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Printed Book of Hours (Use of Rome)

In Latin and French, illuminated imprint on parchment

France (Paris), c. 1526 [almanac 1526-1541]

17 large, 10 small and 16 medallions after designs by Jean Pichore, likely hand-colored in the Parisian workshop of Germain Hardouyn

In-8, 84 folios, printed on thick parchment, complete (collation A-K8, L4), parchment ruled in light red ink (justification, text block only, 85 x 148 mm.), text pages framed with a single thick red line, upper and lower frame a slim band painted in liquid gold, outer frame closed with an illuminated bracket border of floral designs and colored acanthus leaves on liquid gold grounds speckled with small ink dots, paragraph marks in gold on dark red grounds, small painted one- to two-line initials in gold on alternating blue or dark red grounds, large metalcuts set in dark red ink and liquid gold architectonic frames with dangling cords and tassels, recalling those in the manuscript Book of Hours of Cardinal de Berulle attributed to Jean Pichore (see Zöhl, 2004, figs. 32, 36, 39), some with colored columns (red and blue) and colored entablatures at base, larger four- to five-line initials in liquid gold on parti-colored blue and dark red grounds, 26 small (roundels and square metalcuts) and 17 large metalcuts, all metalcuts hand-painted in bright colors. Bound in a modern late nineteenth century dark red pigskin binding, back sewn on five raised bands, gilt fleurons in compartments, gilt title and gilt name of printer and date at the foot of the spine, double frame on covers composed of quadruple blind-stamped filets with gilt fleurons marking the angles of inner frame and ornamental gilt stamps at center of covers, gilt edges, blind-stamped filets lining inner boards, marbled paper pastedowns, binding a bit rubbed, some scuffing to corners, else in good condition. Dimensions 188 x 128 mm.

Germain Hardouyn and his brother Gilles registered as “illuminators” as well as printers, which was uncommon in the book trade. As such, printed Books of Hours like this one from their shop are often exceptionally well painted, resembling illuminated manuscripts. Another illuminator-painter, Jean Pichore, thought of as the most successful illuminator and printer in Paris around 1500, designed the woodcuts for this imprint. This copy survives as a splendid example of the printed book that deliberately imitates a manuscript.

PROVENANCE

1. Printed in Paris, as stated on the title-page (sig. A1) and confirmed in the colophon (sig. L4v), by the printer-publisher Germain Hardouyn. The date of this edition is inferred from the almanac which covers the years 1526 to 1541 (sig. A3v). Printed in Paris around 1534 by the printer-publisher Germain Hardouyn as indicated in the colophon (transcribed below). The book is not dated, but it contains an almanac from the years 1526-1541 (for this edition see Bohatta, 1924, 1109; Lacombe, 1907, 359; and Moreau, 1972-1993, vol. III, 1526, 1019).

Germain Hardouyn was a prolific printer active in Paris from 1500 to 1541, who worked in tandem with his brother Gillet or Gilles Hardouyn. Together or separately, the two brothers furnished the Paris market and the provinces with a large number of

impressions of printed Books of Hours, often hand-colored (see Renouard, 1965, 198; J. Müller, *Dictionnaire abrégé des imprimeurs/éditeurs français du XVIe s.*, 1970, p. 76).

2. Charles Ewbank, his engraved name pasted on the upper pastedown on the upper left-hand corner. This might be Charles Ewbank, born in Valenciennes (1819-1867).
3. Dupont de Saint Ouën (Alphonse Fulgence) (1820-1892), from Valenciennes, with an engraved heraldic ex-libris bookplate pasted on front pastedown: he is recorded as a collector of books but also paintings (see Valenciennes, Musée des Beaux-Arts, Abel de Pujol, "César se rendant au sénat aux Ides de Mars"). Interestingly, Dupont de Saint Ouën was an accomplished engraver himself who consigned a large number of etchings and views of Valenciennes in the 1840s and 1850s.
4. European Continental Collection.

TEXT

sig. A1, Title page and Frontispiece, with Germain Hardouyn's printer's device, adapted from Guillaume Eustace's device (shield uncoloured): "Hore beate marie virginis secundum usum // Romanum totaliter ad longum sine require. Cum // multis suffragiis et orationibus de novo additis // Sicut videbitis in tabula. Noviter impressis Pa - // - risius : per Germanum Hardouyn commorantem // inter duas portas Palatii ad intersinium Sancta // Margarete. Et ibi venudentur";

sig. A1v, Prayers to the Bleeding Host;

sig. A2, Skeletal Zodiacal Man;

sig. A2v, Almanac for the years 1536 to 1541;

sig. A3-A5v, Calendar, in Latin;

sig. A6-A8, Gospels sequences;

sig. A8v-B4, Passion according to St. John;

sig. B4-B5, *Stabat mater* and prayers;

sig. B5-F7, Hours of the Virgin (use of Rome) with the Hours of the Cross and the Hours of the Holy Spirit intercalated; Matins (ff. B6-C4), Lauds (ff. C4v-C8v), Matins of the Hours of the Cross (ff. D1-D1v); Matins of the Hours of the Holy Spirit (ff. D2-D2v); Prime (for all Hours, ff. D3-D5), Terce (for all Hours, ff. D5v-D7v), Sext (for all Hours, ff. D8-E2), None (for all Hours, ff. E2v-E4v), Vespers (for all Hours, ff. E5-E8), Compline (for all Hours, ff. E8v-F7v);

sig. F8-G6v, Seven Penitential Psalms, Litany, and Prayers;

sig. G7-I4, Office of the Dead;

sig. I4v-K6, Suffrages and prayers: De sanctissima trinitate, Ad deum patrem, Ad filium, Ad deum spiritum sanctum, De sancta facie domini, Obsecro te, O intemerata, 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 sancto rocho, De sancta anna, De sancta maria magdalena, De sancta katherina, De sancta magareta, De sancta barbara, De sancta genovefa, De sancta apollonia, De sancta agnete, De undecim mille virginibus;

sig. K6v-K8, Prayer, "Missus est Gabriel";

sig. K8-L2, Hours of the Conception of the Virgin;

sig. L2-L3v, Five prayers in honor of the Virgin (*Cinq belles oraisons de saint jehan l'evangeliste*);

sig. L3v-L4v, Table of contents and colophon: "Expliciunt hore beate marie virginis secun // dum verum usum Romanum totaliter ad longu[m] // sine require. Cum multis aliis suffragiis et ora - // - tionibus de novo additis. Noviter impressis Pa - // - risius : per Germanum Hardouyn comorantem // inter duas portas Palatii regis : ad intersignum // sancte Margarete. Et ibi veniuntur."

This book was printed by Germain Hardouyn, a printer, bookseller and publisher (*libraire juré*) associated with the University of Paris, and an illuminator, who was active from 1500-1541. Many of his earlier books were published and printed with his brother Gilles. He then went on to publish books by himself, as is the case here. There are two recorded copies of the present imprint in Heribert Tenschert's collection (Tenschert and Nettekoven, Bibermühle, Horae 90 and 90a), and five in institutional collections (Den Haag, KB; Copenhagen, KB (incomplete); New York, PML (2 copies); Paris, Bibl. Arsenal).

Printed Books of Hours were one of the mainstays of Parisian publishers and printers in the Renaissance; countless 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. Although some printed Books of Hours were left in their pristine black- and-white condition, almost just as they came off the press (they invariably had painted initials, line endings, and ruling added by hand), many had their prints lavishly overpainted. The artists who colored the printed illustrations were often active as traditional illuminators as well, making it difficult to distinguish the illustrations from those found in manuscripts. The present metalcuts appear stylistically to be close to the production of Germain Hardouyn's workshop, as he also offered in-house capable illuminators and painters who provided the coloring of the black- and-white metalcuts. In the case of the present book, the product was finished so carefully that it could hardly have been regarded as a less expensive item.

ILLUSTRATIONS

This Book of Hours is illustrated with 17 large metalcuts (12 designed by the workshop of Jean Pichore for the printers Jean Barbier and Guillaume Eustache; 3 designed by the workshop of Jean Pichore for Hardouyn ("Hardouins Oktavserie"); 1 designed for Germain Hardouin ("Die Hochoktavserie für Germain Hardouin"); 1 metalcut on the title-page) and 26 small metalcuts (small square metalcuts and medallions) as follow:

Large metalcuts:

sig. A1, Typographic mark of Germain Hardouyn with two putti holding a shield hanging from a tree (Polain 103; Renouard 434; Silvestre 57);

This typographic mark imitates that of Guillaume Eustace, first used in a printed Book of Hours (circa 1497, Hore...secundum usum Romanum... (almanach for 1497-1520)). It was adapted by Guillaume Hardouyn who removed the letters G and E from the shield. See "Base de typographie de la Renaissance": http://www.bvh.univ-tours.fr/batyr/beta/notice_libraire.php?Libraire=624

sig. A6, Saint John the Evangelist on Patmos (although a square metalcut, it is considered to be part of the Medallion series for Germain Hardouin; see Tenschert, II, no. 90, p. 722);

sig. A8v, Arrest of Christ (Large octavo series for Germain Hardouyn ("Hochoktavserie für Germain Hardouin"));

sig. B5v, The Church with Four Cardinal Virtues ("Procès de Paradis") (Octavo series by Pichore Workshop for Hardouyn, 1505-1509);

sig. B6, Annunciation (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. C4v, Augustus and the Tiburtine Sibyl (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. D1, Crucifixion (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. D2, Pentecost (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. D3, Nativity (Octavo series by Pichore Workshop for Hardouyn, 1505-1509);

sig. D5v, Annunciation to the Shepherds (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. D8, Adoration of the Magi (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. E2v, Presentation in the Temple (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. E5, Flight into Egypt (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. E8v, Death of the Virgin (Octavo series by Pichore Workshop for Hardouyn, 1505-1509);

sig. F7v, David and Uriah (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. F8, David observing Bathsheba Bathing (Pichore Workshop for Eustace, in-8°, c. 1508);

sig. G7, Raising of Lazarus (Pichore Workshop for Eustace, in-8°, c. 1508);

Small metalcuts:

sig. A1v, Bleeding Host (small roundel);

sig. A2, Skeletal Zodiacal Man and four temperaments (in all five metalcuts; copy of the Zodiacal Man from Vostre ("Metallschnitt-Kopie nach Vostres Zodiakus");

sig. A7, Saint Luke (roundel) (small medallions for Germain Hardouyn);

sig. A7v, Saint Matthew (roundel) (small medallions for Germain Hardouyn);

sig. A8, Saint Mark (roundel) (small medallions for Germain Hardouyn);

sig. I5, Trinity as Gnadenstuhl (small square miniature);

sig. I6, Virgin and Child (roundel) (small medallions for Germain Hardouyn);

sig. I8v, Archangel Michael (roundel) (small medallions for Germain Hardouyn);

sig. I8v, St. John the Baptist (roundel) (small medallions for Germain Hardouyn);

sig. K1, Sts. Peter and Paul (roundel) (small medallions for Germain Hardouyn);

sig. K1v, St. Stephen (roundel) (small medallions for Germain Hardouyn);

sig. K2, St. Lawrence (roundel) (small medallions for Germain Hardouyn);

sig. K2v, St. Sebastian (roundel) (small medallions for Germain Hardouyn);

sig. K3, St. Nicolas (small square miniature) (small medallions for Germain Hardouyn);

sig. K3v, St. Anthony (roundel) (small medallions for Germain Hardouyn);

sig. K4, St. Roch (small square miniature) (small medallions for Germain Hardouyn);

sig. K4, St. Anne teaching Mary how to read (roundel) (small medallions for Germain Hardouyn);

sig. K4v, St. Mary Magdalene (roundel) (small medallions for Germain Hardouyn);

sig. K4v, St. Catherine (roundel) (small medallions for Germain Hardouyn);

sig. K5, St. Barbara (roundel) (small medallions for Germain Hardouyn);

sig. K5v, St. Genevieve (small square miniature) (small medallions for Germain Hardouyn);

sig. K6v, Annunciation (small square miniature) (small metalcuts by the workshop of Jean Pichore for Germain Hardouyn ("Kleinbildfolge Pichore-Werkstatt für Germain Hardouyn"));

sig. K8, Virgin and Child (roundel) (small medallions for Germain Hardouyn).

This Book of Hours contains a large number of finely hand-painted and framed metalcuts (likely painted by a hand active within the workshop of the printer Germain Hardouyn), most of which were designed by the workshop of Jean Pichore for either Jean Barbier and Guillaume Eustace or the Hardouin brothers. Twelve of the large designs are here from the Octavo series from Pichore's Workshop made for Guillaume Eustace ("Oktavserie der Pichore-Werkstatt für Eustace"), reemployed by Germain Hardouin (in all 12 metalcuts) and from the Octavo series from Pichore's Workshop made for the Hardouin brothers ("Oktavserie der Pichore-Werkstatt für Hardouin" (in all 3 metalcuts)). Amongst the large metalcuts, there is only one metalcut from the "Hochoktav für Germain Hardouin" (this is the Arrest of Christ, sig. A8v) (see Tenschert and Nettekoven, III, p. 1025 : "Die Hochoktavserie für Germain Hardouin"). On the close association between Jean Pichore, his workshop and the Hardouyn Brothers, it is useful to refer to Tenschert and Nettekoven, II, pp. 534-538: "Stundenbuchdrucke der Brüder Hardouin in Oktav mit Graphik aus Jean Pichores Werkstatt." With regards to the 26 small metalcuts (squares and roundels), the largest number are from the Medallion series made for Germain Hardouyn circa 1516 (see Tenschert and Nettekoven, III, pp. 1025-1026: "Medaillonserie für Germain Hardouin"), with one (Annunciation, sig. K6v) from the series of small illustrations ("Kleinbilder," or "Kleinbildfolge Pichore-Werkstatt für Hardouin"; see Tenschert and Nettekoven, II, p. 537; see also see Tenschert and Nettekoven, III, no. 143, p. 1184, reproduced p. 1185).

Although Pichore was mainly an illuminator, he was also an entrepreneur at the head of a large and productive workshop in Paris, where the designs for the present metalcuts were elaborated. Pichore tried his hand at printing, setting up a press with Remi de Laistre in 1503. He designed numerous metalcuts for himself and others, publishing a first series under his own name in 1504. By 1508, he was supplying designs for Books of Hours by other printers, especially Simon Vostre, Thielman Kerver, Guillaume Eustace and the brothers Gillet and Germain Hardouin. Georges d'Amboise, archbishop of Rouen, was one of Pichore's major clients and thus his style has sometimes been confused with that of Rouen, though artistically he is most indebted to Jean Poyer (d. 1503), with whom he must have trained early in his career. He is securely documented for work 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 BnF, MSS lat. 2070 and fr. 145). Pichore managed a large family enterprise responsible for the illumination of a great number of classical, secular, and religious works. As the metalcuts in the present book demonstrate, he (and his workshop) was also receptive to Netherlandish and, especially, German prints. As such he played an important role in supplying "Renaissance" designs for printed Books of Hours and introducing aspects of Dürer and Schongauer's art to French audiences.

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