

**Master of the Chronique scandaleuse (active in Paris, c. 1493-c. 1510)
The Hours of Anne Cossart (Book of Hours, Use of Paris) in Latin and French
France, Paris
c.1500**

**13 full-page miniatures, 2 large miniatures and 24 calendar miniatures very well preserved
and in a rich palette of colours**



This striking Book of Hours contains miniatures by an accomplished and prolific artist named the Master of the Chronique scandaleuse after a manuscript he painted for Jean de Chabannes (Paris, BnF, MS Clairambaut 481). The miniatures are painted in vibrant colors with ample use of gold brush, with highly original geometric, foliate, and micro-architectural frames.

167 x 115 mm; illuminated manuscript on parchment, 215 ff., preceded by a single parchment flyleaf, followed by one ruled blank leaf and 2 parchment leaves, lacking 7 leaves, probably 6 with miniatures [collation: i-ii6, iii8, iv7 (of 8, lacking ii), v-viii8, ix7 (of 8, lacking i), x-xii8, xiii3, xiv2, xv3 (of 4, lacking i), xvi2, xvii8, xviii2 (of 4, lacking ii and iii), xix7 (6 + 1), xx8, xxi6, xxii7 (of 8, lacking i), xxiii-xxx8, xxxi3 (of 4, lacking iv), xxxii8, xxxiii2 (ii as pastedown, with

inner added parchment bifolium)], catchwords to right of lower margins of some final versos, written in black ink in a gothic textura on 14 lines between two verticals and 15 horizontals, parchment ruled in pink (justification: 84 x 51 mm), rubrics in blue, text capitals stroked with yellow, 1- to 3-line foliate initials in blue red and white on burnished gold grounds, similar line-endings, a border on every page to the three outer margins, some with birds, animals and grotesques, 24 calendar miniatures, 2 large miniatures (f. 196v; 202), 13 full-page miniatures within frames of foliate or geometrical motifs on burnished gold grounds (Velvet to binding a bit worn, front board unstitched; slight rubbing to miniatures ff. 74v, 86v, 91v). Red velvet over wooden end boards.

Provenance

1. Manuscript copied in Paris, based on the liturgical use of the Hours of the Virgin (use of Paris) and on stylistic elements (miniatures painted by a Parisian artist, the Master of the *Chronique Scandaleuse* (active in Paris, c. 1493-c. 1510).
2. Given by Leonard Renard to his son Anne (which was both a feminine and masculine name) in 1683 as inscribed inside upper cover: “Dedit Leonardus Renardi filio suo Annae anno 1683 19 Augusti.”
3. Anne Cossart, unidentified owner, with inscription on the upper pastedown: “Anne Cossart grand pere du sieur de Grandville.” Again, here Anne is the name of a man, since he is “grand pere” (grand-father).
4. François-Michel-César Le Tellier, marquis de Courtanvaux (1718-1781): his engraved armorial bookplate pasted on the upper cover; his stamp “Courtanvaux” on ff.2 and 215v. The Marquis was encouraged by the inheritance in 1764 of the considerable library of his son, Charles-François-César, marquis de Montmirail, to form one of the outstanding libraries of his age. This manuscript was lot 42 in his sale, Jean-Luc Nyon, *Catalogue des livres de la Bibliothèque de feu François-César le Tellier, Marquis de Courtanvaux, le 4 mars et les jours suivants*, Paris, 1782, p. 3.
5. Susannah Monypenny (died 1873), as inscribed on upper cover: “This book was the property of Susannah Monypenny, my father’s sister, but was presented to me at her demise by R P D M her son Obiit February 21st 1873 aet. 71 anno.” Susannah, daughter of James Dearden of Handle Hall (Lancashire), married in 1835 Robert Joseph Monypenny of Maytham Hall, Kent (1806-1842), a descendant of the Monypenny of Pitmilly in Fife, Scotland. Susannah had four brothers; the youngest, Peregrine Royds Dearden (1811-1879), was joint guardian of her son, Robert Philips Dearden Monypenny (1836-1890), and it was probably one of Peregrine’s daughters who was given the Book of Hours. Other candidates are the daughters of her eldest brother, James Dearden F.S.A., who owned an illuminated manuscript Dutch Book of Hours (Amsterdam, Menno Herzberger cat. 100, 1940, no 1) as part of the extensive library he built up at Rochdale Manor, which he had purchased from Lord Byron.



Context and Attribution

This intriguing Book of Hours was painted by an anonymous Parisian artist now typically described by his provisional name as the Master of the *Chronique scandaleuse*. Active in Paris, between around 1493 and 1510, he is named after a copy of Jean de Roye's work now in Paris (BnF, MS Clairambaut 481), illuminated for Jean de Chabannes (see Quicherat, 1855, pp. 231-279). Previously, he had first been called the Master of Morgan 219 after a Book of Hours in the Pierpont Morgan Library in New York; the Master of Jean de Bilhères after a Book of Hours for the abbot of Saint-Denis (Paris, BnF, lat. 1071); and the Master of the *Couronnement d'Anne de Bretagne* after a copy of this text in Waddesdon Manor. Indeed in 1504-1505 he illustrated for Anne the account of her second coronation (Rothschild Collection, Waddesdon Manor MS 22). For the copy of the *Golden Legend*, specially printed by Antoine Vérard for Charles VIII in 1493, he provided a grand frontispiece where the King, wearing a large crown, kneels before the company of heaven with his Queen and her attendants in the *bas de page* below.

The Master of the *Chronique scandaleuse* is easily recognizable by figures painted with conspicuous ruby lips, cheeks flushed with red, and strongly-delineated, heavy eyelids. His repertoire extends from densely modelled figures to transparent watercolour-like draperies and landscapes. His subtle use of colour shows his knowledge of the work of Jean Poyer of Tours. He seems also to have been a regular collaborator with the successful workshop of Jean Pichore in Paris, as well as with the Master of Jacques de Besançon (see *France 1500*, Exh. Cat., Paris, 2010, nos. 105 and 107). It is now accepted that both the Master of the *Chronique scandaleuse* and Jean Pichore painted miniatures in the Flavius Josephus commissioned by Georges d'Amboise the Archbishop of Rouen (Paris, Mazarine, MS 1581; see *France 1500*, no. 162). A

recently discovered Book of Hours in a private collection in London shows the Master of the Chronique scandaleuse working in collaboration with Jean Pichore and the Master of the Cardinal de Bourbon, named after a copy of the *Vie et miracles de monseigneur Saint Louis* ordered by Charles de Bourbon (Paris, BnF, MS fr. 2829). Other important works attributable to the Master of the Chronique scandaleuse have resurfaced of late, such as the *Epistres d'Ovide* by Octavien de Saint-Gelais (see London, Christie's, Arcana Collection, 7 July 2010, lot 42; codex exhibited in *Jean Poyer: Artist to the Court of Renaissance France* at the Morgan Library, New York, in 2001). On the Master of the Chronique scandaleuse, see Avril and Reynaud, 1993, pp. 274-276, 411-428.

The model for the richly coloured full-page *Tree of Jesse* miniature, f.30v, seems to have been the cuts designed by the Master of the Très petites heures of Anne of Brittany, in particular that used in an Hours printed in Paris in 1495 (I. Nettekoven, *Der Meister der Apocalypsenrose der Sainte Chapelle und die Pariser Buchkunst um 1500*, 2004, Abb. 153). The text page borders are in an earlier style but the format of the book makes it most unlikely that it was written much before 1490 and more likely closer to 1500. A Book of Hours in Vienna (ÖNB, cod. 1927), from the same circle of illuminators, also combines text pages decorated in an earlier style with miniatures of the 1490s, perhaps by a hand related to the illuminator of our manuscript (O. Pächt and D. Thoss, *Die illuminierten handschriften und Inkunabeln der Österreichischen Nationalbibliothek, Französische Schule II*, 1977, pp.73-81). The borders are very lively, with a diverse bestiary cavorting amongst swirling bushels of acanthus and vine leaves.

Bibliography

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