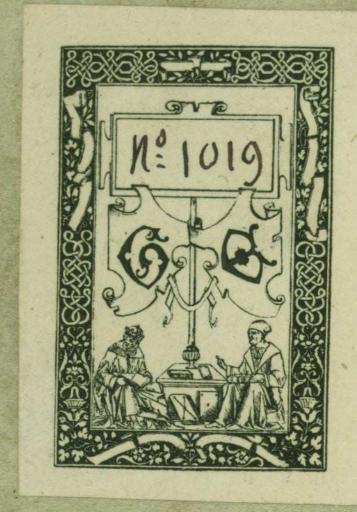


H. IV. 25





A digital facsimile of Walters Ms. W.87, Incomplete Book of Hours



Published by: The Walters Art Museum 600 N. Charles Street Baltimore, MD 21201 http://www.thewalters.org/



nis document is a digital facsimile of a manuscript belonging to the Walters Art Museum,	in
altimore, Maryland, in the United States. It is one of a number of manuscripts that have be gitized as part of a project generously funded by the National Endowment for the Humanitical by an anonymous donor to the Walters Art Museum. More details about the manuscripts we Walters can be found by visiting The Walters Art Museum's website www.thewalters.org. For their information about this book, and online resources for Walters manuscripts, please contact through the Walters Website by email, and ask for your message to be directed to the Department Manuscripts.	een es, at For act

Shelf mark Walters Art Museum Ms. W.87

Descriptive Title Incomplete Book of Hours

Text title Book of Hours

Abstract This Book of Hours was made ca. 1310-20, likely in Ghent. It

was badly rebound with a sixteenth-century Flemish binding by Léon Gruel in Paris at the end of the nineteenth or early twentieth century, and the initials of Gruel and Engelmann are printed on the bookplate on the front pastedown. The manuscript lacks its calendar, and the text is incomplete and misbound. In the fourteenth century a prayer for Communion, written in French, was added at the end of the book. Initials in gold, blue and pink mark the divisions of the text. The manuscript is richly illuminated with drolleries; painted on the borders of each folio, they would have amused the reader with their playful animals, hybrids, and human

figures.

Date Ca. 1310-20 CE

Origin Flanders (Ghent?)

Form Book

Genre Devotional

Language The primary language in this manuscript is Latin. The

secondary language of this manuscript is French, Old (842-

ca.1400).

Support material Parchment

Thin to medium-weight parchment, well prepared on both sides; trimmed at the top, bottom, and fore-edge, as evinced by drolleries and catchwords which are sometimes cropped;

modern parchment flyleaves

Extent Foliation: i+112+i

Modern pencil foliation upper-right corners, rectos

Collation Formula: Undetermined; mainly individual leaves, hook-

guarded or tipped out of order; tight binding restricts the view

Catchwords: Catchwords cropped at the bottom, written at lower right on fols. 19v, 48v, 67v, 72v, 93v, and 105v

Comments:

Dimensions 6.7 cm wide by 10.2 cm high

Written surface 4.7 cm wide by 5.0 cm high

Layout Columns: 1

Ruled lines: 10 Ruled in lead

Contents *fols. 1r - 112r:*

Title: Book of Hours

Incipit: Domine Dominus Noster

Contents: Incomplete; calendar is missing; all sections

misbound

Hand note: Text in well-formed textura formata, with major medial pauses marked by punctus elevatus, and

final pauses by punctus or unmarked

Decoration note: Illuminated initials in gold on blue or pink ground (2 lines) for major divisions; secondary divisions (1 line); either lower or top margins of each folio depicts drolleries with fanciful animals, hybrids, humans; overtly religious imagery is rare (for example the Holy Face on fol. 64v); initials on fols. 62r, 67v, 76v, and 79r contain heads; line fillers with geometric motifs or beast head in blue and pink on gold ground; rubrics in red; text in dark brown ink

fols. 1r - 80v:

Title: Hours of the Virgin

Contents: Use unidentifiable; text incomplete and misbound; content reconstructed by Judith Oliver as follows: fols. 2-4, 1, 28, and 71: Matins; fols. 38-40: Lauds; fol. 5: Prime (?); fols. 8, 7, 10, and 29r-v: Terce, , ending with rubric for Sext; fols. 25, and 33: None; fols. 52, 58, 53-56: Vespers; fols. 75-79, 80r-v: Compline *Hand note:* Drolleries throughout; initials in gold, pink and blue for divisions of the text

fols. 87r - 112r:

Title: Office of the Dead

Contents: Fols. 81r-83r: Psalm 6; fols. 83v, 86r-v: Psalm 12; fols. 84r-v: Psalm 66; fols. 85r-v: Psalm 149; fols. 87r-88v: Lesson 1; fols. 88v-90r: Lesson 2; fols. 90r-98r: Lesson 3; fols. 98r-v: Lesson 4; gap after fol. 98v; fols. 99r-v: end of Lesson 5; fols. 99v-112r: Lesson 6

Decoration note: Drolleries throughout; initials in gold, pink and blue for divisions of the text

fols. 112v - 112v:

Title: Communion Prayer

Contents: Early addition: communion prayer, French

translation of "Dominus non sum dignus"

Hand note: Textura formata

Decoration

fol. 64v:

Title: Image of the Holy Face

Form: Marginalia

Text: Hours of the Virgin

fol. 65r:

Title: Pelican wounding chest to feed young with her

blood

Form: Marginalia

Text: Hours of the Virgin

Binding

The binding is not original.

Sixteenth-century brown calf binding; rebacked in the nineteenth-twentieth century by Léon Gruel; front and back boards are stamped with framing fillets; two vertical bands at the center are inhabited by six animals within vine spirals; on front and back boards an inscription around the central panels writes "DEUS DET / NOBIS SUA[M] PACE[M] ET / POST MORTE[M] / VITA[M] ETERNA[M] AMEN," spine rounded and backed; yellow formerly on the edges has been scraped; a comparable binding layout with inscription and panels with pairs of animals is signed by the Flemish binder

Iohannes Bosscaert on a book printed in 1526 (Weale 1894, no. 416)

Provenance

Created ca. 1310-20, likely in Ghent

Léon Gruel, Paris, nineteenth-twentieth century; his bookplate engraved G E (Gruel and Engelmann) front pastedown inscribed "no. 1019"

Henry Walters, Baltimore, purchased from Gruel between 1895 and 1931; ex libris on front flyleaf recto

Acquisition Bibliography

Walters Art Museum, 1931, by Henry Walters' bequest

Weale, William H. J. Bookbindings and Rubbings of Bindings in the National Art Library South Kensington Museum. Vol. 2. London: Eyre and Spottiswoode, 1894; pp. 194-5, cat. no. 416 **see for binding comparison

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Droz, 2008; 234.

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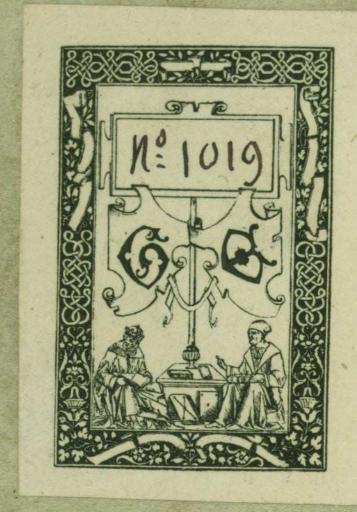


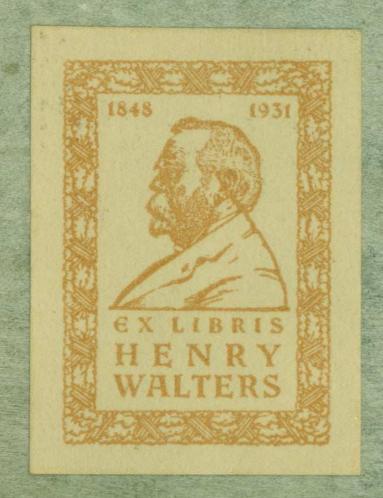
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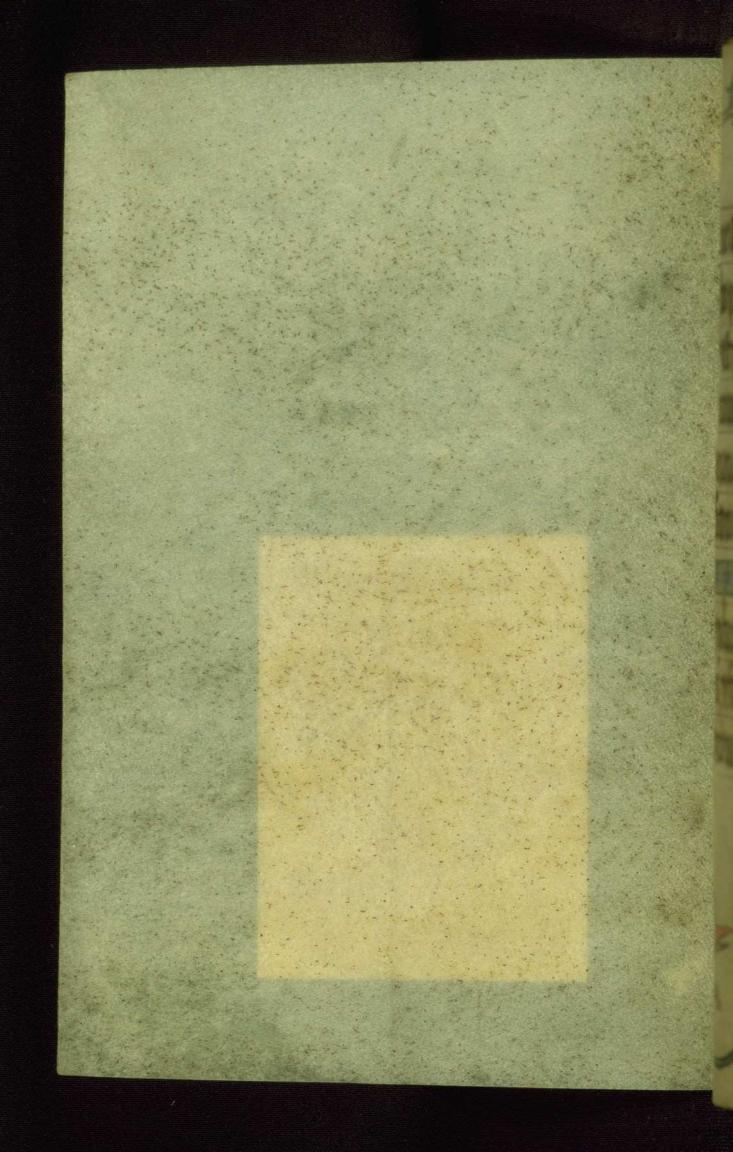




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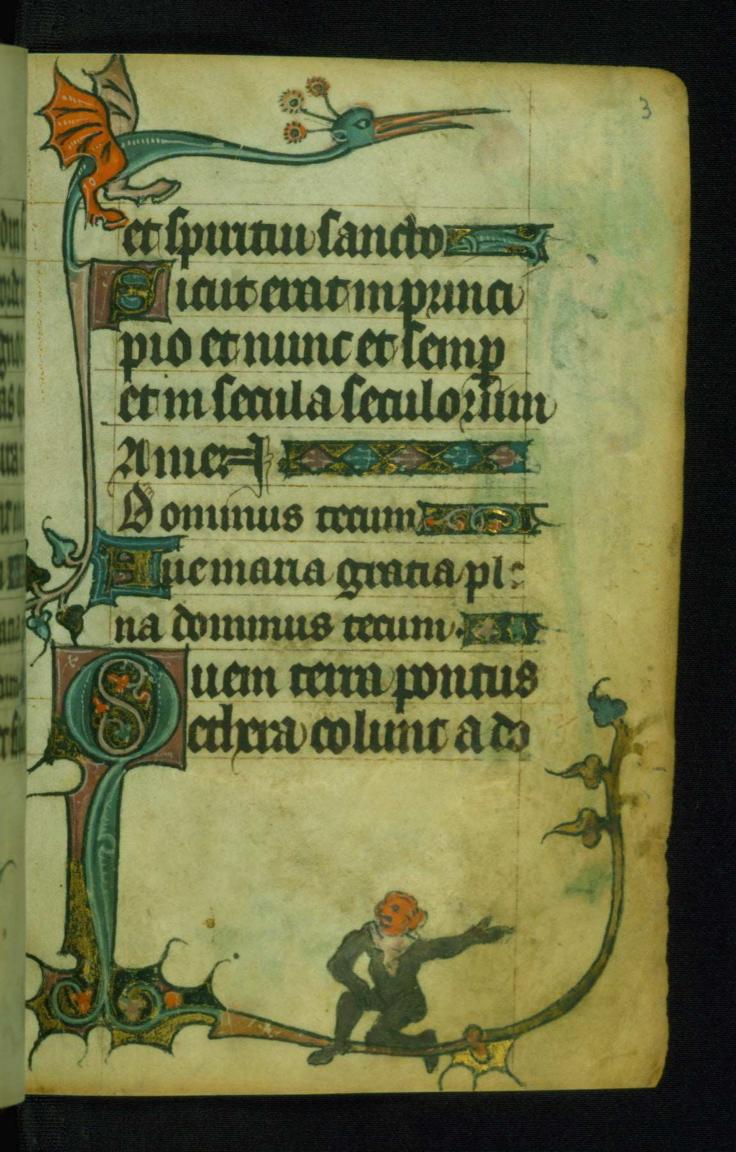


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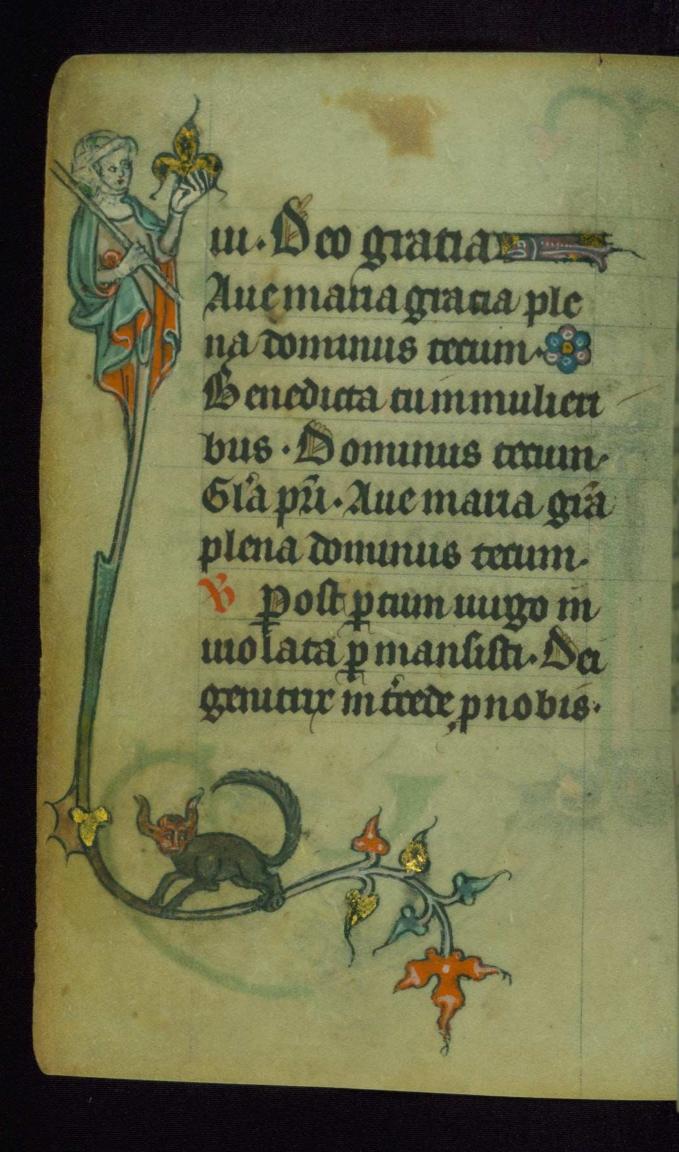


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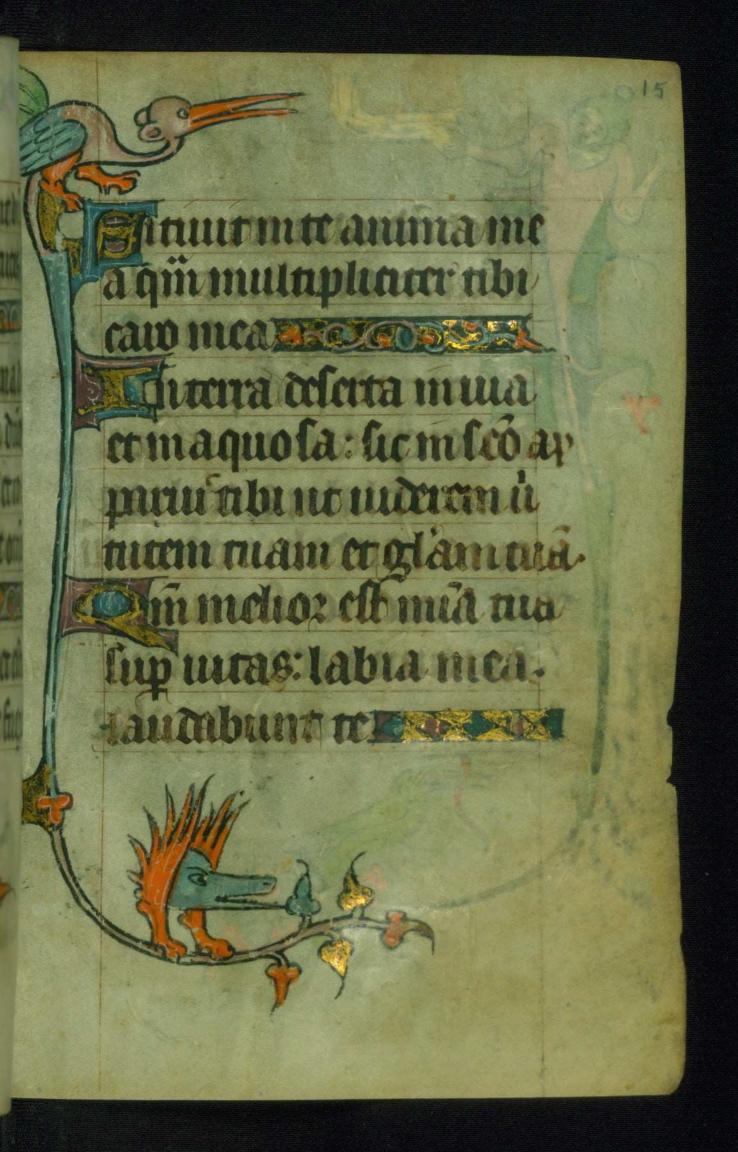


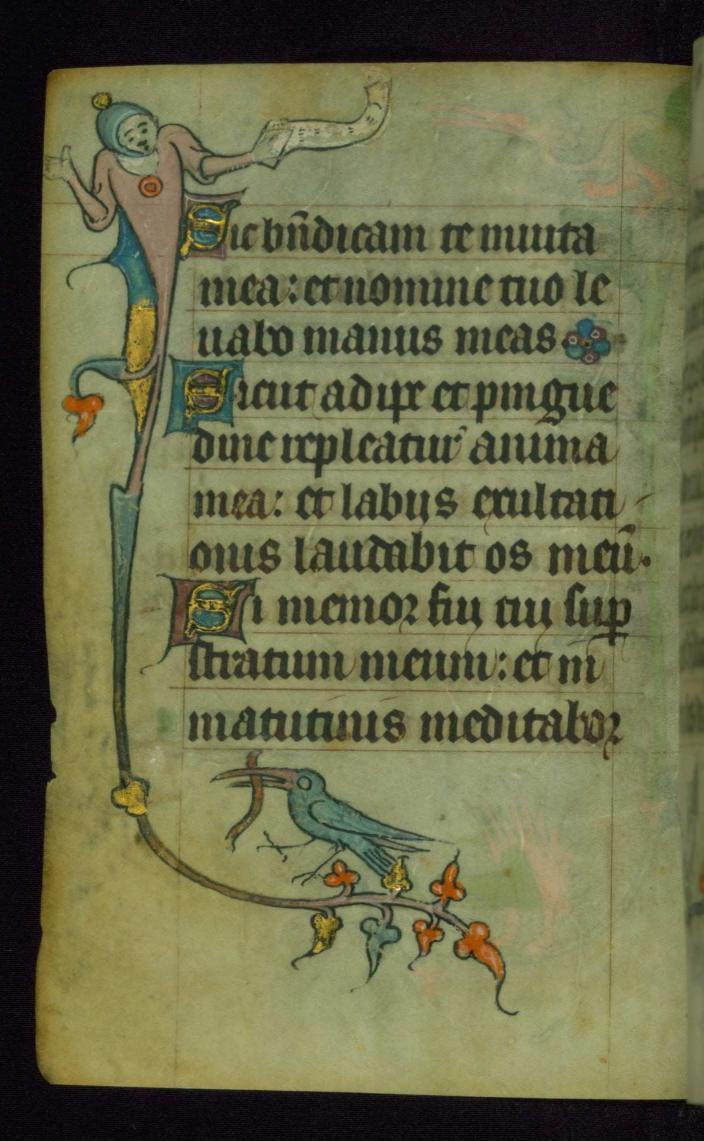
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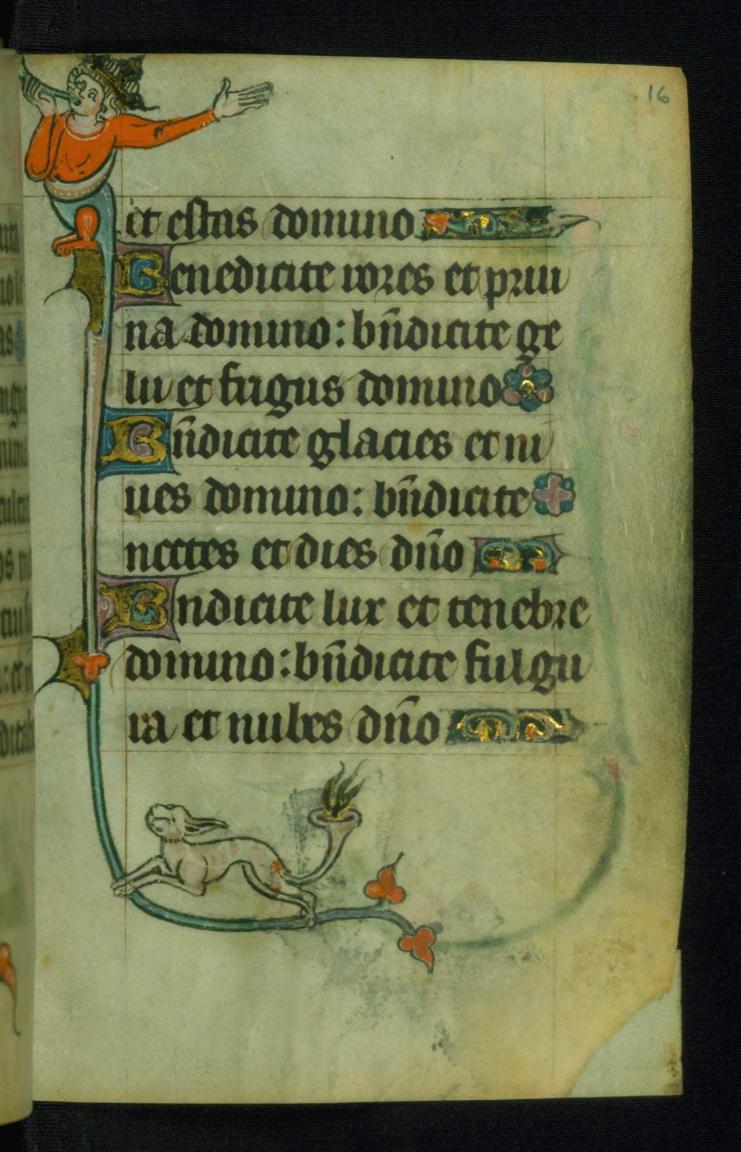












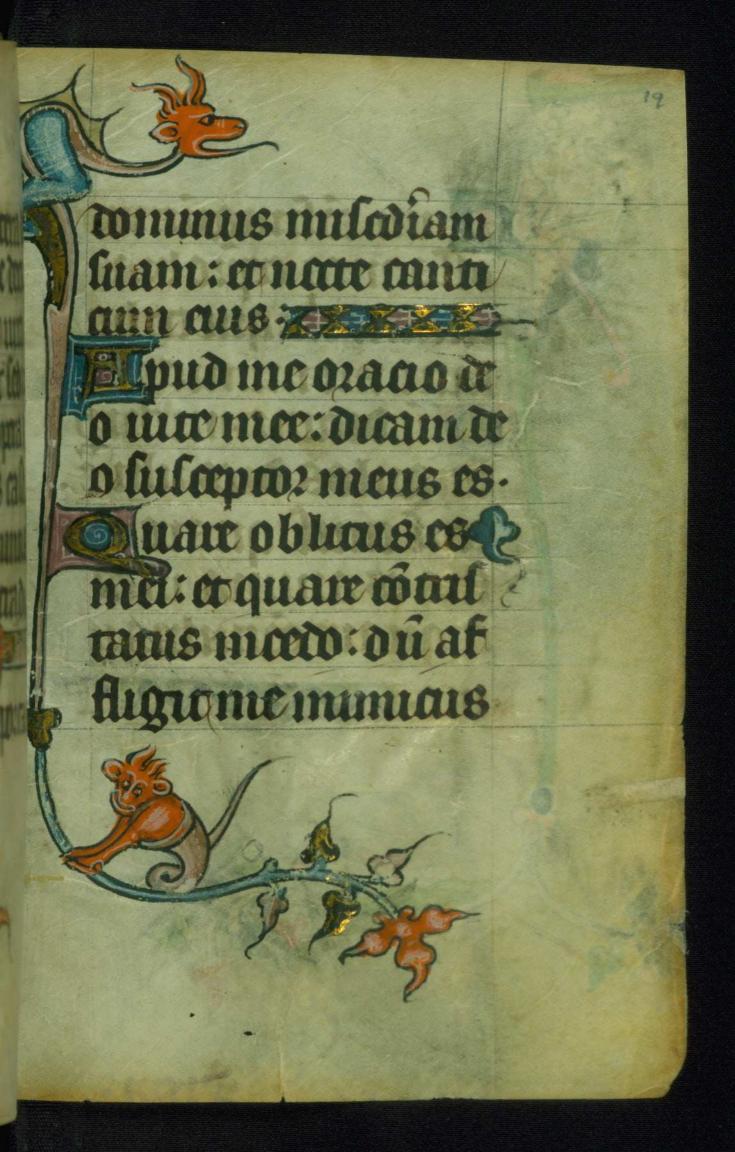


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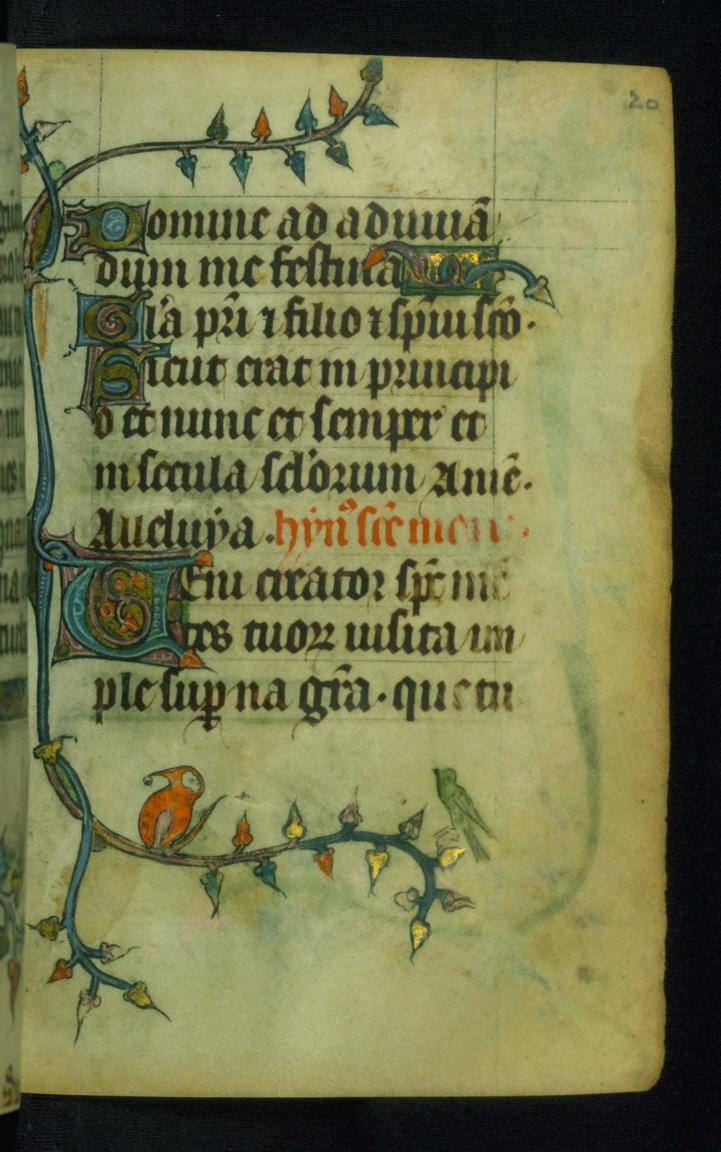
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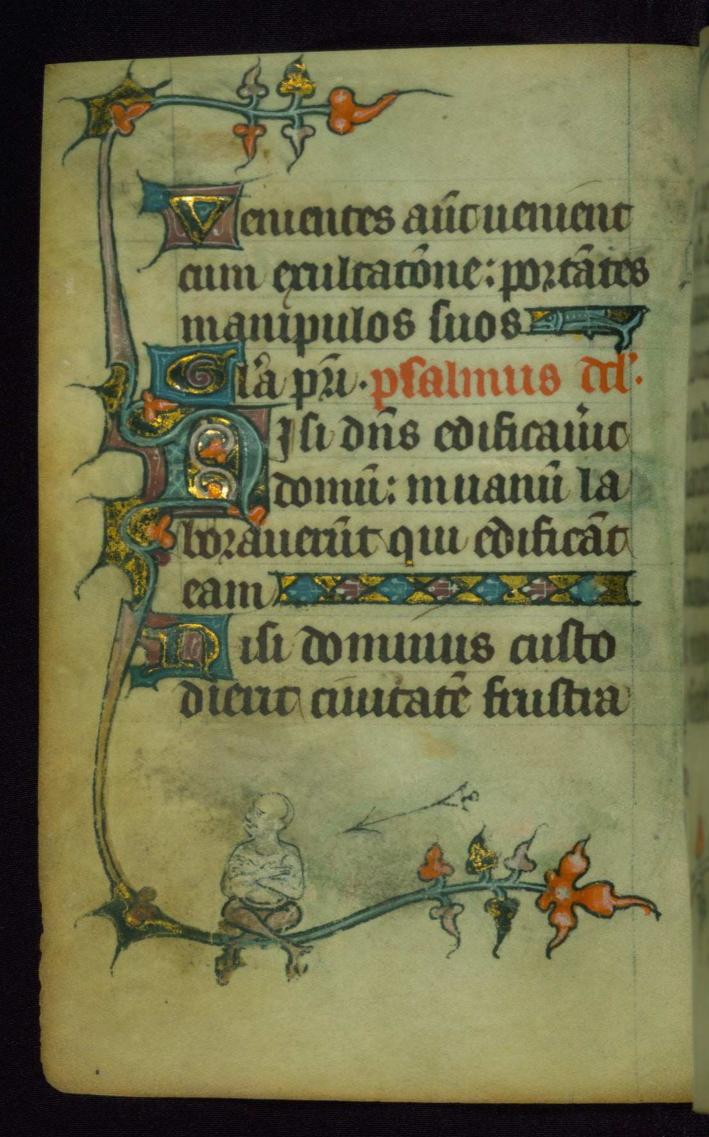
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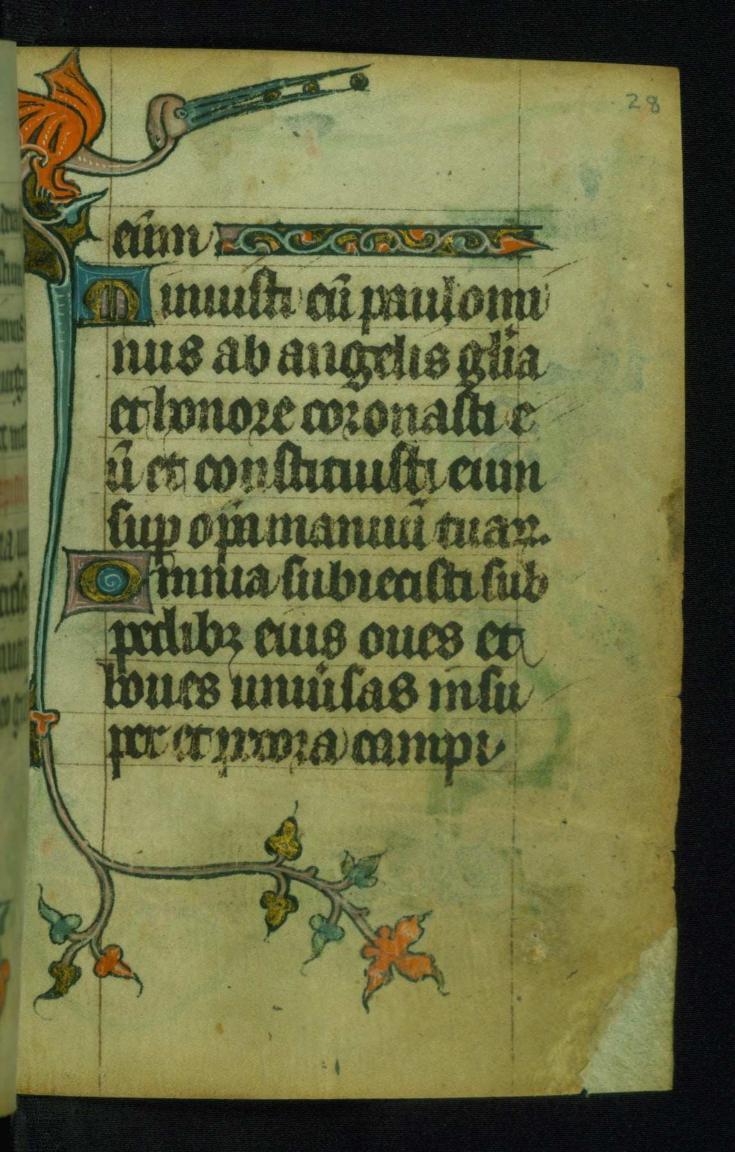
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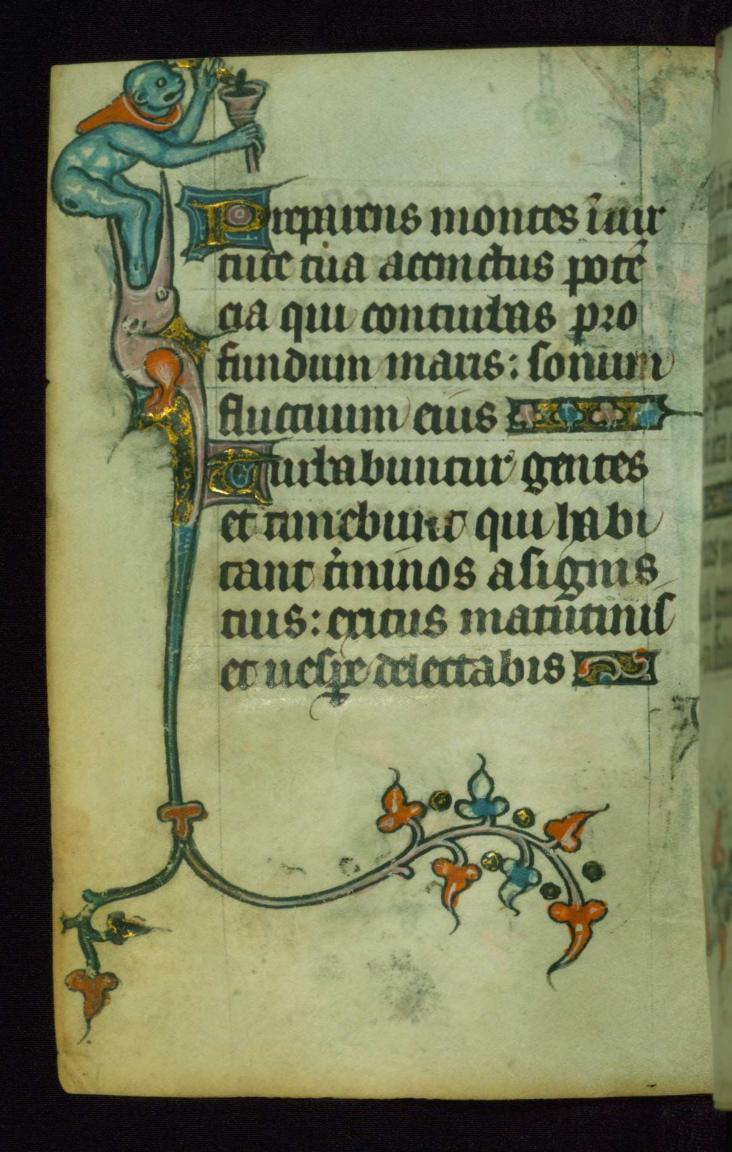
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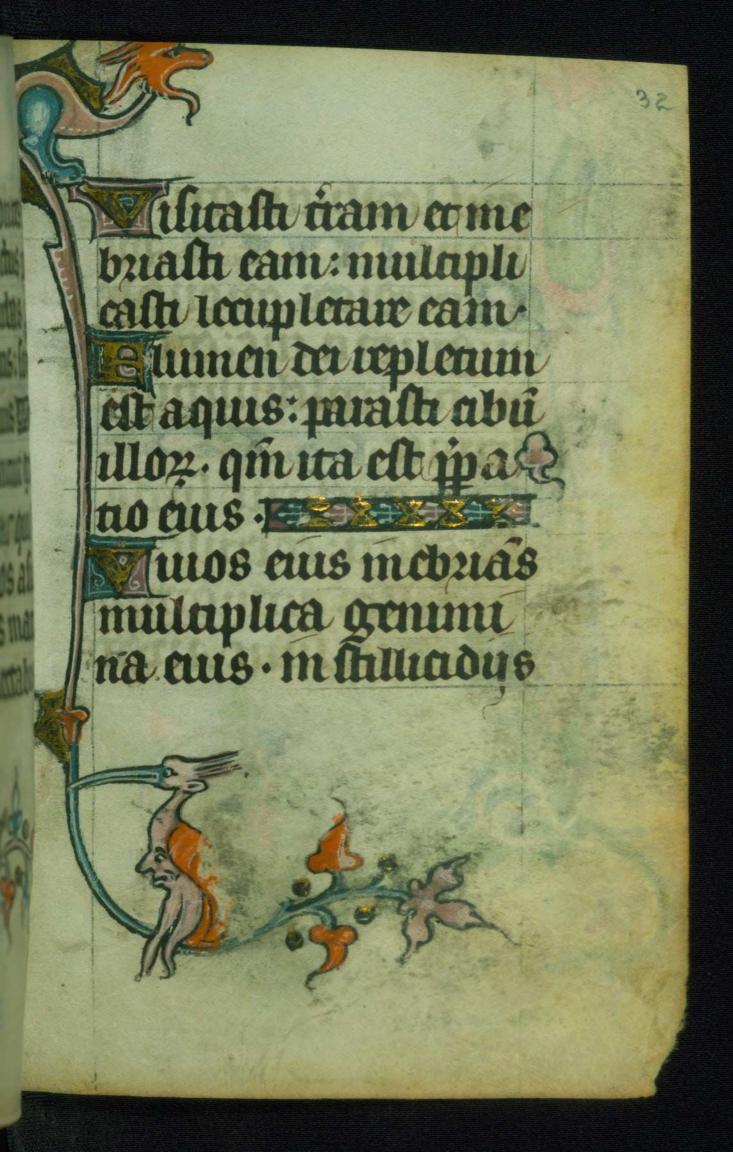
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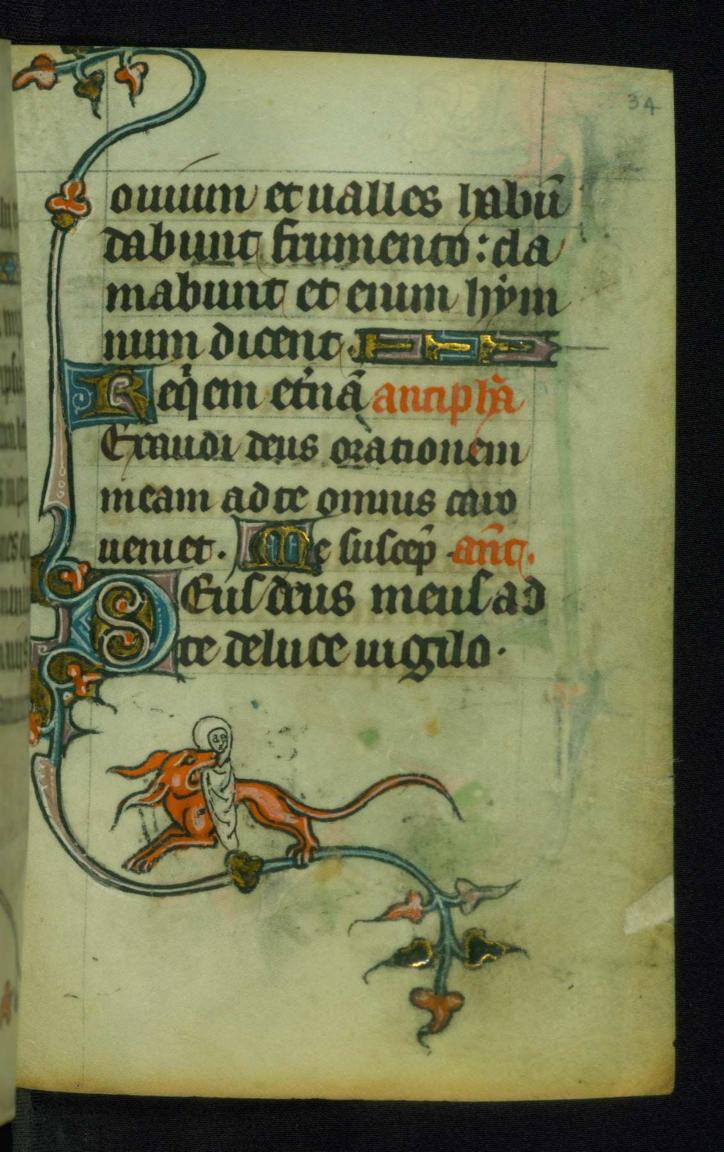




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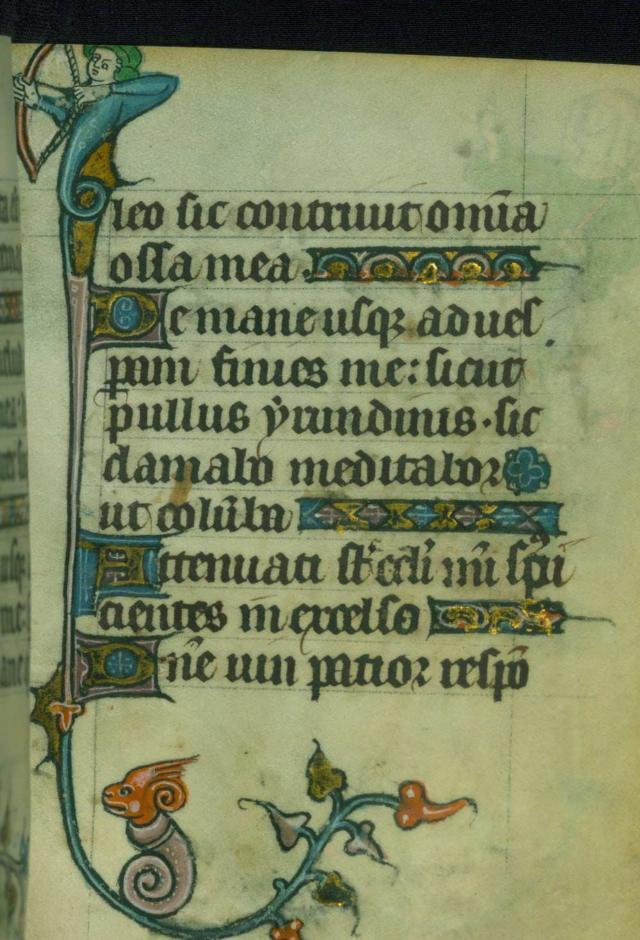
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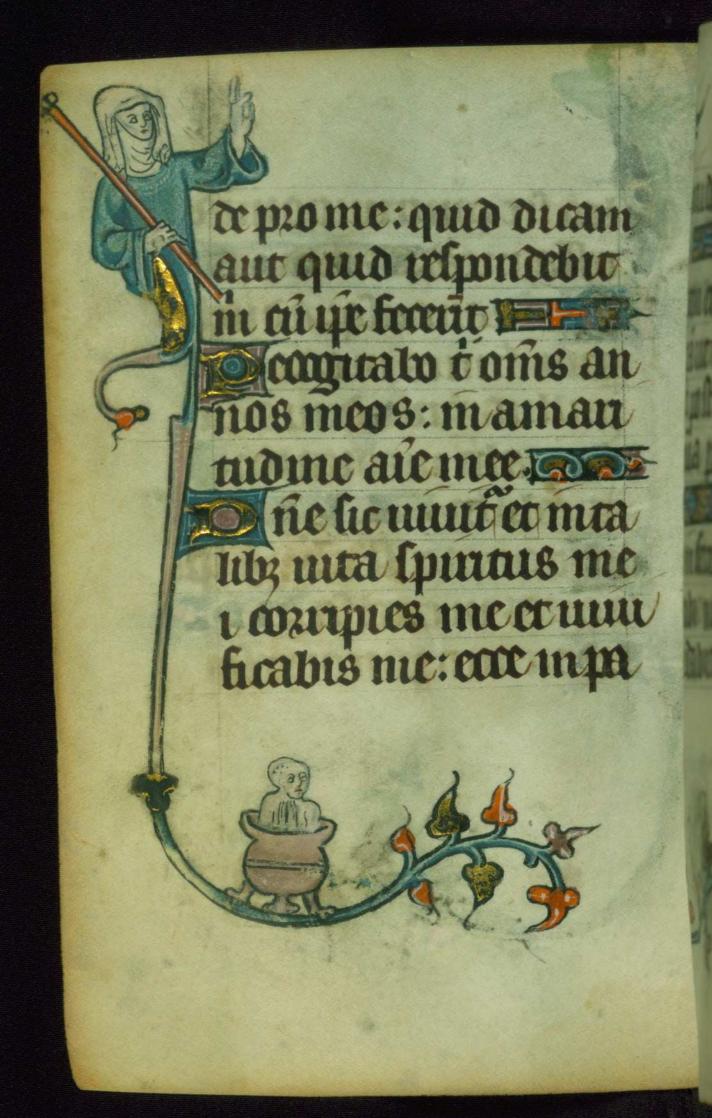


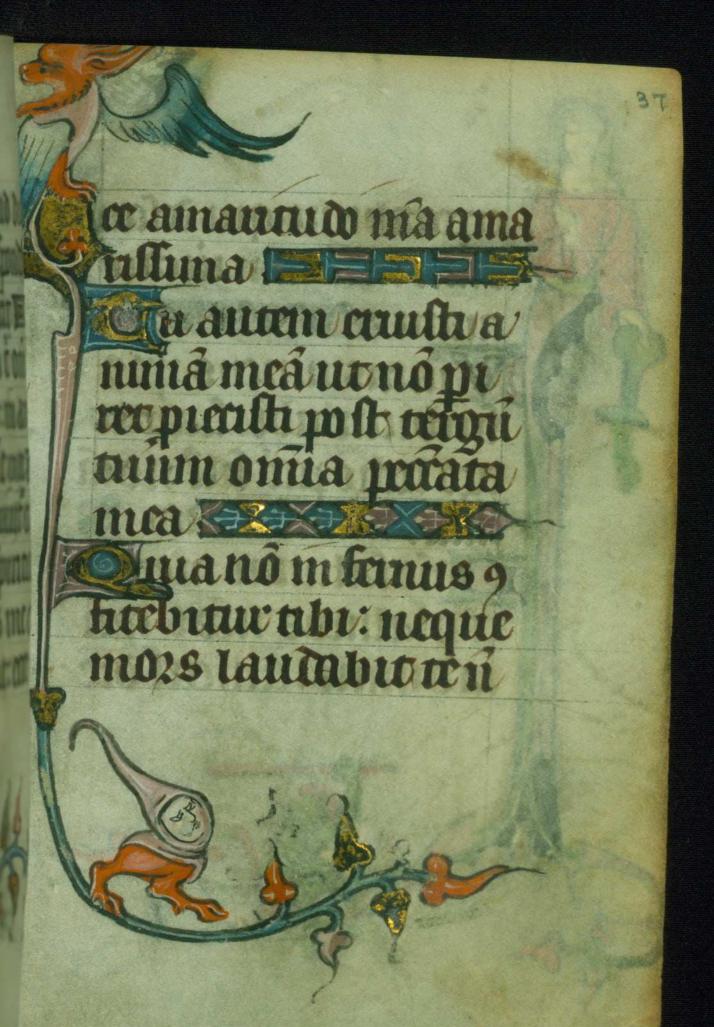
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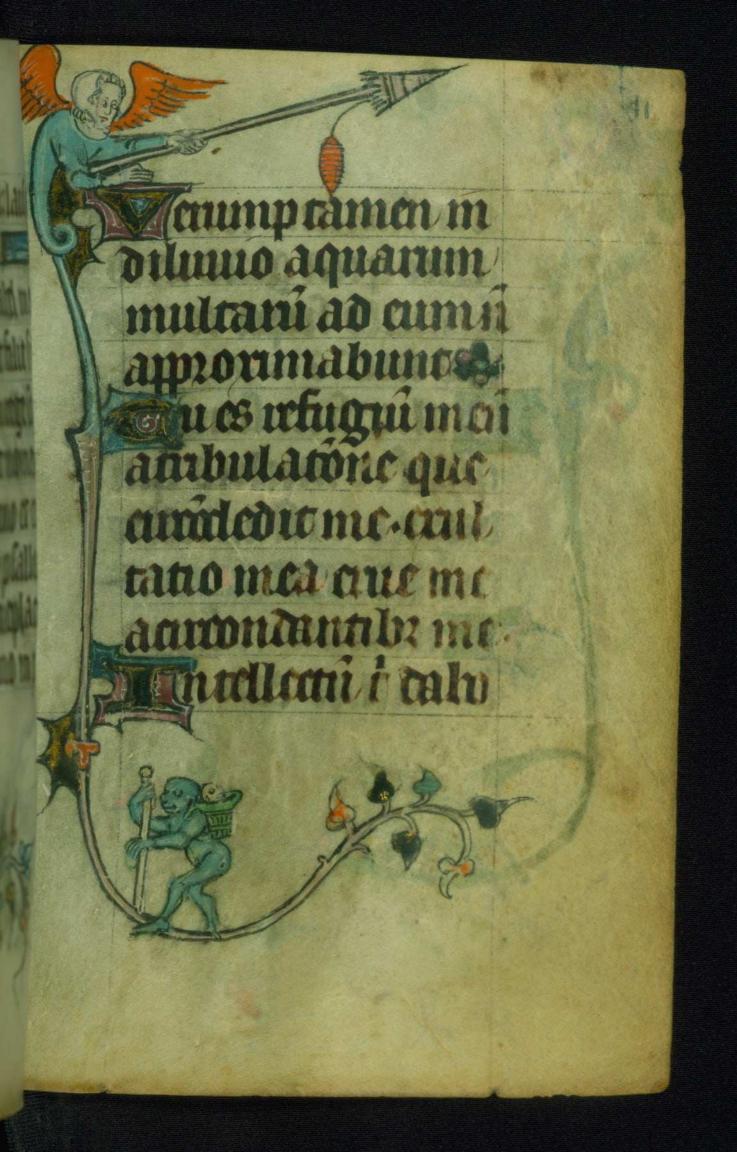
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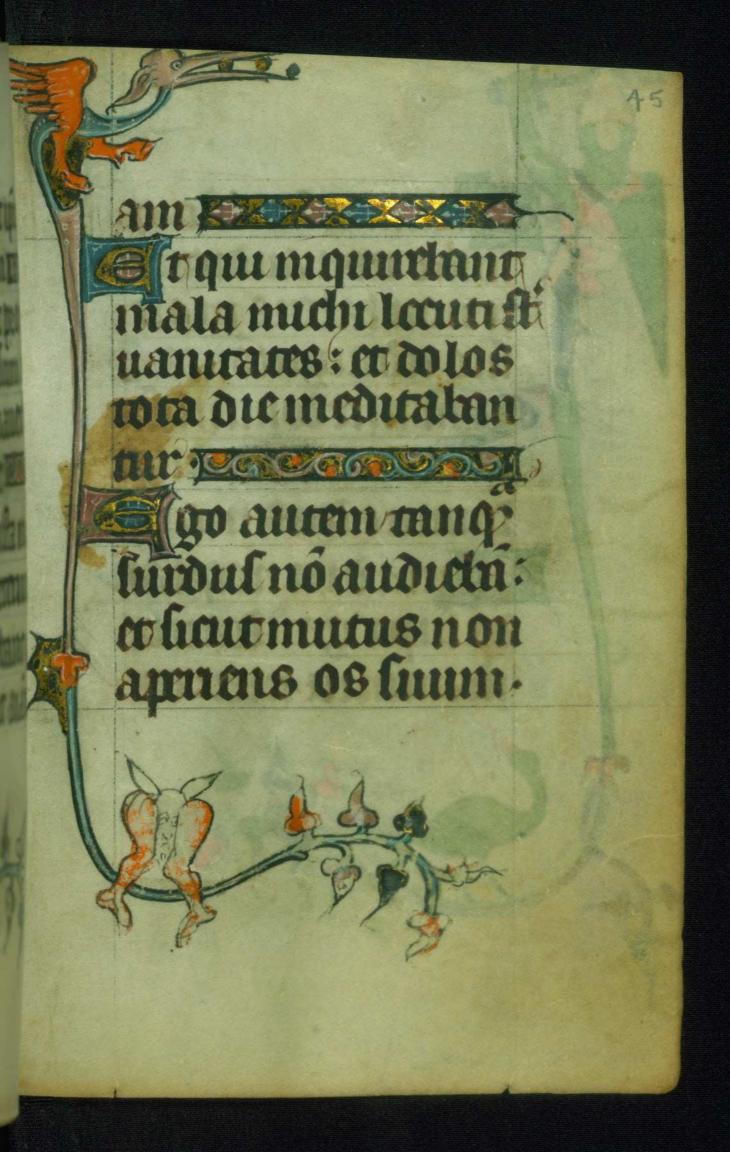


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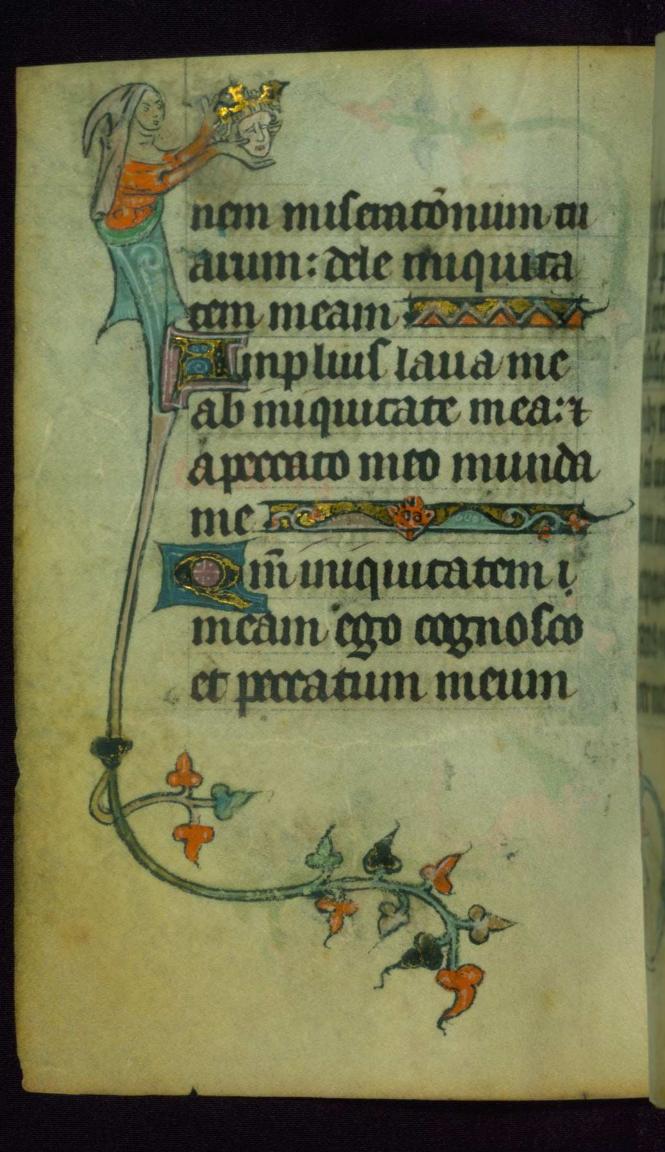
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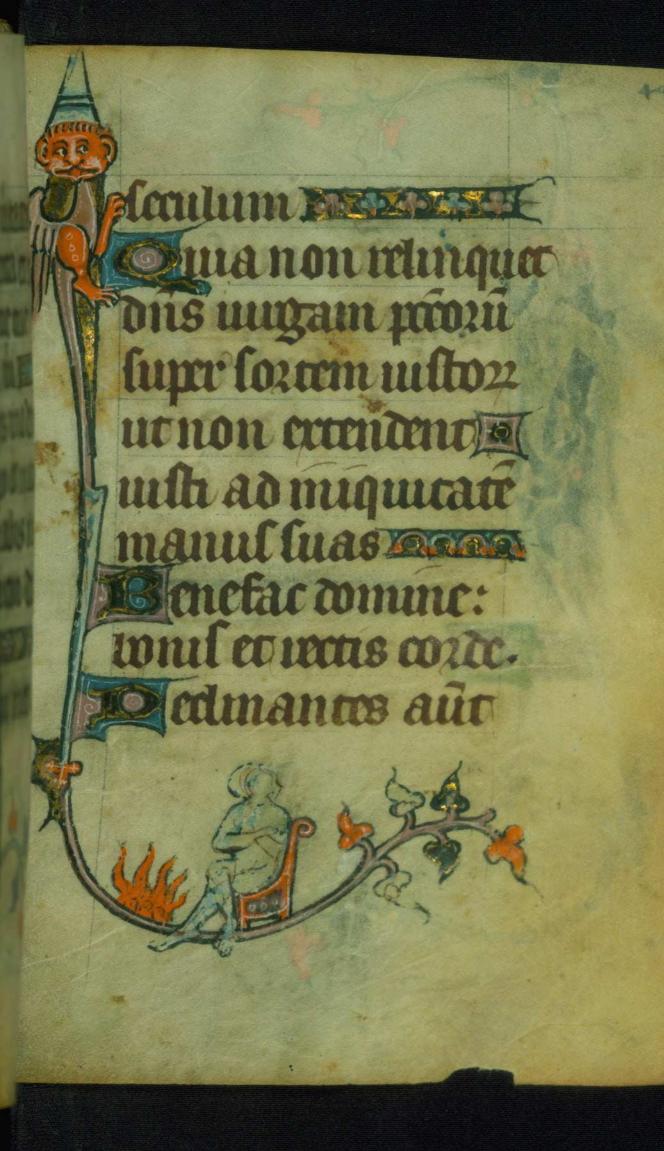
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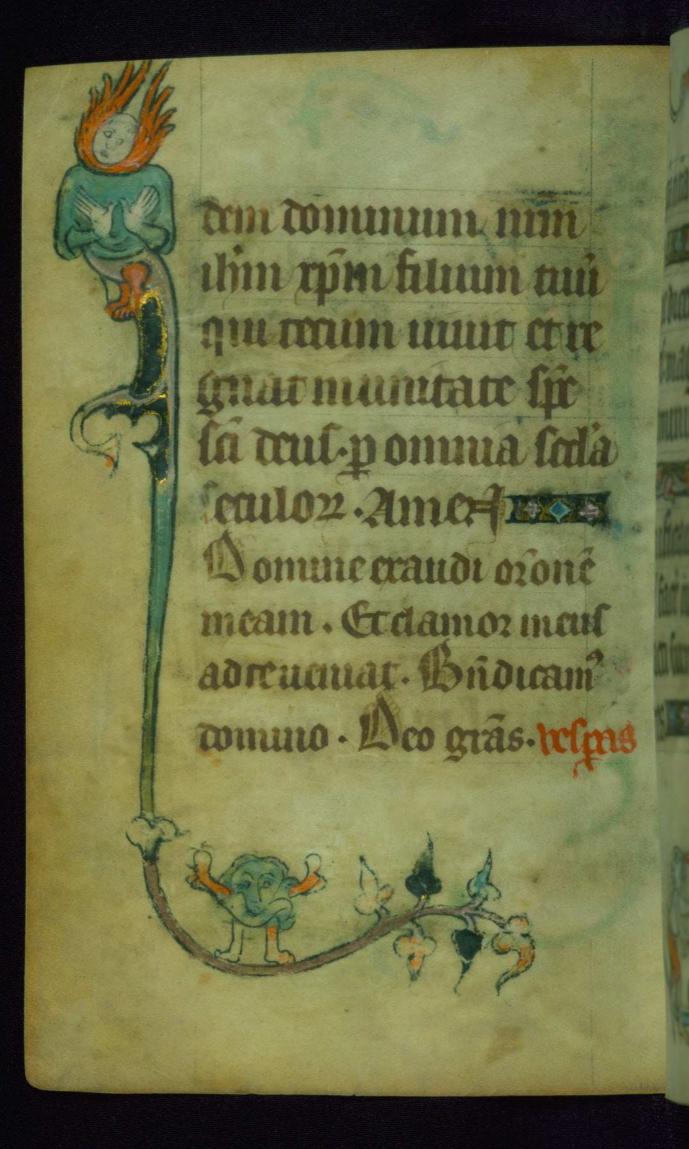
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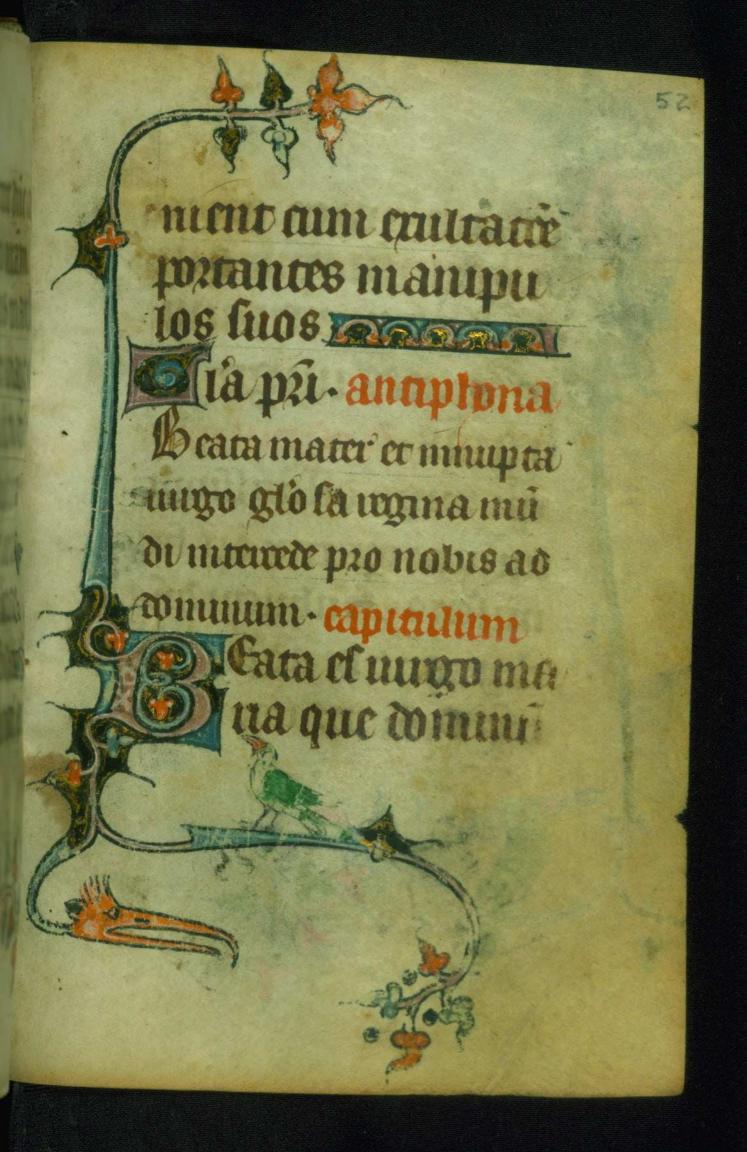


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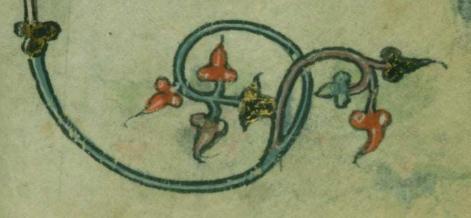
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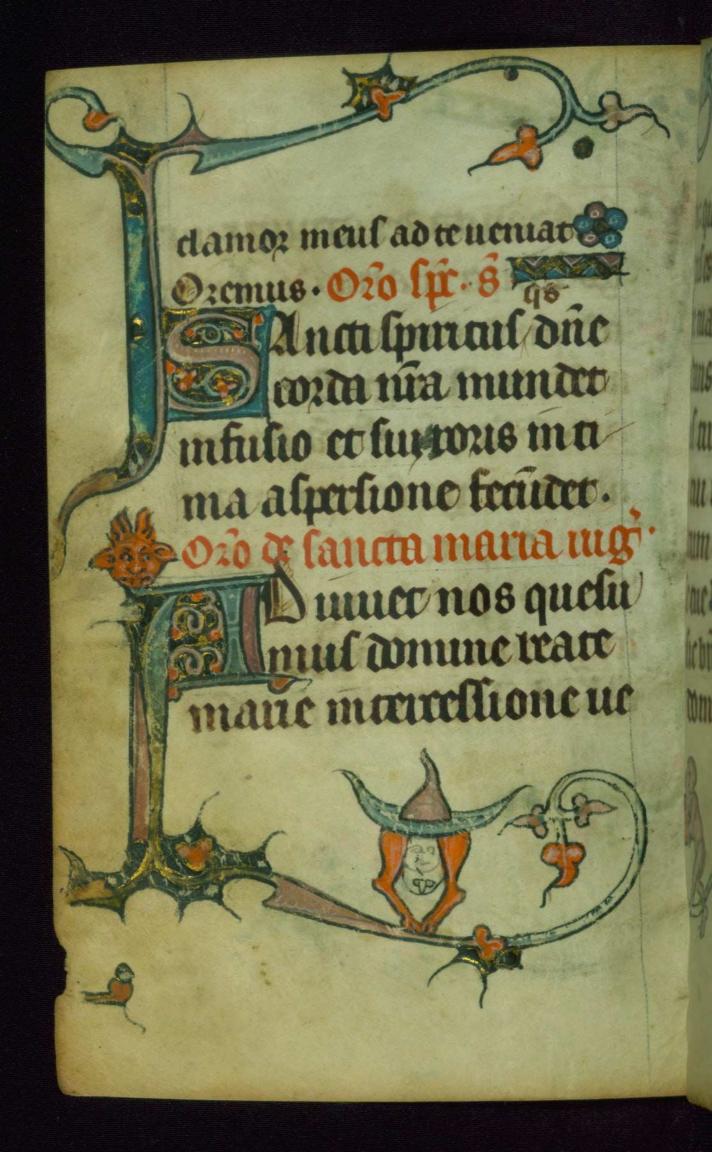
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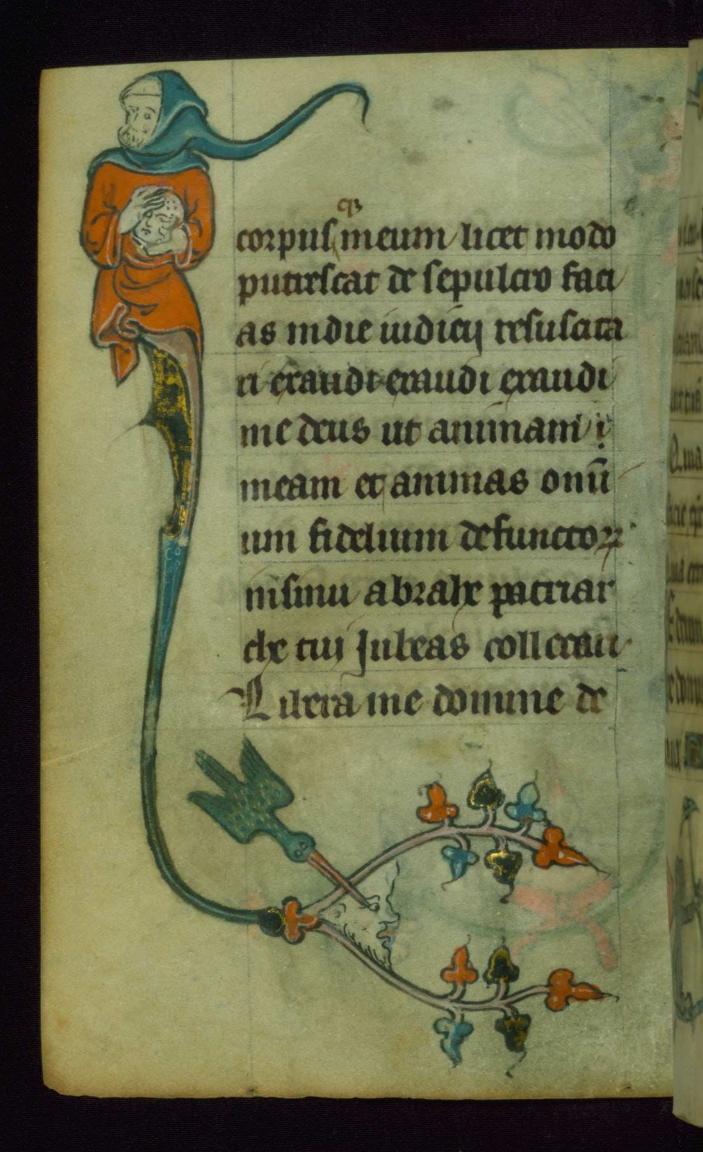
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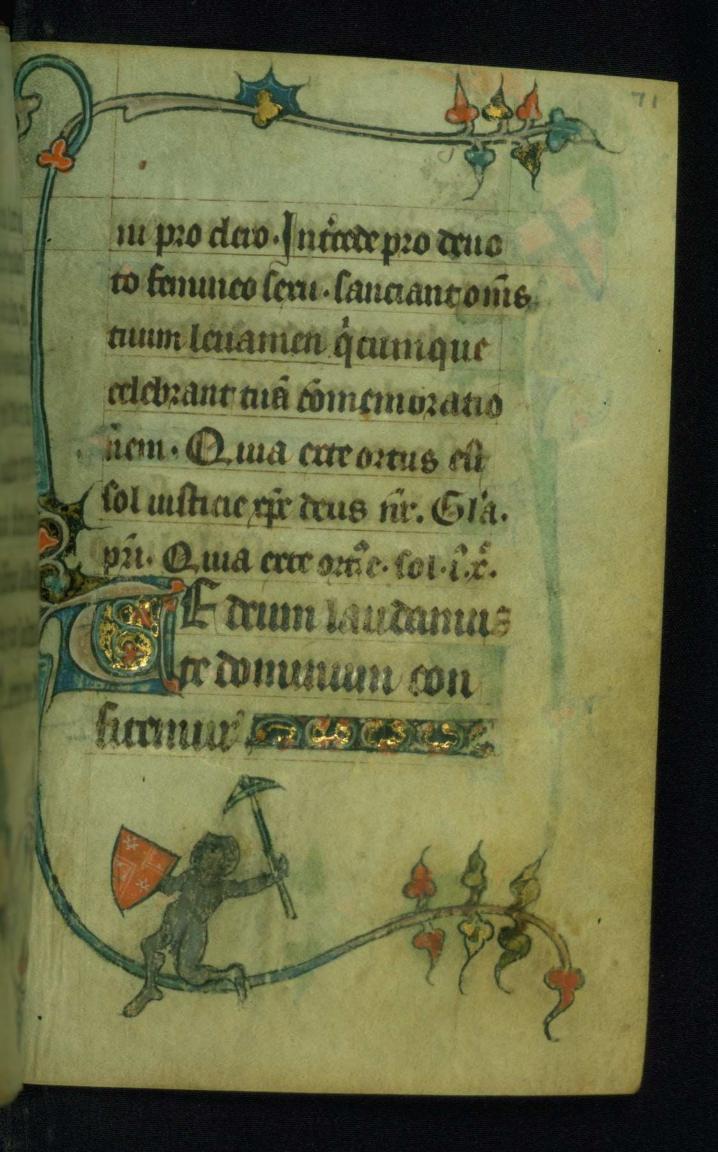


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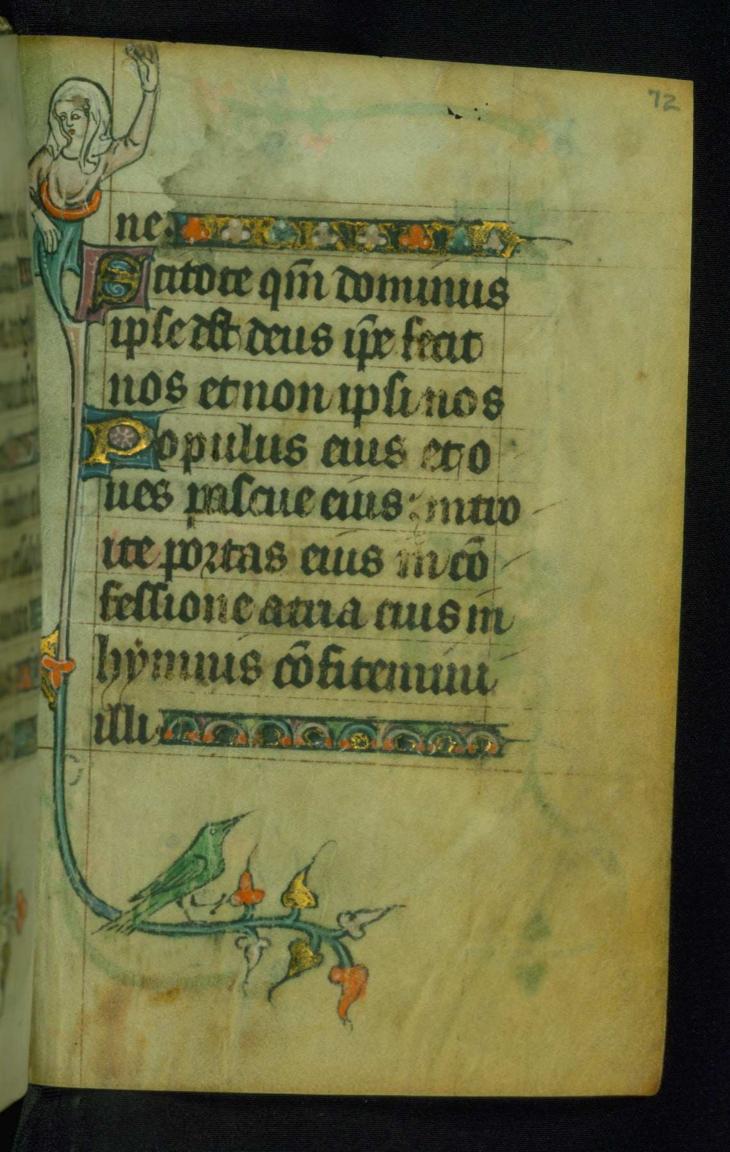
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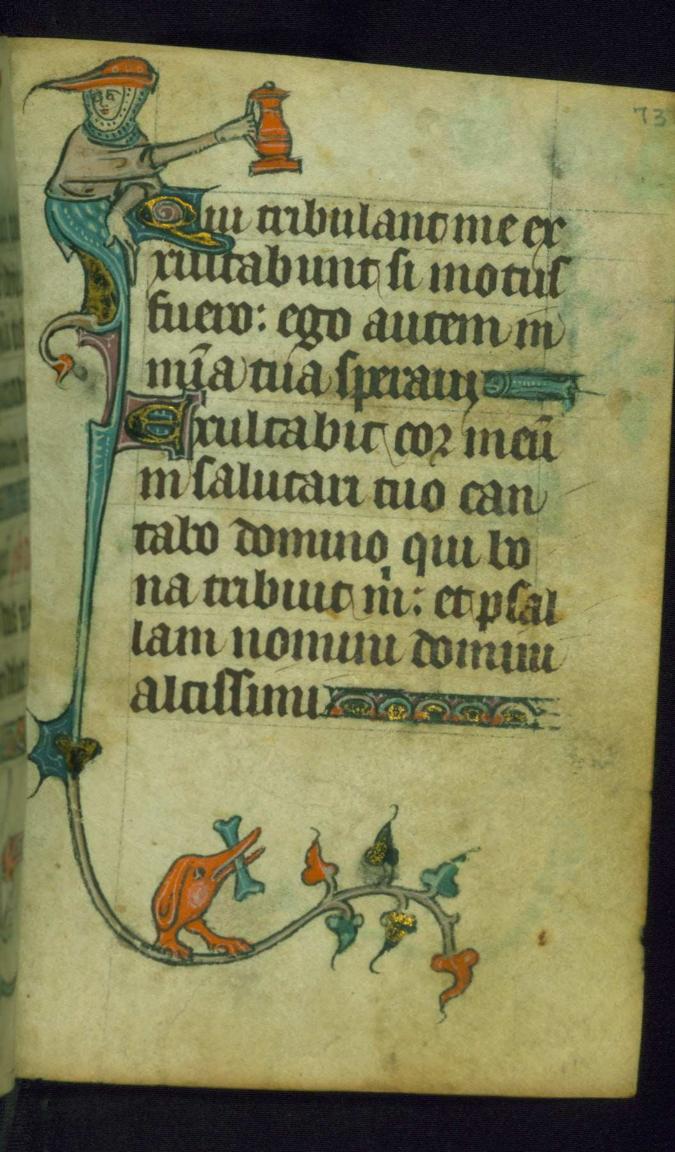




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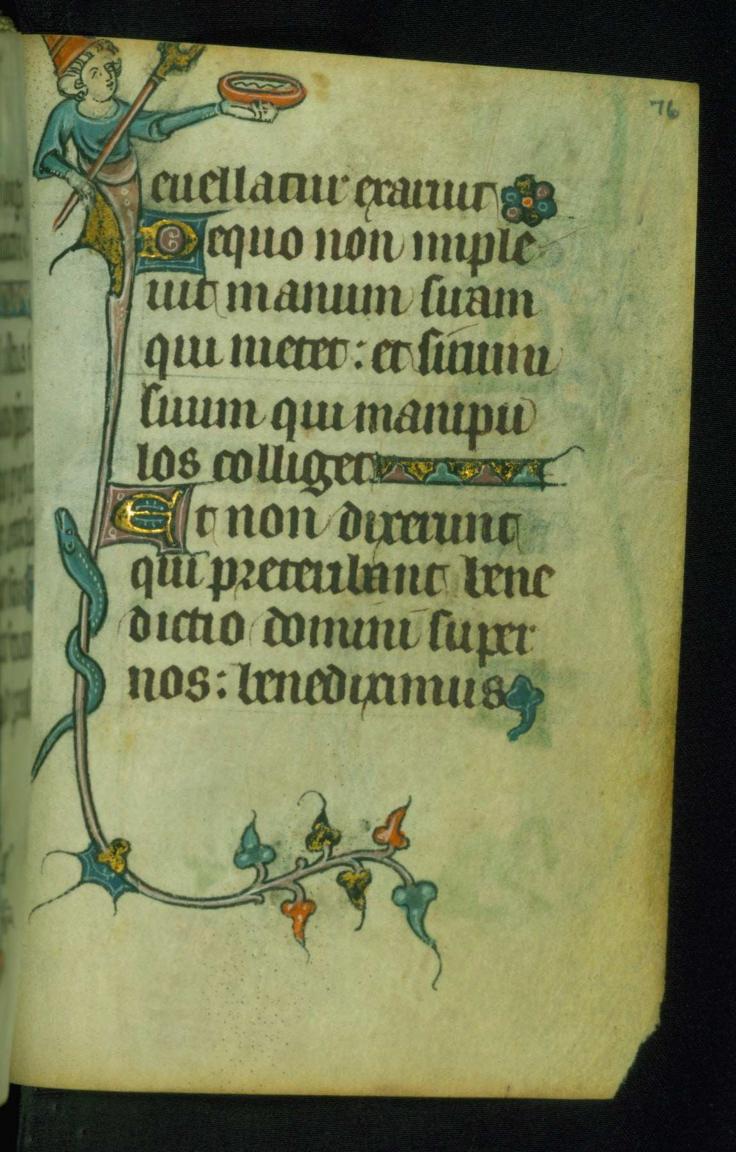
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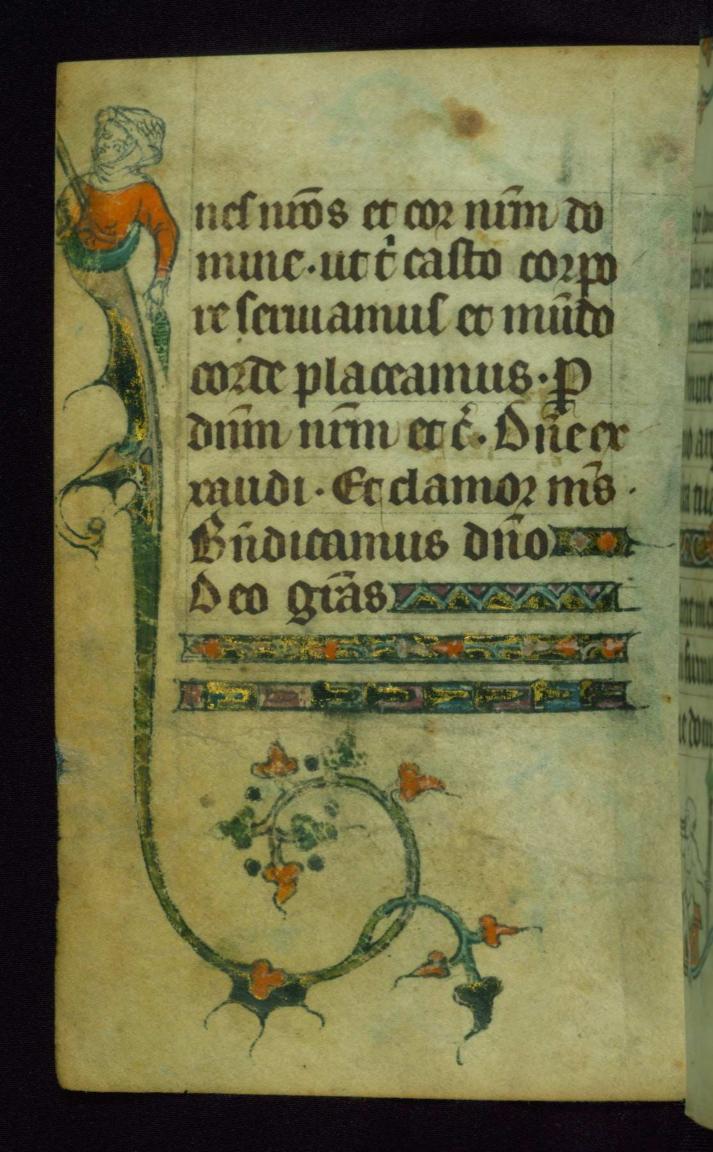


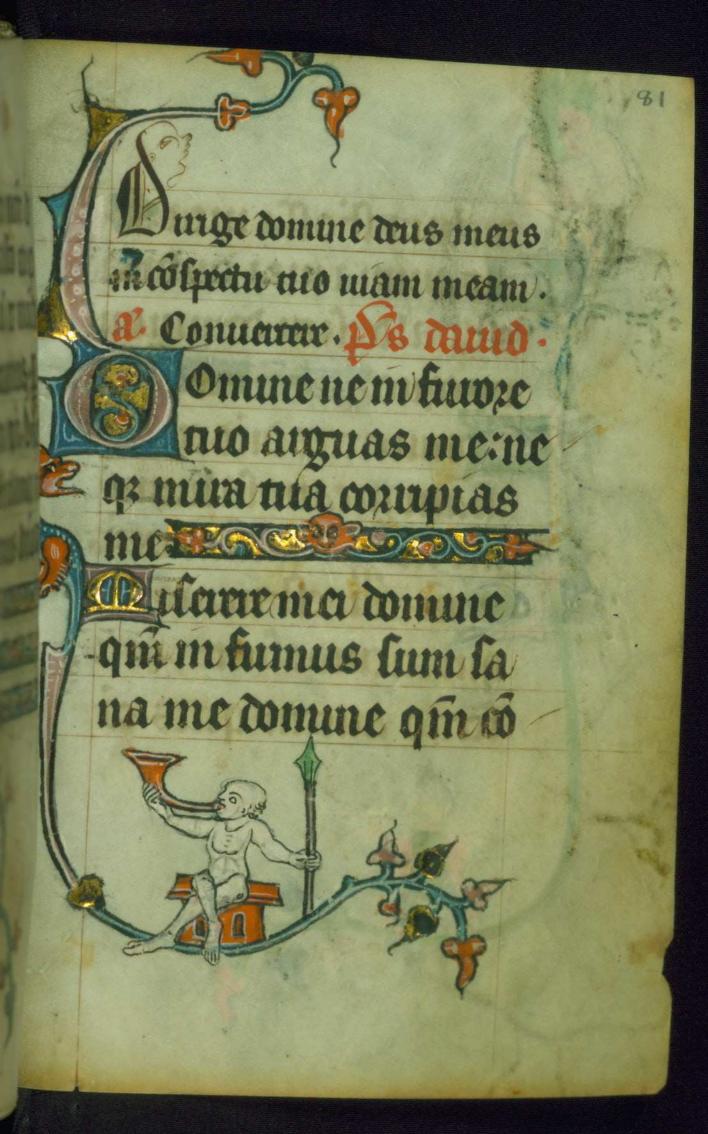
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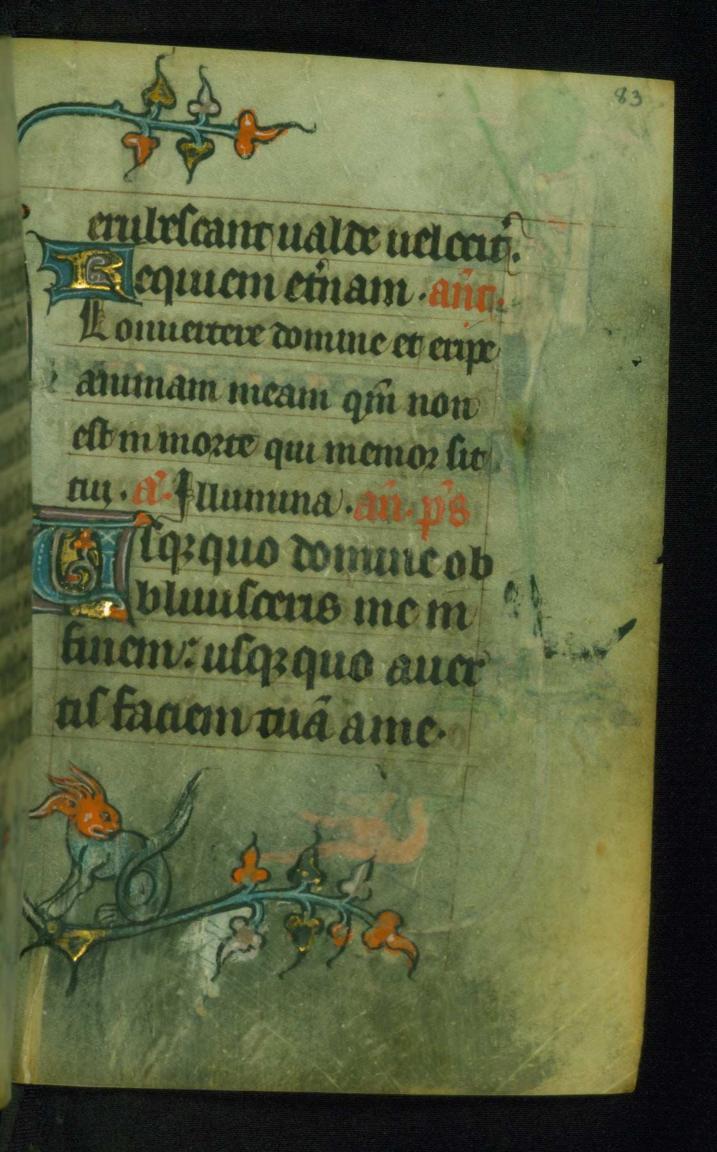


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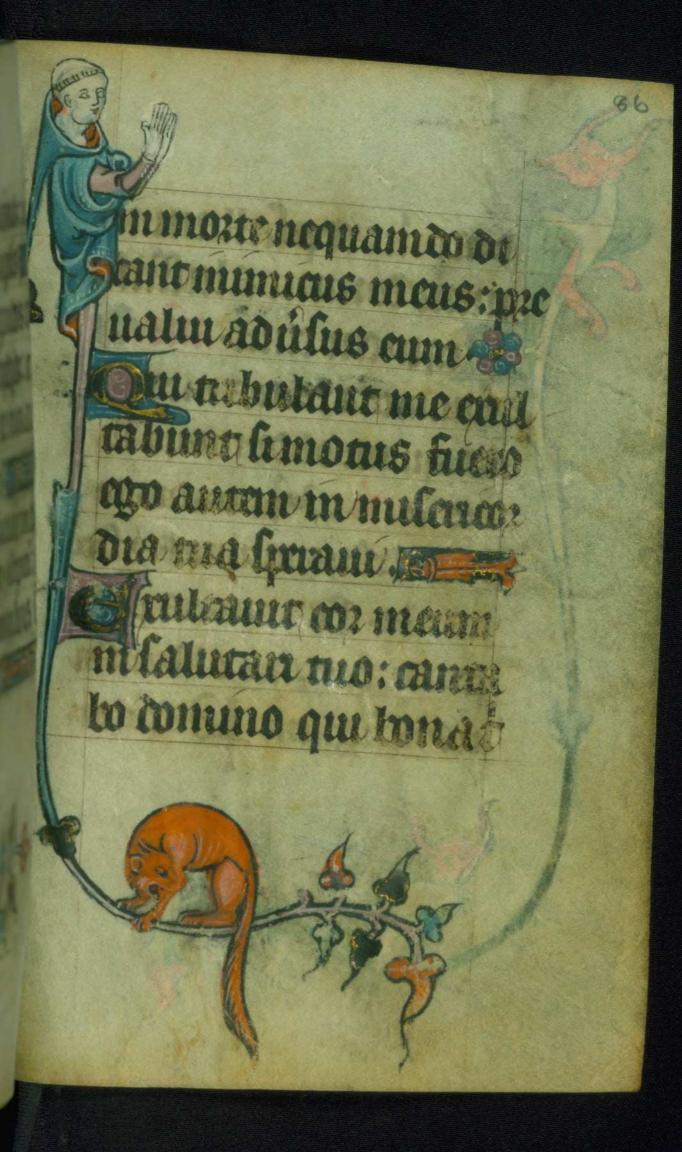


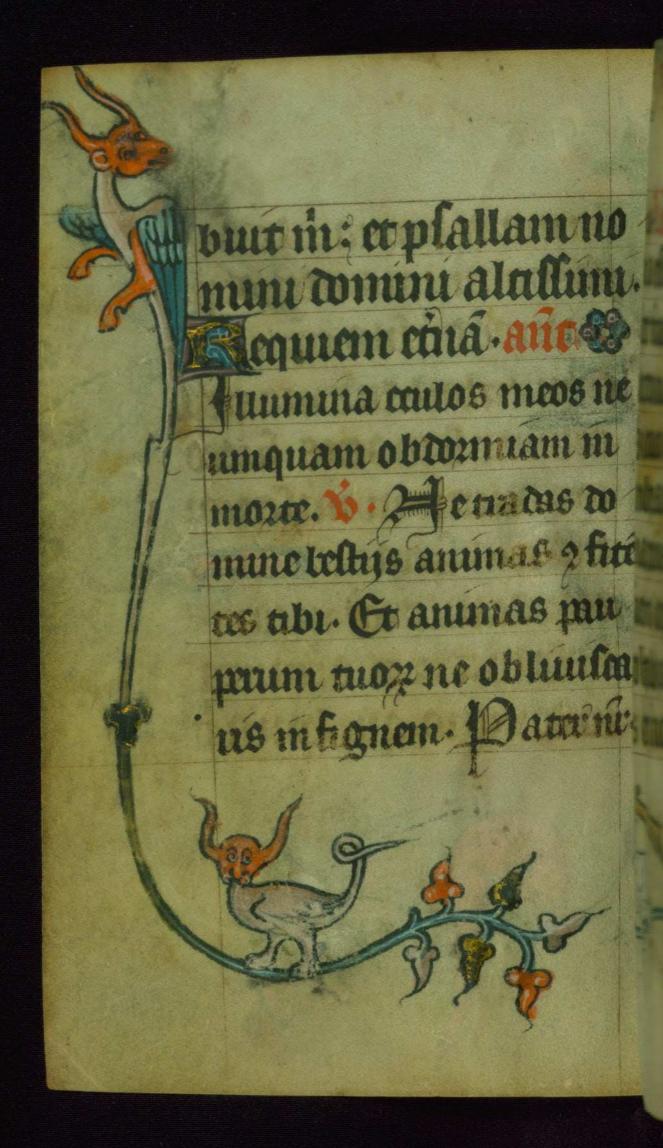
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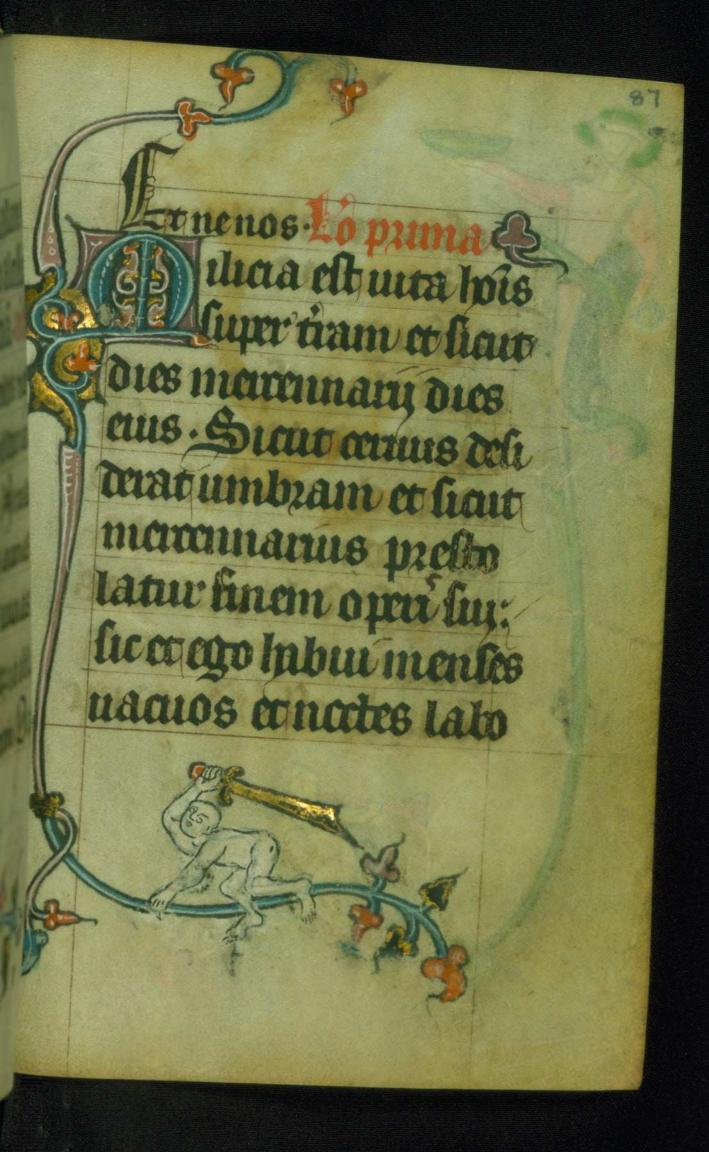
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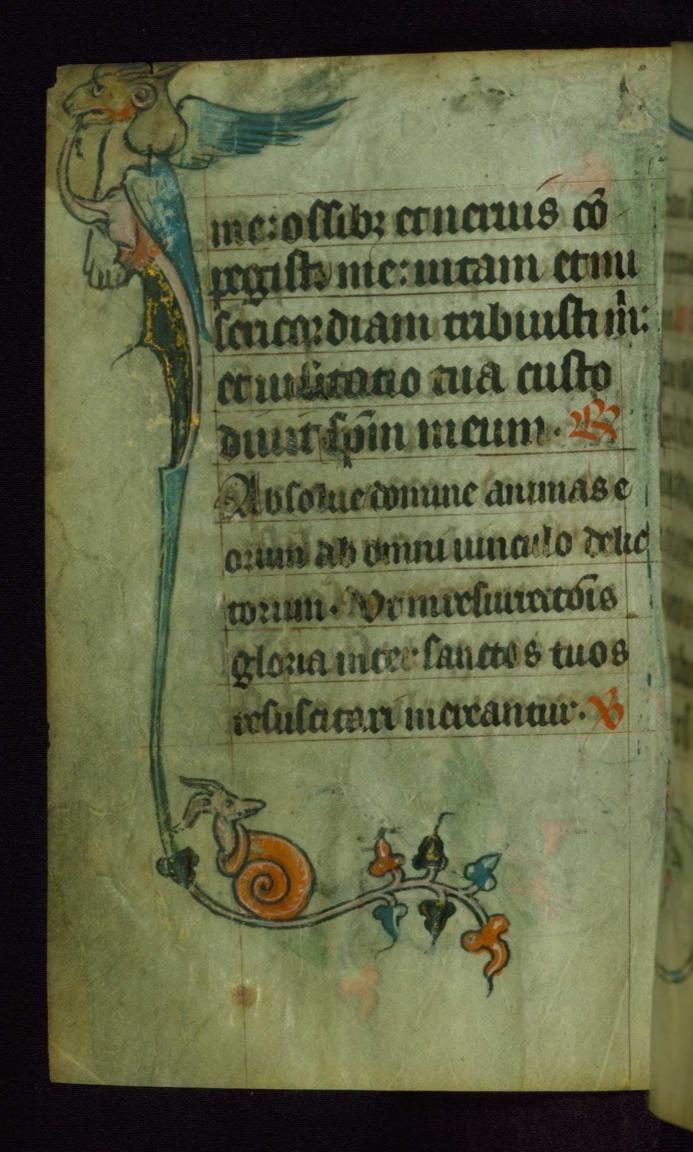


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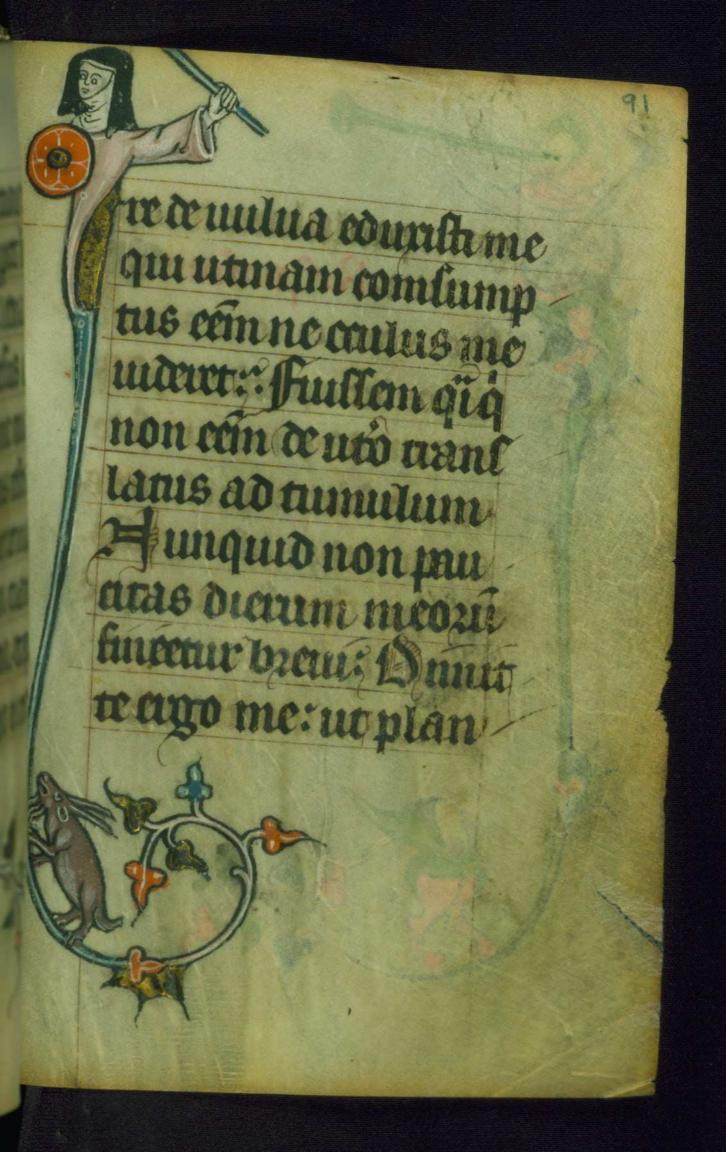
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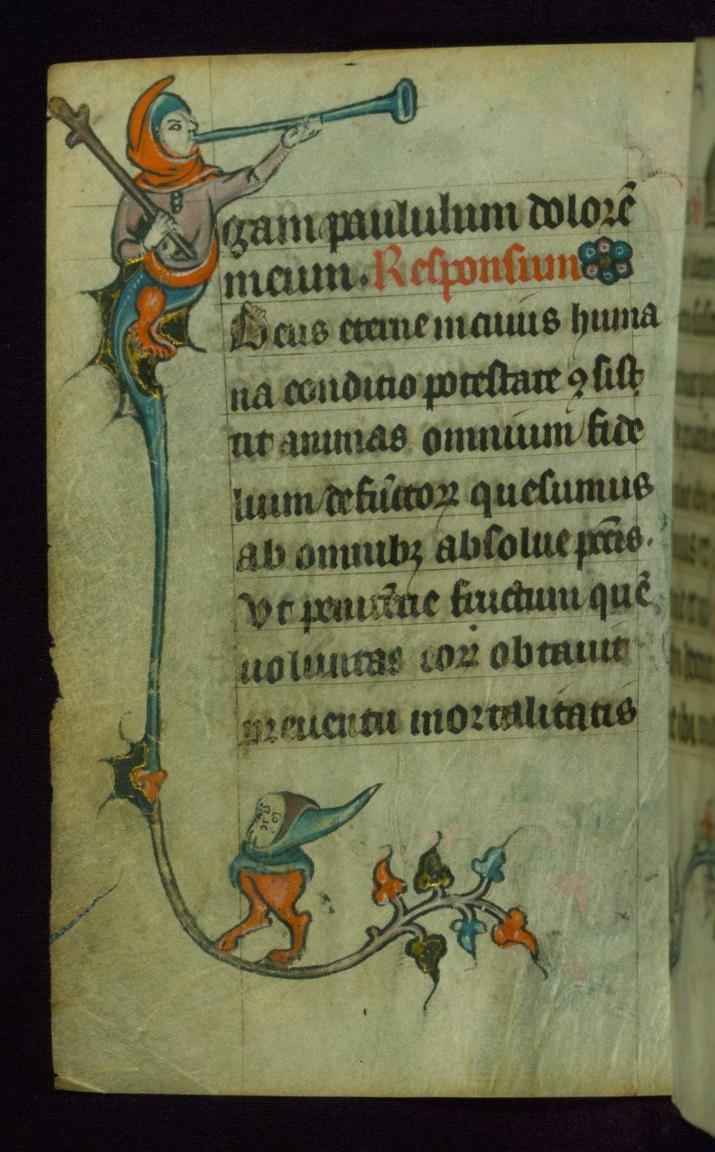




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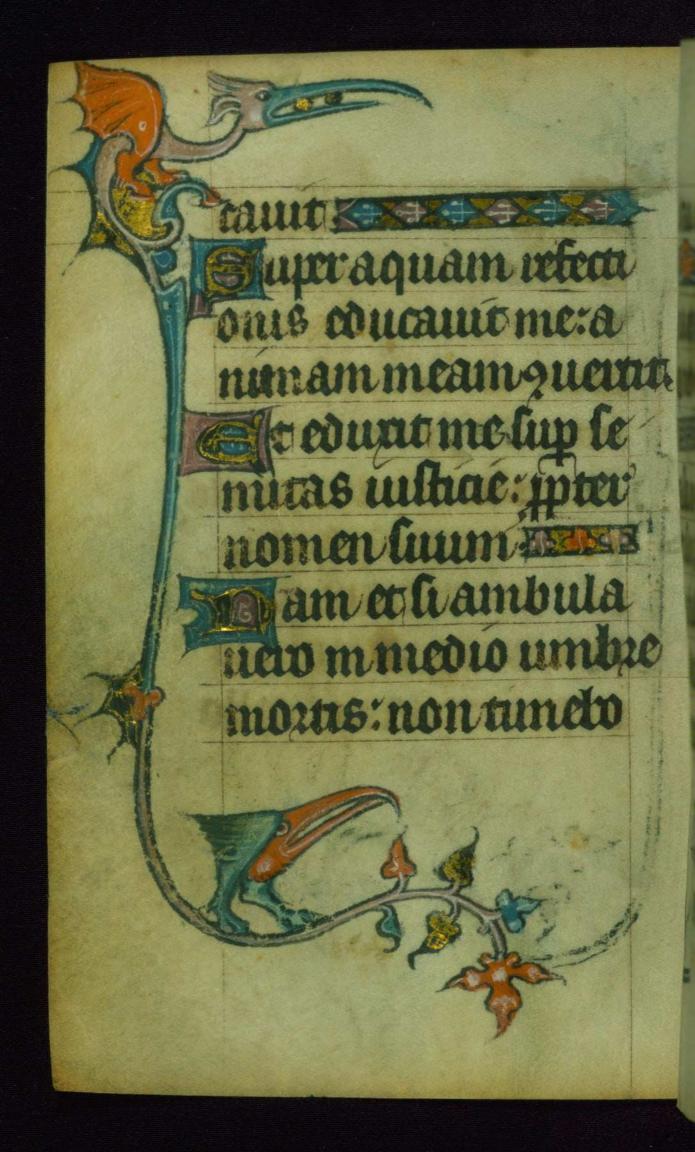






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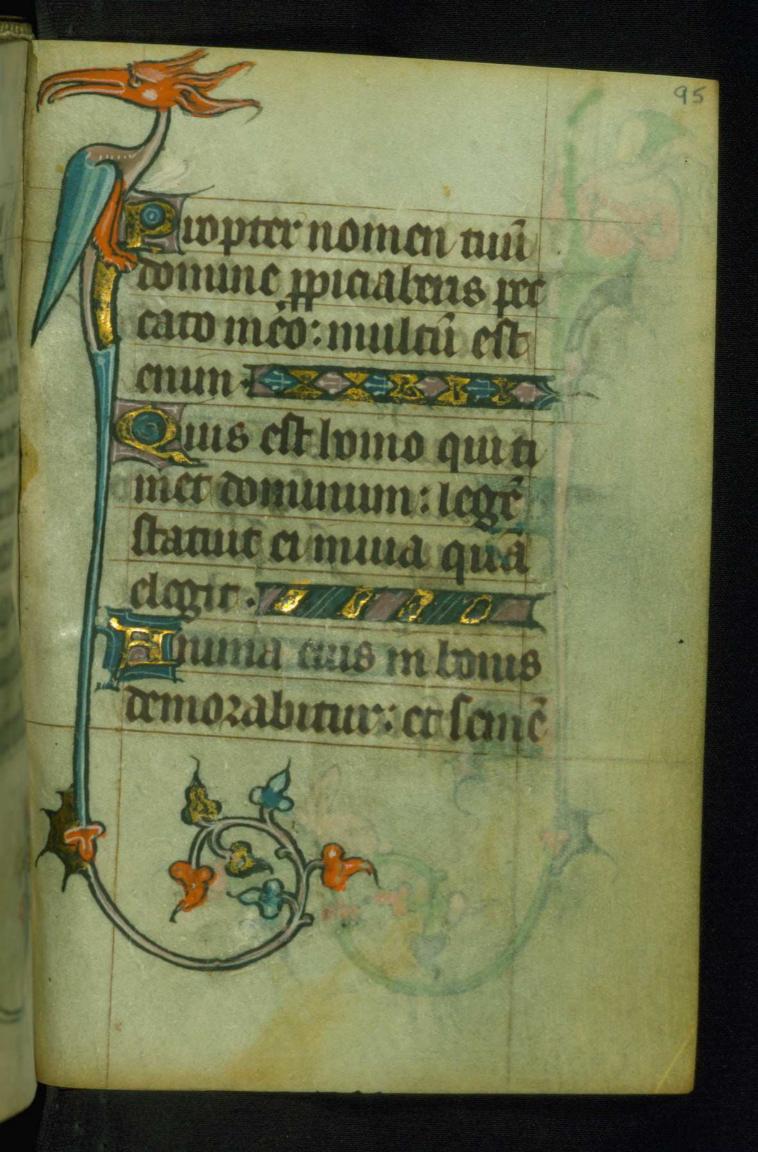


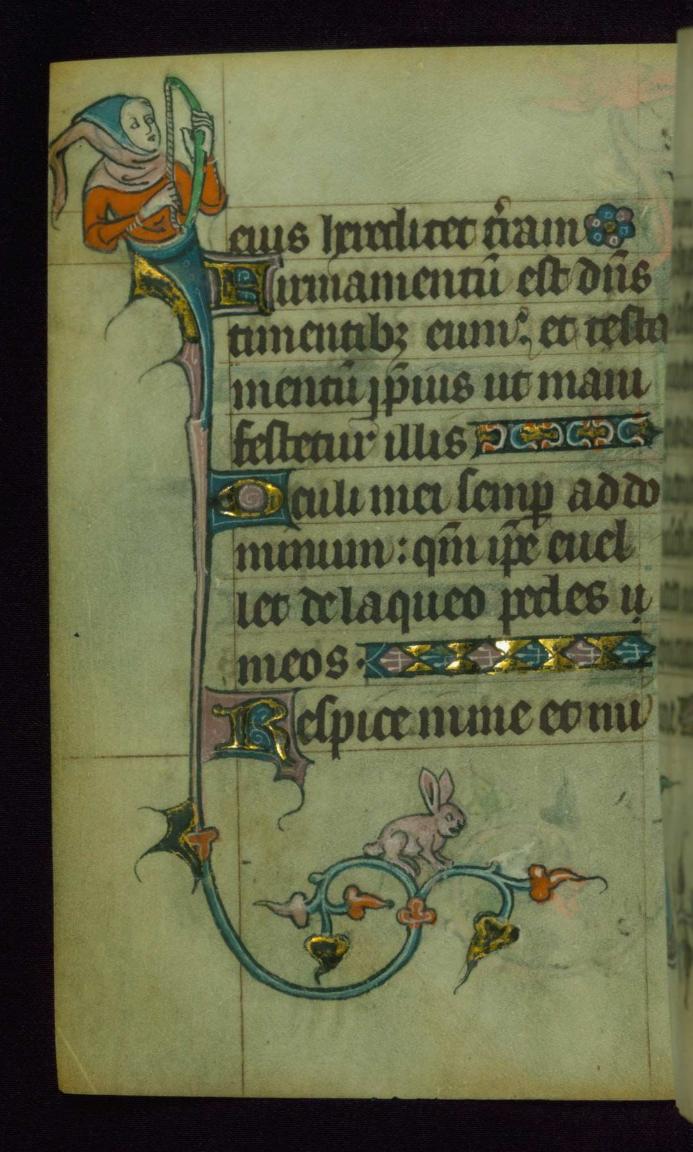


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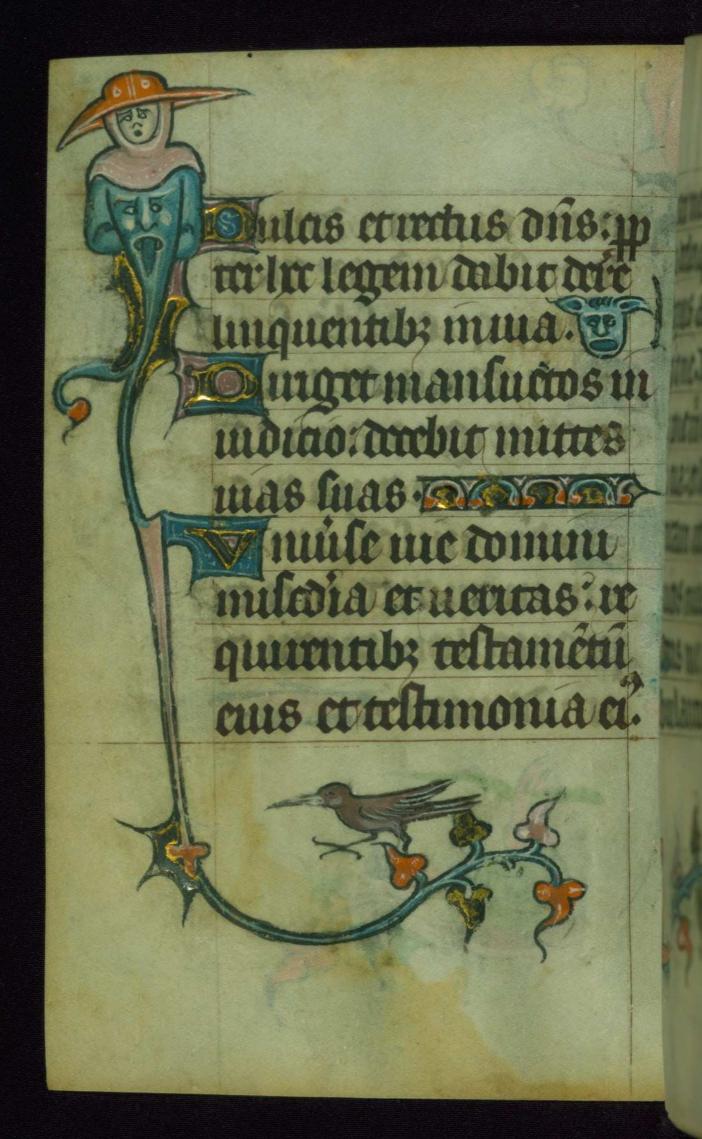
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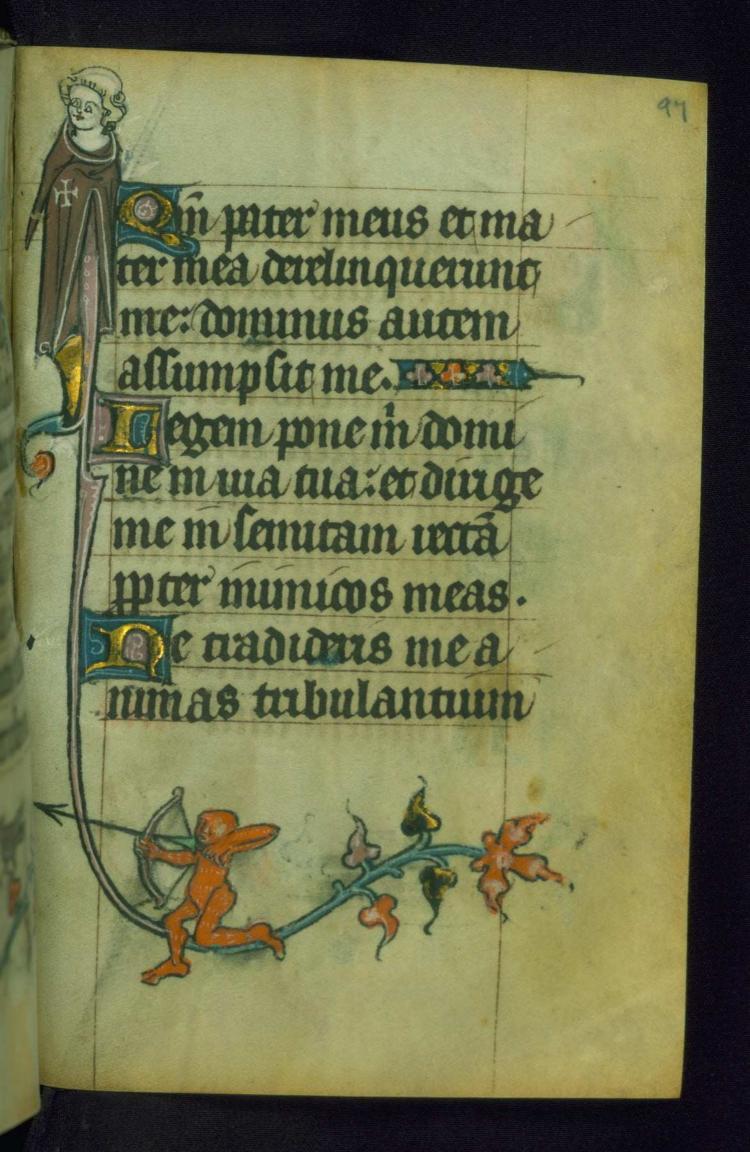
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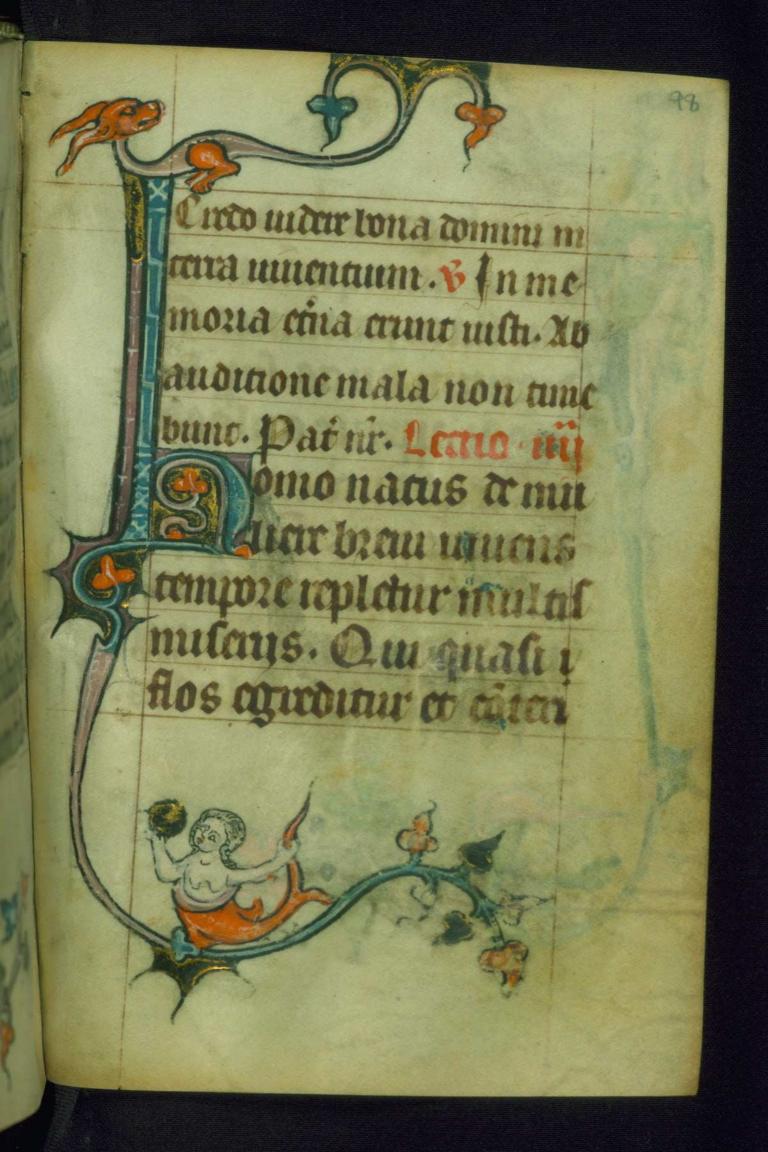


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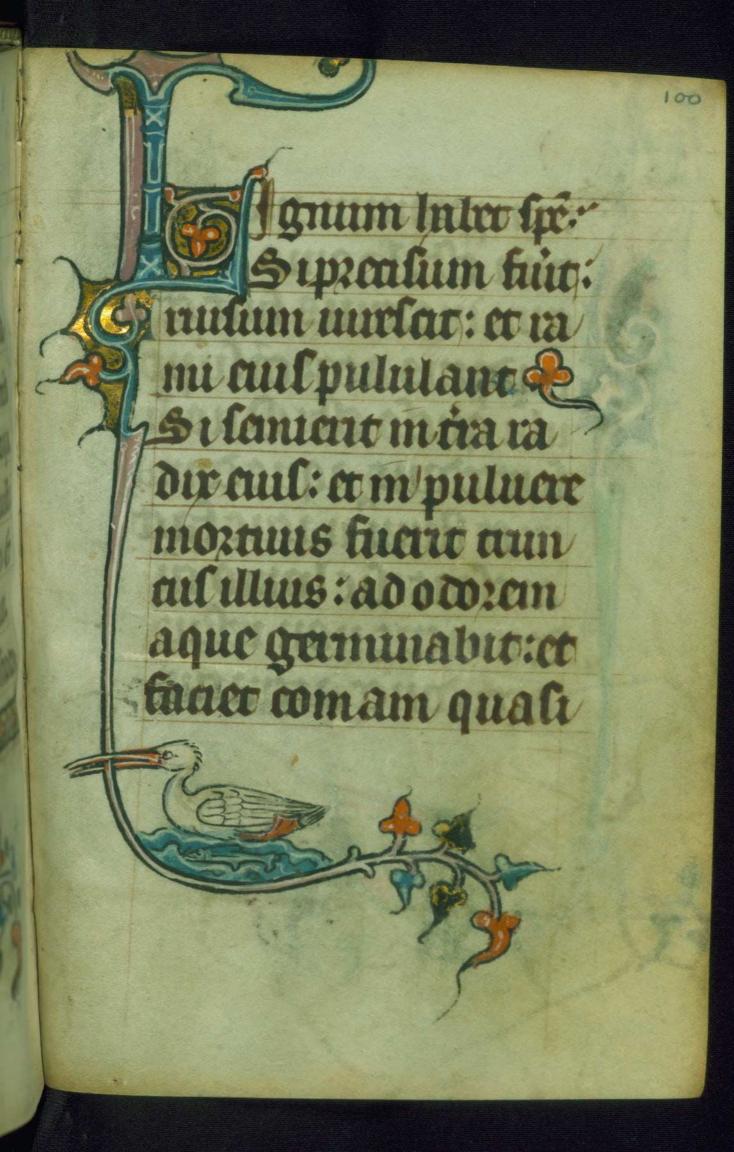
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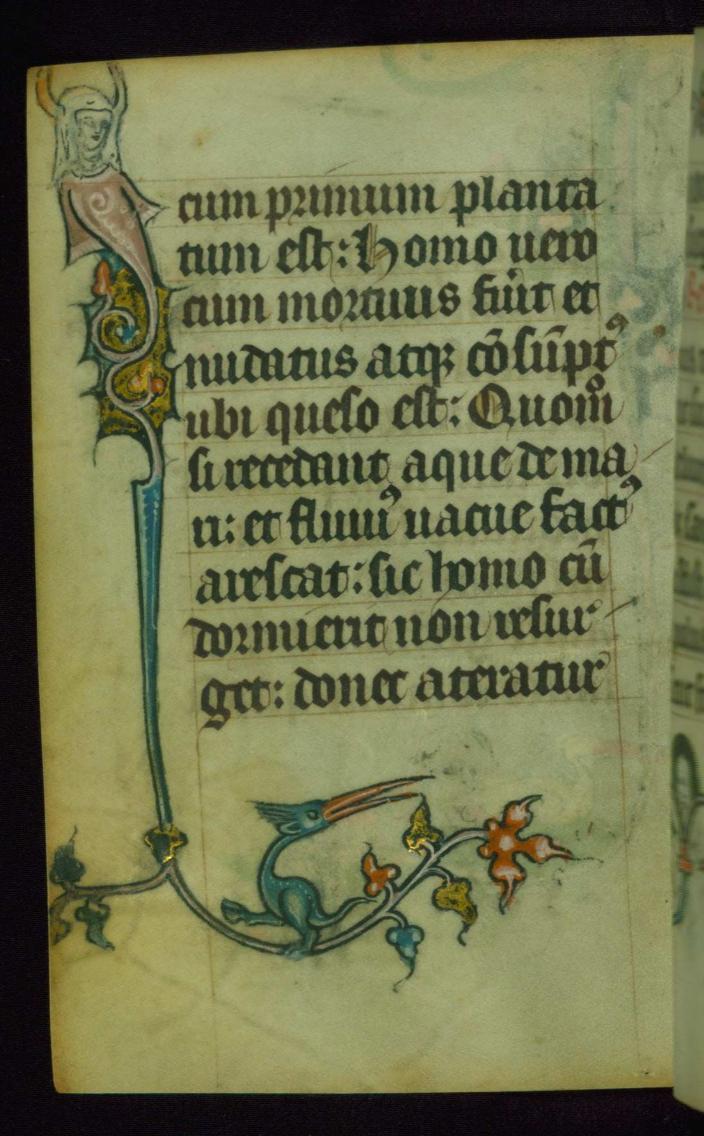


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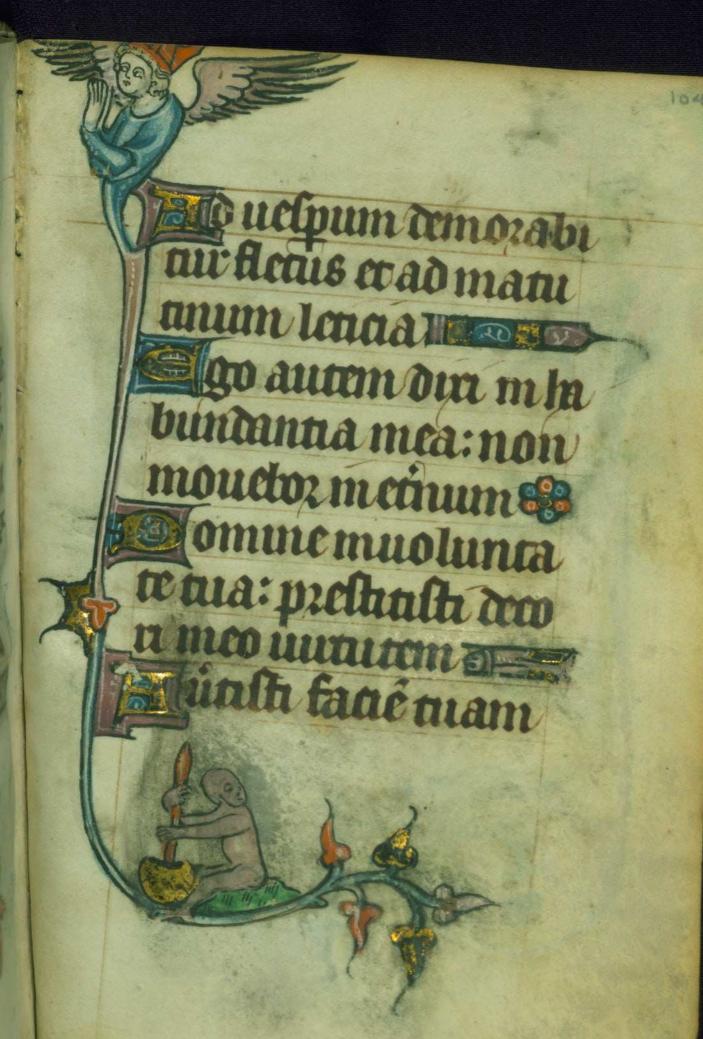






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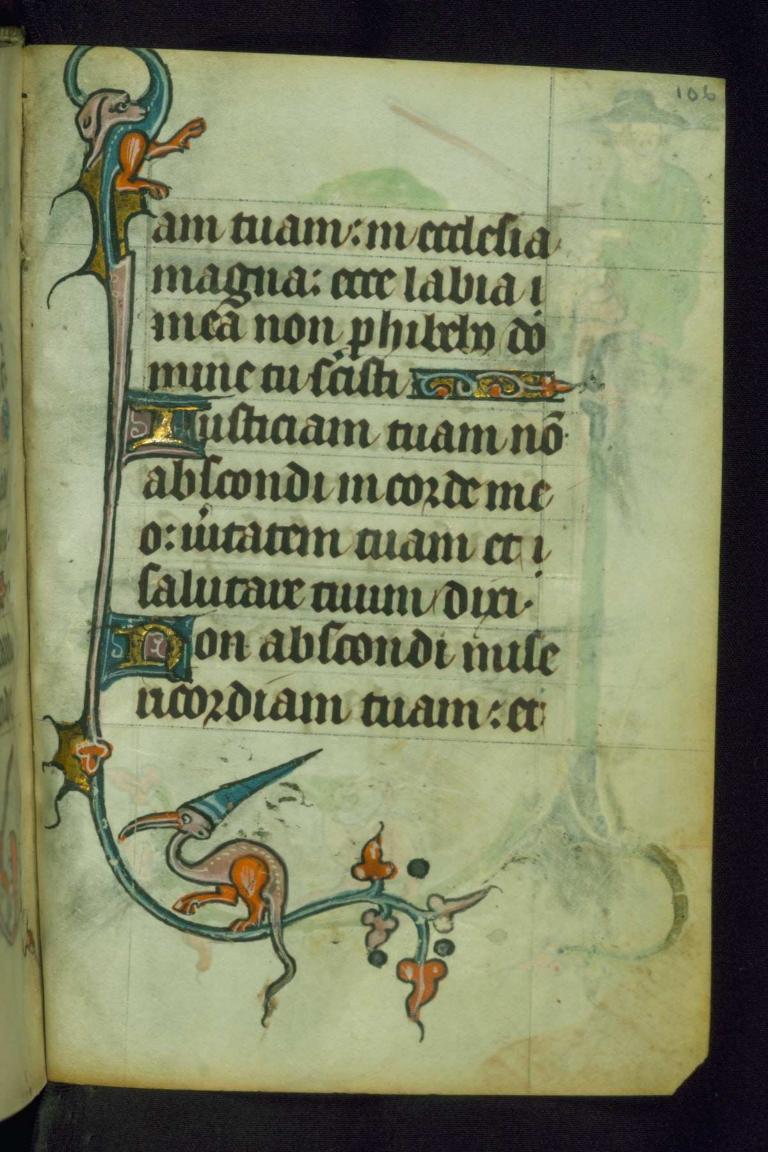
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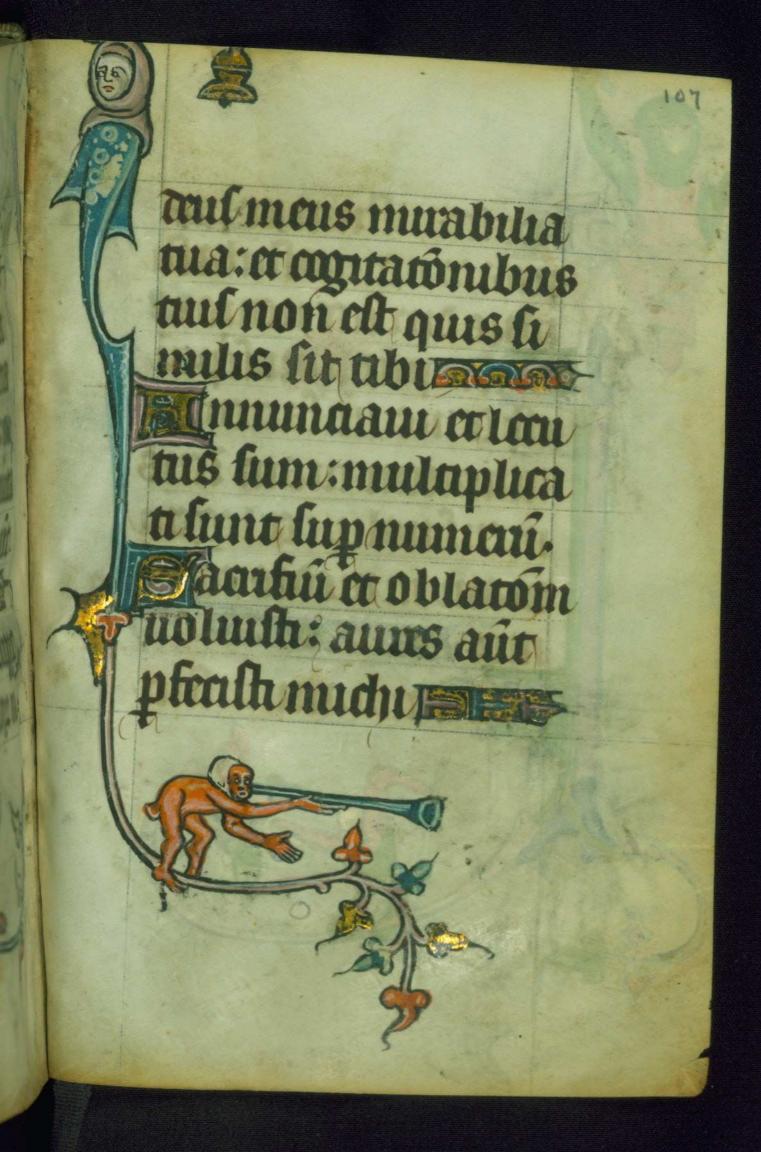
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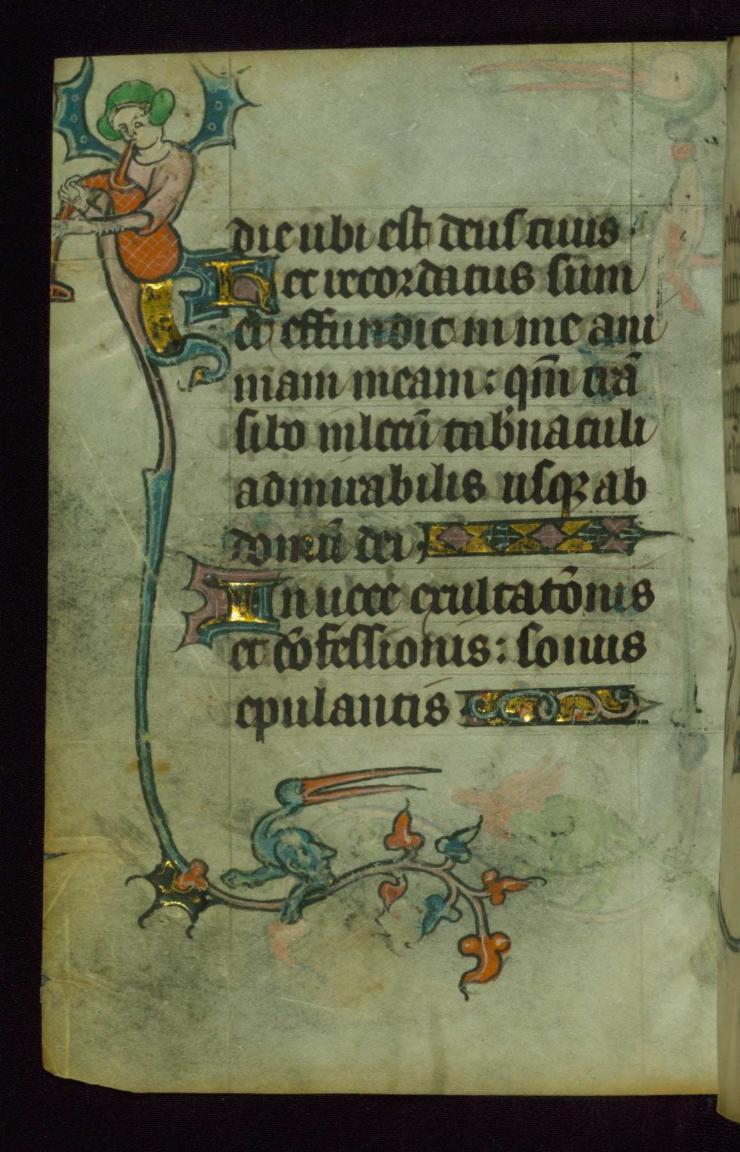




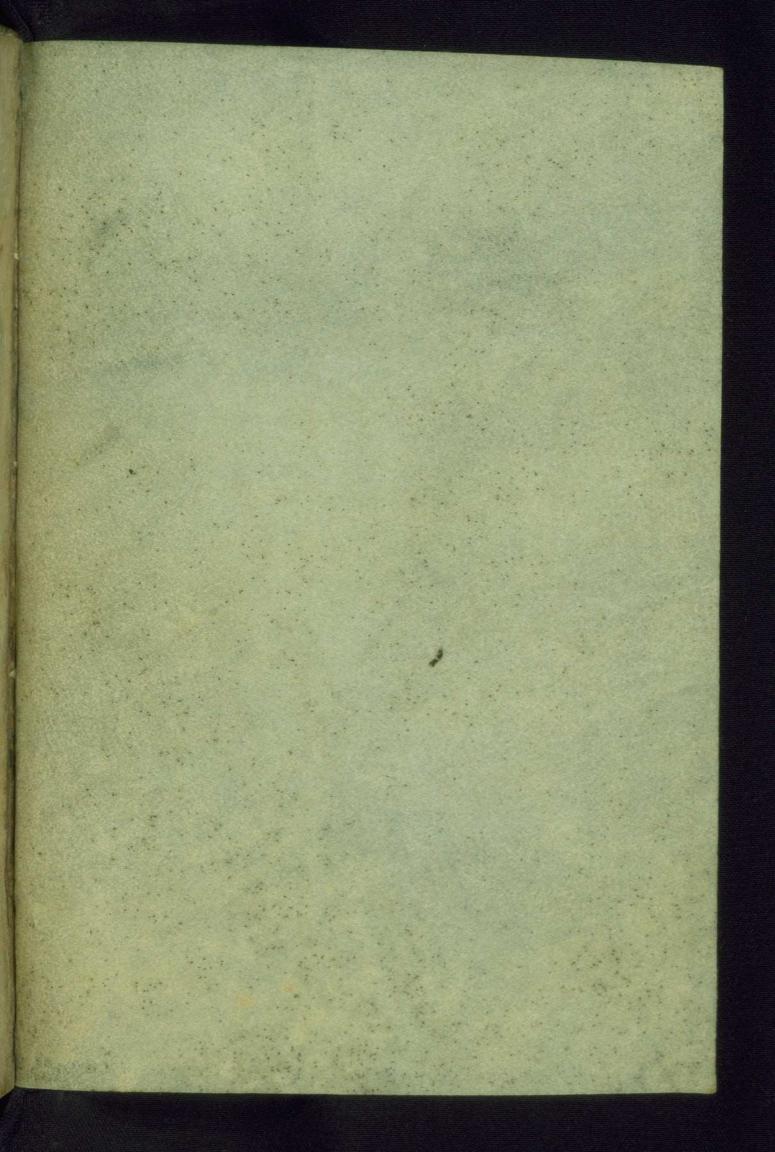
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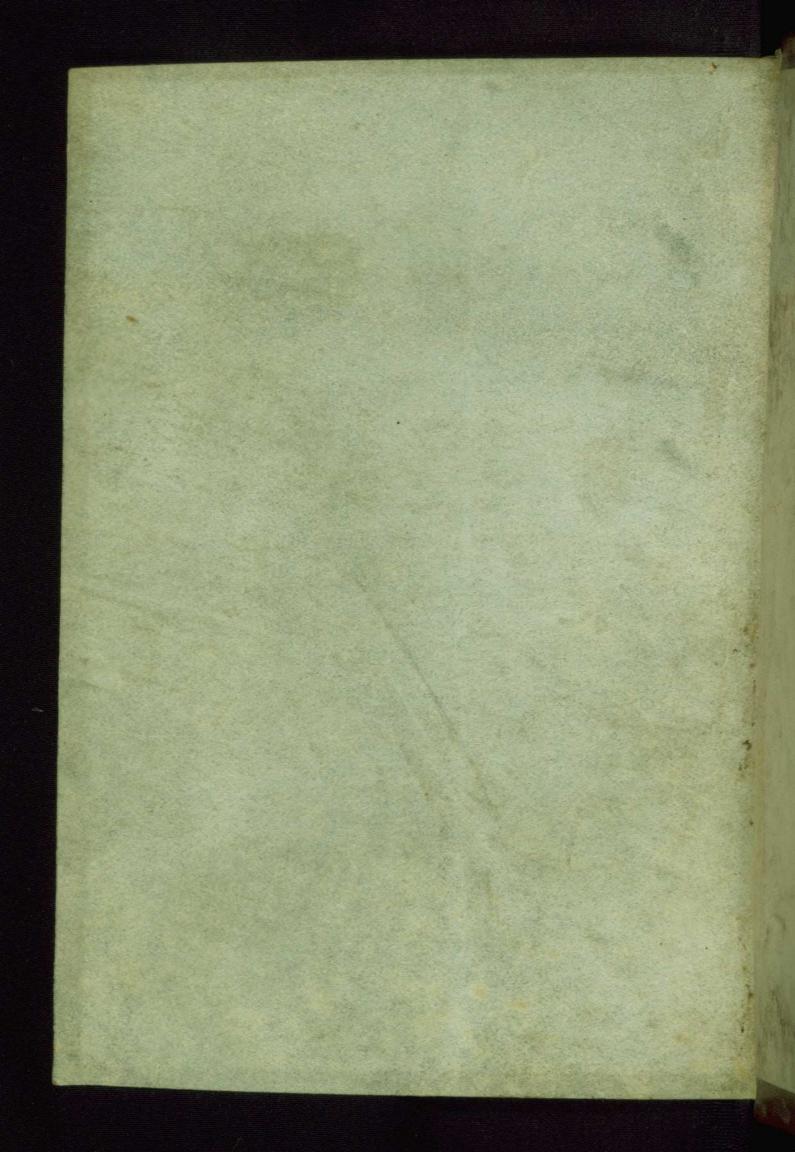
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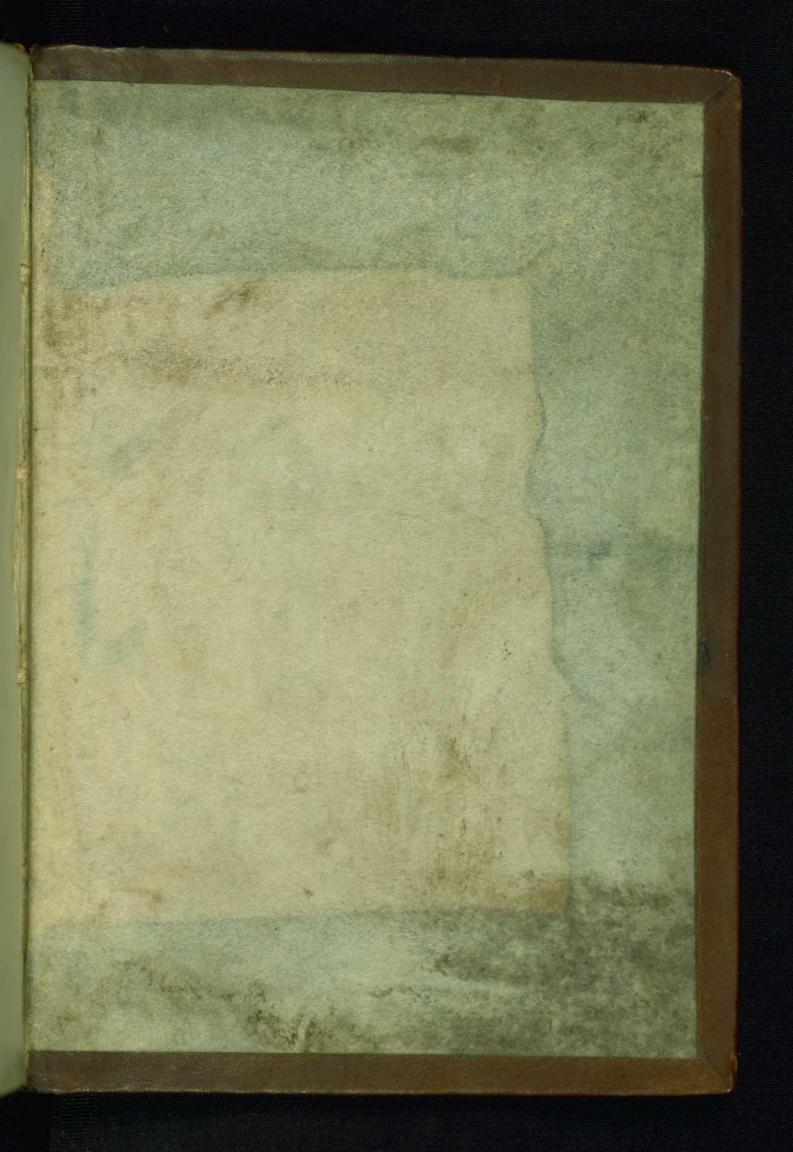
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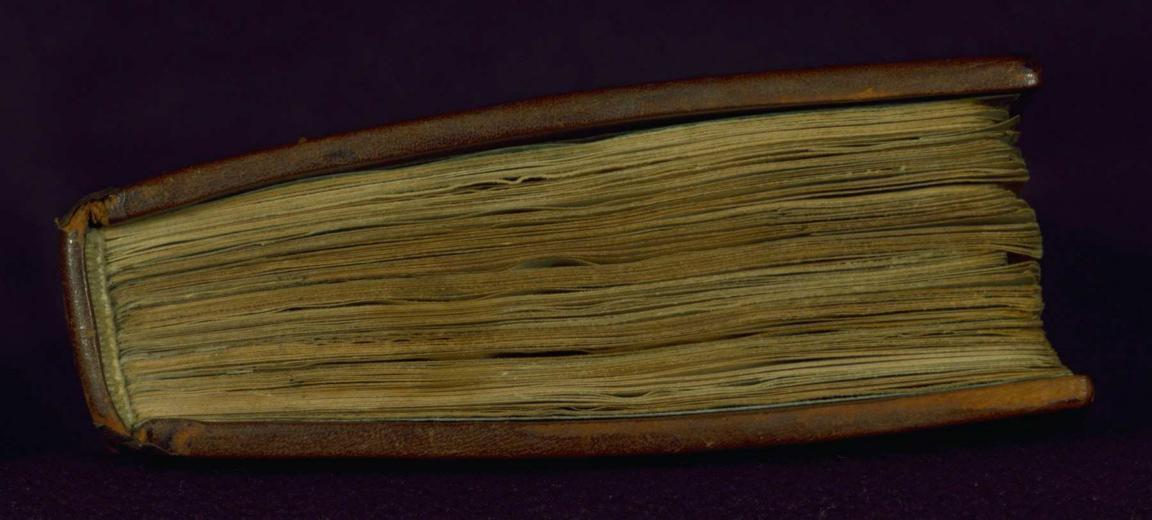












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