

Printed Book of Hours (Use of Rome)

In Latin and French, on parchment

Paris, Simone Vostre [c. 1507; almanac from 1507-1527]

18 large metalcuts and 66 small metalcuts, after designs by the Master of the Très Petites Heures of Anne of Brittany and Jean Pichore

92 folios, small in-8° format, unnumbered, complete (signatures: a-l^s; m⁴), up to 27 long lines to a page, ruled in red, printed in a Gothic batarde on a single column (justification with marginal scenes, c. 146 x 94 mm.; text block only, c. 101 x 62 mm.), in red and black, capitals in liquid gold on 1 to 3 lines, with alternating blue and red backgrounds, 18 full-page metalcuts, many smaller ones. Bound in an Italian late seventeenth-century green tanned morocco stamped in gold on the spine "OFFICIUM B.M.V" and with a triple gilt frame on the upper and lower boards. Dimensions c. 180 x 115 mm.

Rare 1507 edition for Simone Vostre, one of the most important Parisian printers and stationers, that combines prints from the 1490s Octavo series by the Master of the Très Petites Heures of Anne of Brittany with those newly created for Vostre by Jean Pichore, including several full-page cuts, the cycle of the Apocalypse advertised in the title, as well as the famous Dance of Death sequence.

PROVENANCE

1. Printed in Paris by for Simon Vostre, bookseller and printer in Paris. Simon Vostre is mentioned on the title page of the present book (there is no colophon). The book contains an Almanac for the years 1507-1527 [for this edition see Bohatta 849; Brunet 67].
2. Bibliotheca Laurentii Antonii de Ponte P.V. [Venice, Italy], his armorial bookplate on second front flyleaf verso.
3. Dr. R. Germain, ex-libris on first front flyleaf, verso.

TEXT

f. a1, Title page, "Hore beate marie virginis secundum usum Roma// num cum illius miraculis una cum figures apocalipsis post biblie figures insertis";

ff. a1v, Almanac for 1507-1527 ("Almanach pour xxi ans");

f. a2, Zodiacal Man;

f. a2v-a8v, Calendar in Latin;

ff. b1-biii, Gospels sequences, with St. John's Passion on f. biv-bviiv;

ff. b8r-f7v, 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. c7), Matins of the Hours of the Cross (f. d4); Matins of the Hours of the Holy Spirit (f. d5); Prime (f. d6), Terce (d8), Sext (f. e5), None (f. e6), Vespers (f. e8v), Compline (f. f2v);

ff. f8-g8, Seven Penitential Psalms and Litanies;

ff. h1-i5v, Office of the Dead, use of Rome;

f. i6-l3, 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 iacobo, 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 sancto juliano, De sancta anna, De sancta maria magdalena, De sancta katherina, De sancta magareta, De sancta Barbara, De sancta apollonia;

ff. l3-6, miscellaneous prayers, before the cross, when the chalice is raised, etc.;

f. 16, Seven Petitions of Saint Gregory, incipit, "Domine iesu christe adoro te in cruce pendentem";

f. 17, Prayer, "Conditor celi et terre";

f. 18, Prayer, "Iesu dulcissime iesu";

f. m1, Prayer, "Missus est Gabriel";

f. m4, Prayer, "Te deprecor";

f. m4, Prayer, "De sororibus Mariae," incipit, "O nobile ternarium sanctarum sororum."

Simon Vostre (fl. 1486-1518) printed and published in Paris at the sign of Saint John the Evangelist on the rue Neuve Notre-Dame, the "new street" leading to the great Cathedral. The rue Neuve served as the center of the commercial book trade from its beginnings through the appearance of print. Simon's wife Geneviève Le Pelletier came from a family that is recorded in the Paris book trade as early as 1368, and Vostre's shop on the rue Neuve belonged to her father, the book-binder Jean Le Pelletier. The present edition fits approximately mid-way during Vostre's career.

Renowned for his printed and sometimes hand-colored Books of Hours, Simon Vostre associated himself with a number of printers and typographers who printed the books he then marketed as a

stationer. This is the case of Philippe Pigouchet, whose production covers a period of about thirty-five years and who executed a large number of *Horae* for Vostre. Along with Vêrard, Vostre developed sequences of marginal cuts, biblical typology, the Dance of Death, the Prodigal Son, and the Apocalypse, as occurs in the present edition (see Armstrong and Quainton, 2007, p. 78, for a discussion of this aspect of his work, and Claudin, II, for a reproduction of several of the series).

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). This one is an excellent example of that aesthetic, and the fresh quality of the printing with its sharp contrasts is exemplary.

ILLUSTRATION

The present *Horae* are illustrated with 18 large metalcuts and 66 small metalcuts, as follow:

18 large metalcuts:

- f. a1, Typographic mark of Simon Vostre (Polain 171; Renouard 1105; Silvestre 32)
- f. a2v, Anatomical man (MAB);
- f. a8v, Martyrdom of Saint John the Evangelist (octavo series of the Pichore Workshop for Vostre);
- f. b3v, Betrayal of Judas (octavo series of the Pichore Workshop for Vostre);
- f. b8r, Annunciation (octavo series of the Pichore Workshop for Vostre);
- f. c7r, Augustus and the Tibertine Sibyl (octavo series of the Pichore Workshop for Vostre);
- f. d4, Way to Calvary (octavo series of the Pichore Workshop for Vostre);
- f. d5r, Apostles drinking from the fountain of life (octavo series of the Pichore Workshop for Vostre);
- f. d6r, Nativity (octavo series of the Pichore Workshop for Vostre);.
- f. d8r, Annunciation to the Shepherds (octavo series of the Pichore Workshop for Vostre);

- f. e2r, Adoration of the Magi (octavo series of the Pichore Workshop for Vostre);.
- f. E4r, Presentation of Christ in the Temple (octavo series of the Pichore Workshop for Vostre);
- f. E6r, Massacre of the Innocents (octavo series of the Pichore Workshop for Vostre);
- f. f1, Dormition of the Virgin (octavo series of the Pichore Workshop for Vostre);
- f. f8, David and Uriah (octavo series of the Pichore Workshop for Vostre);.
- f. g8v, Job on the Dungheap (octavo series of the Pichore Workshop for Vostre);
- f. 16r, Trinity and the Church (MAB for Vostre);
- f. 18r, Anne, Mary, and the Christ Child and their Attributes (octavo series of the Pichore Workshop for Vostre);

Small metalcuts:

All by the Master of Anne of Brittany for Vostre

- f. a2v, Presentation in the Temple
- f. a2v, Adoration of the Magi
- f. a2v, Temptation of St. Anthony;
- f. a. 3, Madonna and Child enthroned;
- f. a3, St. Apollonia;
- f. a3v, Mass of St. Gregory;
- f. a4, Evangelist Mark;
- f. a4v, St. Jacob as a Pilgrim;
- f. a4v, St. John the Evangelist Boiled in Oil;
- f. a5, St. Claude of Besancon;
- f. a5, Sts. Peter and Paul standing with attributes;
- f. a5v, St. Margaret and the Dragon;
- f. a5v, St. Mary Magdalene;

f. a5v, St. Anne teaching the Virgin to read;

f. a6, St. Laurence on his grill;

f. a6, Coronation of the Virgin;

f. a6, Beheading of John the Baptist;

f. a6, St. Roch with his dog;

f. a6v, Evangelist Matthew;

f. a6v, Archangel Michael;

f. a7, Evangelist Luke;

f. a7, St. Denis holding his head;

f. a7v, Death of Pope Linus;

f. a7v, Beheading of St. Katherine;

f. a8, Beheading of St. Barbara;

f. a8, Nicolas and the three boys;

f. a8, Nativity;

f. b1v, Evangelist Luke;

f. b2, Evangelist Matthew;

f. b3, Evangelist Mark

f. d4v, Arrest of Christ;

f. e3v, Preparation of the Cross;

f. e5v, Crucifixion;

f. e8v, Deposition from the Cross;

f. h1, Death of Pope Linus;

f. i6v, God the Father standing on a Sphere;
f. i7, Christ as Man of Sorrows;
f. i7v, Veronica's Veil;
f. k1v, Lamentation under the Cross;
f. k3v, Crucifixion;
f. k4v, Archangel Michael
f. k4v, Beheading of John the Baptist;
f. k5, Martyrdom of John the Evangelist;
f. k5, Saints Peter and Paul with their attributes;
f. k5v, St. Jacob as a pilgrim;
f. k6, Stoning of St. Stephen;
f. k6, Martyrdom of Laurence;
f. k6v, St. Christopher;
f. k7, Martyrdom of St. Sebastian;
f. k8, Nicolas and the three children;
f. k8, St. Claude of Besançon;
f. k8v, St. Stephen;
f. l1, St. Julian;
f. l1v, St. Anne teaching the Virgin to read;
f. l1v, Mary Magdalene;
f. l2, Beheading of St. Catherine;
f. l2, St. Margaret and the Dragon;
f. l2v, Beheading of St. Barbara;

f. 13, St. Apollonia;

f. 16, Mass of St. Gregory;

f. 17, Christ as Man of Sorrows;

f. m1, Annunciation;

Border cycles (all by the Master of Anne of Brittany with the exception of the Apocalypse cycle, new to this edition, by Jean Pichore):

f. a2v, Labors of the Months and Children's Games;

f. b1, Joseph and his Brothers;

f. b8, Apocalypse;

f. d7v, Marian and Christ cycle;

f. 8v, Prodigal Son;

f. g2v, Susanna and the Elders;

f. g5v, Fifteen Signs of Doomsday;

f. h1, Dance of Death;

f. h1, Job;

f. i6v, Sibyls;

Among the decorative cuts, only the Renaissance ornament on a dotted background is attributed to Pichore; the remainder to the MAB.

This edition represents a collaboration between two of the most prolific illuminators of late fifteenth-century Paris, both of whom actively supplied designs for the publishing trade. The Master of the Très petites Heures d'Anne de Bretagne (named after one of his manuscripts (Paris, BnF, MS n.a.l. 3120), 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. He provided many series of designs to illustrate numerous editions, designs that are also found in his oeuvre of manuscripts.

Typically his figures are quite stocky and spaces are carefully constructed with numerous Gothic architectural elements. The Apocalypse Master might have been the eldest son of the Coëtivy master, a certain Jean d'Ypres, registered in Paris as a *maître-juré* (on the Maître d'Anne de Bretagne or the Master of the Apocalypse Rose and his designs for metalcuts, see Avril and Reynaud, 1993, no. 147, pp. 268-270; H. Tenschert and I. Nettekoven, 2003, pp. 122-128).

The second artist, who contributed designs for the large miniatures, reused from the earlier Octavo series edition, 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.

LITERATURE

Bohatta 849, citing three copies; Brunet 1558 (perhaps no. 67 or 68, although the latter has an almanac that stops in 1526); Claudin reproduce the entire Dance of the Death, II, pp. 52-53; see the variation (but with a French calendar] of Tenschert, II, 373-378, identified as a "unicum." See also A. Armstrong and Malcolm Quainton, *Book and Text in France, 1400-1600: Poetry on the Page*, Ashgate Publishing, 2007, esp. p. 78 ff.