white tracery, set in square blocks of red, with gold tracery. The small initials are gold, set in blocks of alternate blue and red. Every page has an outer border of fruit and flowers, strawberries, bunches of grapes, roses, marigolds, daisies, and other flowers, arranged in decorative patterns with conventional foliage, in the characteristic Flemish manner of the period.

The main interest of the book, however, consists in the ten beautiful miniatures with which it is adorned. These, which represent various sacred subjects, are exceptionally fine in their jewel-like brilliancy of colour. The colours chiefly used are blue, lake, and gold. A very pure and intense blue is largely used in all the pictures, as well as in marginal ornaments of the book. It may be noted that this was one of the books examined by Principal A. P. Laurie when collecting materials for his book, *The Pigments and Mediums of the Old Masters* (London, 1914). He says with regard to it (p. 107) that the pigments are typical late fifteenth-century pigments, consisting of fine fifteenth-century azurite, a mixed green which is fifteenth-century verdigris, and a very fine lake, and glazings of lake over vermilion. Azurite, blue carbonate of copper, is a well-known pigment which was used by illuminators from the thirteenth century onwards. Professor Laurie has pointed out that an exceptionally brilliant variety of this pigment, supposed to have come from Hungary, came into use late in the fifteenth century, and remained in use during the following century. This is the pigment used in our MS., and it may be noted in passing that of the numerous MSS., both British and Continental, examined by Principal Laurie, the earliest in which this fine pigment appears is the Culross Psalter, a Scottish MS. of 1470, also in the Advocates' Library (MS. 18.8.11).

The first of the annexed illustrations (fig. 1) shows an opening of the book, and gives an idea of its general appearance. On the left is the last page of the Calendar, written in red, blue, and gold, with a floral margin. On the right is the first page of the Gospel Lessons, with a beautiful miniature of St John in Patmos, writing. He wears

an undergarment of blue and gold, with an outer robe of crimson lake. On his right hand is the eagle, in gold. There is a background of sea and mountains, all in delicate shades of blue, touched with gold. The page is surrounded by a floral margin, and under the picture appear the opening words of St John's Gospel, *In principio erat verbum.*

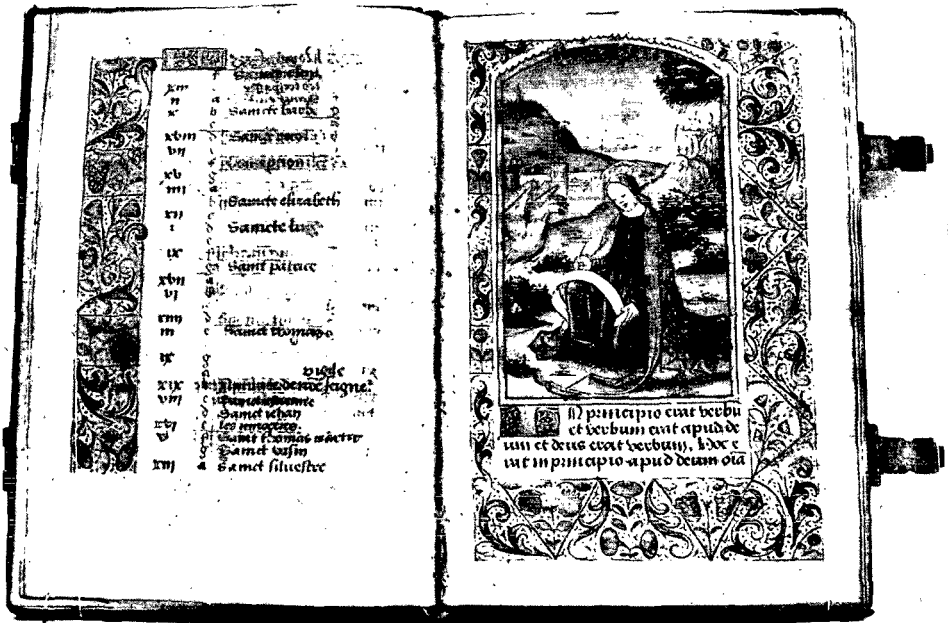


Fig. 1. Dupuy Horæ. St John.

The next illustration (fig. 2) is a page of text taken from the prayer *Obsecro te domina*. A page with no illuminated initials has been selected, to illustrate the decorative quality of the plain text with its margin.

The miniature on the first page of the Matins of the Virgin (not figured) represents the Annunciation. The Virgin, in a robe of blue and undergarment of gold, kneels under a crimson canopy, before a table draped in green, on which lies an open book. Facing her is the Archangel Gabriel in a robe of lake and gold, with white undergarment, and white and green wings. He holds in his hand a golden

rod surmounted by a lily. The Dove descends in a golden ray. Below are the opening words of the office, *Domine labia mea aperies*.

Fig. 3 is the beginning of the Matins of the Cross, a miniature of

stis meis et in omnibus angu-  
stis et necessitatibus meis.  
Et in omnibus illis rebus in  
quibus ego sum facturus locu-  
turus aut cogitaturus omnibus  
diebus ac noctibus atque mome-  
tis vite mee. Et michi famulo  
tuo impetres a dilecto filio tuo  
complementum cum omni mi-  
sericordia et consolatione omni  
consilio omni adiutorio omni  
benedictione et sanctificatione  
omni saluatione pace et prof-  
peritate omni gaudio et alacri-  
tate etiam abundantiam omni  
honorum spiritualium et corpo-  
ralium. Et gratiam sancti spi-  
ritus qui me bene per omnia di-  
sponat animam meam custo-  
diat corpus meum regat et pro-  
tegat mentes erigat mores com-  
ponat actus probet vota et desi-  
deria mea perficiat cogitationes  
sanctas instituat preterita




Fig. 2. Dupuy Horæ. Page of Text.

the Crucifixion. On the left are the Virgin and St John, on the right a Jew and a group of Roman soldiers, in the background the city of Jerusalem—again a fine harmony in blue.

At the beginning of the Matins of the Holy Spirit is a miniature

(not figured) representing the Descent of the Spirit. The Virgin and Apostles are grouped in a panelled chamber, similar to that which



Fig. 3. Dupuy Horæ. The Crucifixion.

forms the background of the Annunciation picture. The Spirit descends in the form of a dove.

Fig. 4 is the beginning of Prime, with a miniature of the Nativity. The Virgin kneels adoring the Child. Opposite her kneels St Joseph,

and from behind the ox and the ass gaze upon the Child. The office begins *Deus in adiutorium meum intende.*



Fig. 4. Dupuy Horæ. The Nativity.

Fig. 5 is the beginning of Sext, with a miniature of the Flight into Egypt. This is perhaps the most beautiful in colour of all the miniatures. The Virgin in a robe of blue and gold is seated on the ass, holding the Child, who wears a dress of crimson lake, touched with

gold. St Joseph walks beside the ass. In the distant background of blue is a city set on a hill against a delicate evening sky.



Fig. 5. Dupuy Horæ. The Flight into Egypt.

The remaining miniatures are not figured. At the beginning of None is a miniature of the Presentation in the Temple.

At the beginning of Vespers is a miniature of the Adoration of the Magi. The figures are gorgeous in blue, crimson, and gold. The scene



is the same as that in the picture of the Nativity. Over the roof of the stable appears the Star of Bethlehem.

At the beginning of Compline is a miniature of the Coronation of the Virgin. Mary, robed in blue and gold, kneels before the Father, robed in crimson and seated on a golden throne, and is crowned by two angels.

The last miniature, at the beginning of the Office of the Dead, represents Job and his friends.

The opening pages of the Office of Tierce and of the Penitential Psalms, both of which doubtless contained miniatures, are unfortunately missing, but the book as it stands is a beautiful little gallery of the great period of Flemish religious art. Apart from the loss of the two leaves mentioned, it is in good preservation.