

**Printed Book of Hours (Use of Rome)**

**In Latin and French, illuminated on parchment**

**Paris, Gillet Hardouyn [c. 1515; almanac from 1515-1530]**

**22 large metalcuts after designs by Jean Pichore and 29 small metalcuts after designs by the Master of the Très Petites Heures of Anne of Brittany**

*88 folios, in-4° format, numbered in modern pencil, complete (i-xi<sup>8</sup>), no visible signatures, modern foliation, up to 30 long lines to a page, ruled in red, printed in a Gothic batarde (print type 93G) on a single column (justifications, c. 142 x 78 mm.), in black, capitals in liquid gold on 1 to 3 lines, with alternating blue and red backgrounds, 22 full-page metalcuts, including two Printer's Marks and the Anatomical Man, 29 small metalcuts. Bound in modern limp vellum. Dimensions c. 185 x 115 mm.*

This rare imprint resembles so closely a manuscript not only because its woodcuts are heavily over painted by hand and are accompanied by added gold architectonic frames, but also because the style of the painter resembles artists active in the enterprising workshop of Jean Pichore. The Renaissance woodcuts from two different series designed by Pichore between c. 1505 and 1510 demonstrate the shift in Parisian book design after 1500 away from the Gothic characteristics of the Master of Très Petites Heures of Anne of Brittany, whose models still underlie the small cuts.

**PROVENANCE**

1. Printed in Paris by Gillet Hardouyn, who was active there from 1491 to 1523, when his brother Germain took over the enterprise, exercising until 1541. The title page includes the Printer's Mark of Gillet Hardouyn, and the first Colophon includes his name and address at the bridge of Notre-Dame at the sign of the Golden Rose. The book includes an almanac for the years 1515 to 1530. (Brunet 245; not in Bohatta, Lacombe, or Tenschert; variant of Bohatta 988).
2. Quesnel (ex-libris signed on f. 88v), perhaps the exemplar that belonged to Father Pasquier Quesnel (Paris 1643-Amsterdam 1719). Descended from an old noble family, Quesnel completed a course in philosophy and theology at the Sorbonne in Paris. At the age of twenty-three, he entered the Congregation of the Oratory where he was in charge of the education of the young.
3. European Private Collection.

## TEXT

f. 1, Title page, "Heures a l'usage de Romme tout au long sans rien requerir. Avec la destruction de Jerusalem et les figures de la vie de l'homme et plusieurs autres belles figures";

f. 1v, Anatomical Man;

f.2, Almanac for 1515-1527 ("Almanach pour xvi ans");

ff. 2v-5v, Calendar in Latin;

ff. 6v-8, Gospels Sequences;

ff. 9-12, St. John's Passion;

ff. 13v-65, Hours of the Virgin for the use of Rome including the mixed Hours of the Cross and the Hours of the Holy Spirit; Lauds (f. 19v), Matins of the Hours of the Cross (f. 24v); Matins of the Hours of the Holy Spirit (f. 25); Prime (f. 26v), Terce (f. 29), Sext (f. 31v), None (f. 33v), Vespers (f. 36v), Compline (f. 39v);

ff. 45v-53, Seven Penitential Psalms and Litanies;

ff. 53v-67v, Office of the Dead, use of Rome;

f. 68- 78, Suffrages, De sanctissima trinitate, Ad deum partum, Ad filium, Ad sanctum spiritum, De sancta facie domini, Obsecro te, O intemerata, Stabat mater, Interveniatur pro nobis, De sancto michaeli, De sancto johanne baptista, de sancto johanne evangelista, De sanctis petro et Paulo, De sancto jacobo, De omnibus apostolis, De sancto stephano, De sancto laurentio, De sancto christophoro, De sancto sebastiano, De pluribus martyribus, De sancto nicolao, De sancto claudio, De sancto anthonio, De sancta anna, De sancta maria magdalena, De sancta katherina, De sancta magareta, De sancta barbara, De sancta genovesa, De sancta apolonia;

ff. 78-80, miscellaneous prayers, before the cross, when the chalice is raised, in French, etc.;

f. 80-80v, Seven Petitions of Saint Gregory, incipit, "Domine iesu christe adoro te in cruce pendentem";

f. 81, Prayer, "Mon benoit dieu";

f. 81v, Prayer, "Missus est Gabriel";

f. 83v, Prayer, "Te deprecor";

ff. 83v-87, Hours of the Conception of the Virgin";

ff. 87v-88, Table of Contents in French;

f. 88, Colophon I, "Ces presentes heures a lusaige de Rom[m]e:/ qui este i[m]primees a paris par Gillet Hardouyn/ demourant au bout du po[n]t nostre dame: deva[n]t/ saint Denis de la chartre a leseigne de la Ro/ se dor. Et on les vent au dit lieu."

f. 88v, Colophon II, "Bon ordre et bonne correction/ Verres en ceste impression. / Tout pour le mieulx.

Printed Books of Hours were one of the mainstays of the Parisian publishers and printers; numerous editions were produced between 1488 and 1568. The new technology of printing, at least in theory, introduced Books of Hours, a prayer book for the laity, to a broader audience. Certainly the growing urban middle class was one of the chief purchasers of these books. In practice, many Books of Hours were finished by hand; in some cases, so luxuriously, that we can doubt they were a less expensive product. Artists often supplied initials and borders, and colored the printed illustrations so that in the case of many books it is difficult to distinguish the illustrations from those in illuminated manuscripts. Some printed Books of Hours were left in their pristine black-and-white condition, just as they came off the press (even though they had painted initials, line endings, and ruling added by hand). Others, like this one, were richly illuminated by some of the best painters of the day.

## ILLUSTRATION

The present *Horae* are illustrated with 22 large metalcuts and 29 small metalcuts, as follow:

### Large metalcuts:

f. 1, Typographic mark of Gilles Hardouyn with the Centaur (Renouard 429; Silvestre 54; Br. V, 1629) (octavo series of the Pichore Workshop);

f. 1v, Anatomical man;

f. 6, St. John the Evangelist with a Cup of Poison (octavo series of the Pichore Workshop for Hardouyn);

f. 8v, Arrest of Christ (miniature entirely overpaints the woodcut appearing on f. 6 and follows the model of the Quarto series by Pichore's Workshop);

f. 12v, Four Cardinal Virtues (octavo series of the Pichore Workshop for Hardouyn);

f. 13, Annunciation (octavo series of Pichore Workshop for Hardouyn);

f. 19, Augustus and the Tiburtine Sybil (octavo series of Pichore Workshop for Hardouyn);

f. 23v, Flagellation (Quarto series of Pichore Workshop for Hardouyn), freely modeled on Schongauer (Lehrs 22); Durer's Large Passion (Bartsch 8);

- f. 24, Crucifixion (octavo series of Pichore Workshop for Hardouyn);
- f. 25, Pentecost (octavo series of Pichore Workshop for Hardouyn);
- f. 26, Nativity (octavo series of Pichore Workshop for Hardouyn);
- f. 28v, Annunciation to the Shepherds (octavo series of Pichore Workshop for Hardouyn);
- f. 31, Adoration of the Magi (octavo series of Pichore Workshop for Hardouyn);
- f. 33v, Presentation in the Temple (octavo series of Pichore Workshop for Hardouyn);
- f. 36, Flight into Egypt (octavo series of Pichore Workshop for Hardouyn);
- f. 39v, Death of the Virgin (octavo series of Pichore Workshop for Hardouyn);
- f. 45v, Battle and Death of Uriah (octavo series of Pichore Workshop for Hardouyn);
- f. 46, David and Uriah (octavo series of Pichore Workshop for Hardouyn);
- f. 53v, Dives and Lazarus (octavo series of Pichore Workshop for Hardouyn);
- f. 54, Raising of Lazarus (octavo series of Pichore Workshop for Hardouyn; miniature overpaints woodcut of another subject, Job on his Dungheap;
- f. 84, Virgin of the Immaculate Conception (octavo series of Pichore Workshop for Hardouyn);
- f. 88v, Printer's Mark of Gillet Hardouyn, Two angels holding a crowned shield on which there are 12 city symbols with a sphere bearing the motto, M.R.O.E. (octavo series of Pichore Workshop for Hardouyn).

Small metalcuts:

Copies in the Pichore style from the designs of the Workshop of the Master of the Très Petites Heures of Anne of Brittany:

- f. 6v, St. John on Patmos;
- f. 7, St. Luke;
- f. 7v, St. Matthew;
- f. 8, St. Mark;
- f. 68, God as Salvator Mundi;

f. 68, Crucifixion;

f. 68v, Pentecost;

f. 69, Annunciation;

f. 71v, Crucifixion;

f. 72, Archangel Michael;

f. 72v, Sts. John the Baptist, John the Evangelist, and Peter and Paul (3 cuts);

f. 73, St. Jacob;

f. 73v, Sts. Stephen, Laurence, and Christopher (3 cuts);

f. 74, St. Sebastian;

f. 75, Sts. Nicolas and Claude (2 cuts);

f. 75v, Sts. Anthony and Anne (2 cuts);

f. 76, Sts. Mary Magdalene and Catherine (2 cuts);

f. 76v, Sts. Margaret and Barbara (2 cuts);

f. 77, St. Apollonia;

f. 80, Crucifixion;

f. 81v, Annunciation.

Two artists were responsible for the designs of the prints in this volume. The first artist, who contributed designs for all the large miniatures is Jean Pichore. He was active in Paris, although Cardinal Georges d'Amboise, archbishop of Rouen was one of his major clients. His style has sometimes been confused with that of Rouen. He is documented as working on two manuscripts, the first volume of Augustine's *De civitate Dei* of c. 1501/03 and the *Chants royaux* for Louise of Savoy of 1517 (both in the BnF). Pichore managed a large family enterprise responsible for the illumination of a great number of classical, secular, and religious works and he played an important role in supplying "Renaissance" designs for printed Books of Hours. With Remy de Laistre he set up a short-lived printing press in 1503.

The core of this edition includes the entire so-called Octavo series of seventeen prints plus two Printer's Marks designed by Jean Pichore and his workshop for Gillet and Germain Hardouin. The

design of these prints dates from different years. Three cuts were issued in 1505 from the newly established printing press of Jean Pichore and Rene Laistre for the October edition for the publisher Germain Hardoin. Thirteen more follow in 1507 made for the publisher Antoine Vérard, and finally two others appeared in 1508. The series was complete only by 1510. Caroline Zöhl calls the series homogeneous and notes the influences on Pichore's workshop not only of German Renaissance printmaking (replacing the thoroughly Gothic style of the pre-1500 series by the Master of Très Petites Heures of Anne of Brittany) but also of his own illuminated manuscripts and those by illuminators contemporary with him. The Annunciation occurs in the Barberini Book of Hours (BAV, Barb. lat. 487), and the encounter of David and Uriah goes back to a model of Jean Poyet (New York, Morgan Library, MS H.8) (see Zöhl, figs. 66 and 93).

Two prints come from another series also by Pichore, the so-called Quarto series of the Grandes Heures, which first appeared in print in 1509 (1510 n.s). These are the Arrest of Christ from the Passion of John (f. 00 above) and the Flagellation (f. 00 above). The former derives from a model by Jean Poyet in the so-called Hours of Henry VIII (New York, Morgan Library, MS H. 8; see Wieck, 2000, p. 85, f. 13) and the latter is a free rendition after prints by Martin Schongauer (Lehrs 22) and Albrecht Dürer in his Large Passion (Bartsch 8).

Most of the smaller cuts are adaptations in the Pichore style of woodcuts by the Master of the Très petites Heures of Anne of Brittany (named after one of his manuscripts (Paris, BnF, MS n.a.l. 3120). This artist is also known as the Apocalypse Master (Jean d'Ypres? fl. in Paris, c. 1480-1510) because he provided the designs for the famous Apocalypse Rose of the Sainte-Chapelle in Paris ordered by the French king Charles VIII (reigned 1483-1498). This artist is alternatively named the Master of the Hunt of the Unicorn after designs of tapestries (New York, Cloisters). The Apocalypse Master played an important role in the production of printed Books of Hours, which flourished during the last quarter of the fifteenth century.

So lavishly and carefully illuminated is the present exemplar that the artist must have been active in the production of illuminated manuscripts instead of merely a "colorist" employed by printers to give their imprints the semblance of illuminated manuscripts. The rich vivid palette is typical of artists working in the Pichore atelier, which raises the possibility of an association between one of these painters and the Hardouyn brothers. Compare, for example, Dives and Lazarus, from a Pichore Book of Hours and the painted woodcut of the same subject in the present Horae. In two examples, the guiding lines of the woodcut are ignored altogether, as the illuminator paints another quite different scene on the page: this is the case in the Arrest of Christ (painted over the woodcut of St. John the Evangelist and the Cup of Poison) and the Raising of Lazarus (painted over the woodcut of Job on his Dungheap). Emulating manuscript illumination, the woodcuts in the Octavo series have added architectonic liquid gold frames with dangling cords and tassels, not unlike those in the manuscript Book of Hours of Cardinal de Berulle attributed to Jean Pichore (see Zöhl, figs. 32, 36, 39).

## LITERATURE

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Tenschert, H. and Ina Nettekoven. *Horae BMV: 158 Sundenbuchdrucke der Sammlung Bibermühle*, Rothalmünster, Antiquariat Heribert Tenschert, 3 vols., 2003, see III, pp. 736-41, nos. 108-110 for exemplars that share certain features with the present one.

Zöhl, C. *Jean Pichore Buchmaler, Graphiker und Verleger in Paris um 1500*, Turnhout, Brepols, 2004, esp. pp. 138-40, 174-75.

## ONLINE RESOURCES

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<http://www.rarebooks.info/>