

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

Sist oppdatert 04.03.24

Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Tidebok

(_sjanger) Engelsk: “Book of Hours”. En privat bok for bønner og andakter. En illustrert bønnebok organisert etter de bønnene som ble framført til bestemte tider i katolske klostre. Tidebøker finnes fra 1100-tallet, men det er på 1400-tallet de blir vanlige og brukes av vanlige borgere. Tideboka er sjangermessig nær både liturgiske bøker og fromhetsbøker (Barbier 2007 s. 64). Det ble produsert over to millioner tidebøker fram til år 1600, inklusiv mange trykte verk (Barbier 2000 s. 84).

“A book of common prayers for the Catholic laity, said at the eight canonical hours of the day and night, introduced in France in the 10th century. Originally intended for ecclesiastical use, its main text, the Little Office of the Virgin, is a shorter version of the Divine Office contained in the breviary. By the 12th century, the Book of Hours was being used in private devotion, usually in conjunction with the psalter. By the time its contents became standardized in the 13th century, other sections had been added. Especially popular in Flanders and France through the end of the 16th century, many fine Books of Hours survive, some magnificently illuminated, usually with depictions of important events in the life of the Virgin, Christ, King David (author of the Psalms), and various saints. [...] In the Hours of Jeanne d’Evreux the miniatures are executed in semi-grisaille (The Cloisters). The most famous example is *Les très riches heures du Duc de Berry* [...] containing a picture cycle representing each month of the calendar year.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

“A Book of Hours is a compendium of devotional texts that takes its name from its one essential text, the Hours of the Virgin, or more properly the Little Office of the Blessed Virgin Mary. It is called an ‘Hours,’ or *Horaë* in Latin, because it is subdivided into eight parts, one for each of the ‘hours’ of the liturgical day – Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline” (<http://shikan.org/bjones/Books/rise.html>; lesedato 05.04.18).

I middelalderen ble det lagd noen tidebøker som var så små at de kunne rommes i én hånd (Davidsen 1995 s. 215).

Innholdet var blant annet faste bønner, utdrag fra Bibelen og utdrag fra den katolske liturgien. “Matutin” var bønnen ved midnatt, som var spesielt vanlig i klostre. Dagbønnene var “Laudes” (morgenlovprisning før soloppgang), “Prim”, “Terz”, “Sext” og “Non” til den første, tredje, sjette og niende time på dagen, deretter på kvelden “Vesper” (kveldsbønn) og “Complet” (nattbønn, “fullendelsesbønner”) (Unterkircher 1985 s. 8 og 17-18). Det var etter denne inndelingen av døgnet at navnet “tidebok” oppstod (på engelsk “book of hours”, på tysk “Stundenbuch”, på fransk “livre d’heures”). For verdslige, ikke-klerikale mennesker var disse bønnene kortere enn for kirkens menn og kvinner.

Variasjonen i tidebøkene skyldes blant annet at det mellom de vanlige tidebønnene var skrevet inn andre, som bønner til Maria, til andre helgener, bønner knyttet til messen, nattverden og lignende (Unterkircher 1985 s. 8). Noen bønner kunne gjelde helt private anliggender, altså personlige bønner for eieren av boka (Barbier 2007 s. 64). Språket var latin, av og til med noen forklaringer eller bønner på bokeierens morsmål (Unterkircher 1985 s. 9). Bønner opptrer i ulike rekkefølger i forskjellige tidebøker, slik at hver bok blir forskjellig fra de andre (Unterkircher 1985 s. 16). I én bestemt tidebok finnes det et langt litani der flere titalls helgener påkalles (Unterkircher 1985 s. 137-140). Bønner til lokale skytshelgener viser hvilken region eieren av tideboka sannsynligvis bodde i (Unterkircher 2003 s. 27). Også illustrasjonene gjør hver bok unik. Det går an å lese mye om eierens personlighet ut av denne personens tidebok.

Noen tidebøker inneholdt i tillegg til de katolske bønnene kalendere med tegninger av dyrekretsen, utdrag fra evangeliene, helgeners lidelseshistorier m.m. (Fontaine 1994 s. 28). De best bevarte tidebøkene fra middelalderen har kanskje ikke vært i daglig bruk, men blitt oppbevart som klenodier – et tegn på at kristendommen for noen snarere var en ytre fasade enn subjektiv inderlighet (Unterkircher 1985 s. 9-10).

Produksjonen av tidebøker nådde sitt høydepunkt i Frankrike i tidsrommet 1490-1530. Spesielt dyktige produsenter av tidebøker var Philippe Pigouchet, Simon Vostre, Étienne Jehannot, Jean Poitevin, Thielman Kerver og Germain Hardouyn (Barbier 2007 s. 64). I Paris spesialiserte boktrykkerne Pigouchet, Vostre, Kerver og andre seg på tidebøker (Fontaine 1994 s. 43). I renessansen ble trykte tidebøker vanlig, og det finnes ca. 700 inkunabel-versjoner produsert i Paris (Barbier 2000 s. 83-84). Disse ble ofte trykt på vellum og med vakre illustrasjoner. Pigouchet ledet et trykkeri og bokverksted som lagde mange tidebøker (s. 84). De fleste av disse ble trykt med gotisk skrift. Pigouchet var også bibliotekar ved universitetet i Paris. Noen av trykkeriene i Paris tjente store summer på produksjon av tidebøker (Barbier 2007 s. 87).

“Antoine Verard (d. 1512) carried illustration of printed books in a logical forward step when he struck on the notion of mass-producing the highly popular Book of Hours, often with wood engravings carefully copied after illuminated manuscripts.

Verard discovered one of the most profitable methods of book publishing. Before his death he published over 200 different editions of the Book of Hours, and established a French illustration style. The fine lettering, beautiful borders and miniature, and detailed figures, were copied throughout France. They were improved by such figures as Philippe Pigouchet and Thielman Kerver” (Katz 1995 s. 171).

“While numerous books of Hours were produced in manuscript form, the printing press produced them by the thousands. In order both to attract readers and to distinguish their editions from rival productions, printers exploited the margins of the page, creating new and distinctive borders to surround the central liturgical text. Indeed, one of the great innovations of early printers was the creation of figurative borders with the text to identify the images.” (Armstrong og Quainton 2007 s. 81)

I mange malerier er jomfru Maria i ferd med å lese en tidebok når engelen kommer til henne med budskapet om at hun skal føde Jesus (Barbier 2000 s. 56). I den franske maleren François Bonvins bilde *De fattiges benk* (1864) sitter det to kvinner som leser i det som sannsynligvis er tidebøker (Lyons 1987 s. 245).

“A book of hours was a prayer book containing appropriate prayers for specific hours of the day, days of the week, months, and seasons. Books of hours were usually beautifully illuminated, and some of the more notable ones are among the finest works of medieval art in existence. [...] Initially, books of hours were produced by scribes in monasteries for use by their fellow monks. Monastics divided their day into eight segments, or “hours,” of prayer: Matins, Lauds, Prime, Terce, Sext, Nones, Compline, and Vespers. A monk would set a book of hours on a lectern or table and read from it aloud at each of these hours; the books were therefore fairly large in format. [...] Books of hours would vary according to the preferences of their owners, but they always began with a liturgical calendar; that is, a list of feast days in chronological order, as well as a method of calculating the date of Easter. Some included a multi-year almanac. Often books of hours included the seven Penitential Psalms, as well as any of a wide variety of other prayers devoted to favorite saints or personal issues. Frequently, books of hours featured a cycle of prayers dedicated to the Virgin Mary.” (http://historymedren.about.com/od/booksofhours/p/book_of_hours.htm; lesedato 14.12.12)

“Each section of prayers was accompanied by an illustration to help the reader meditate on the subject. Most often, these illustrations depicted biblical scenes or saints, but sometimes simple scenes from rural life or displays of royal splendor were included, as were the occasional portraits of the patrons who ordered the books. Calendar pages often depicted signs of the Zodiac. It wasn't uncommon for the owner's coat of arms to be incorporated, as well. Pages that were largely text were often framed with or highlighted by foliage or symbolic motifs. The illustrations of books of hours and other manuscripts are sometimes called “miniatures.” This is not because the pictures are small; in fact, some could take up

the entire page of an oversized book. Rather, the word “miniature” has its origins in the Latin *miniare*, “to rubricate” or “to illuminate,” and thus refers to written pages, or manuscripts. [...] When a patron ordered a book of hours to be made, he could select his favorite prayers and subjects for illustration. In the later middle ages, it was also possible to purchase a pre-produced, generic book of hours in a stationers' shop. [...] Books of hours offered artists the opportunity to display their skill to the best of their abilities. Depending on the wealth of the patron, the finest materials were used in order to achieve the richest and most vivid colors. Over the centuries of the book format's popularity, art style evolved into a more natural, vibrant form, and the structure of the illuminated page changed to allow more expression on the part of the illuminators.” (http://historymedren.about.com/od/booksofhours/p/book_of_hours.htm; lesedato 14.12.12)

“Devotional texts were a common type of manuscript throughout the Middle Ages that included breviaries, psalters, and books of hours. Books of hours were perhaps the most popular, and because of this many splendid examples have survived over the centuries. Devotional texts were intended to aid worshipers during both the Catholic Mass and their own private devotion. In the High Middle Ages, lay persons tried to copy the religious devotion of the spiritual community. Beginning in the twelfth century, there was a new stress on lay piety as well as a revival of monasticism. By the thirteenth century, books of hours had become the most popular devotional texts. The books of hours allowed the reader to observe the canonical hours. Every three hours throughout a twenty-four-hour period, the monks, canons, or nuns would recite the Psalms and various prayers that were organized around the time of day as well as holy holidays and saints' days. These eight canonical hours included Matins, Lauds, Prime, Terce, Sext, Nones, Vespers, and Compline.” (O’Neal 2006)

“Books of hours began with a calendar to keep track of important feasts and saints' days. Calendars were important because they directed the reader to the appropriate set of Psalms and prayers that corresponded with the particular saint or festival for that day of the liturgical year. Because calendars included saints who were important to all Christendom as well as local saints, these calendars help scholars to figure out the times and places in which the manuscripts were produced. The popularity of saints changed over time, and many saints had only local importance, making the calendar a way of figuring out the approximate date and place of production for particular books of hours. Books of hours also included various offices, such as the Office of the Dead, which was made up of prayers and other worship material for use in funeral masses and for remembrance of the dead.” (O’Neal 2006)

I en andakt for de avdøde, som Terz-bønn, står det:

“Måtte deres sjeler forbli i det gode, og deres etterkommere skal arve landet!
Gud, som alt godt kommer fra, gi seier over alle synder
Og tilgivelse for levende og døde for deres nidingsverk,

Slik at etter alt dette forgjengelige vi kommer til herligheten,
At alle som er døde, kan glede seg over lønnen av din nåde!
Herre, gi dem den evige ro! [...]"
(Unterkircher 1985 s. 33).

“At the end of the eleventh century, Pope Urban II approved the creation and use of the Little Office of Our Lady, or the Hours of the Virgin, in which the prayers and readings for each of the eight hours revolved around the Virgin Mary. The Hours of the Virgin were nearly always included in books of hours. Commonly, each hour was illustrated with an image representing a story from the Virgin’s life that stressed her role as mother of Jesus Christ. These stories and images became standardized so that the same scenes illustrate the same hours in most books of hours: the Annunciation (Matins), the Visitation (Lauds), the Nativity (Prime), the Announcement to the Shepherds (Terce), the Adoration of the Magi (Sext), the Presentation in the Temple (Nones), the Flight into Egypt (Vespers), and the Coronation of the Virgin (Compline).” (O’Neal 2006)

“The Hours of the Virgin were not the only offices in the books of hours. Other popular choices for inclusion were the Hours of the Holy Cross, the Hours of Eternal Wisdom, and the Hours of the Holy Ghost. [...] The books of hours also came to include two special prayers to the Virgin Mary entitled *Obsecro Te* and *O Intermerata*, which venerated Mary and asked for her intercession. The books often had litanies of prayers to various saints who might also be called upon to protect the reader. The rest of the material in the books of hours usually included some of the materials previously found in breviaries, a type of manuscript that contained all of the texts needed for the celebration of the Divine Office and the Catholic Mass.” (O’Neal 2006)

“Just as the Hours of the Virgin had thematic illustrations, many of the other parts of the books of hours had common types of illustrations. The calendar pages were frequently illustrated to show the types of activities or labors usual to that month, such as harvesting. The Psalms were often accompanied by a depiction of King David, who wrote the Psalms. The Office of the Dead often had macabre figures or portrayals of the trials of Job as the office includes readings from the Book of Job.” (O’Neal 2006)

“The patrons who commissioned the books of hours chose what to include from among the various offices, prayers, and other texts. The quality of the books of hours depended on how much money the patron had to spend. Cheaper versions had fewer inclusions and less decoration. Because of these choices, books of hours were very personal. No two were exactly alike. [...] The first books of hours were made in the early thirteenth century by appending various offices, such as the Office of the Dead, to psalters. Royalty were the first to have books of hours made, but quickly the upper classes and merchants copied their social betters. Originally only the wealthiest of aristocratic women would have been able to patronize book

production. By the fifteenth century, the cost of book production had dropped so that even members of the lower bourgeoisie could own books of hours. Illuminations and book covers made the books of hours symbols of wealth and status. By the early fourteenth century, books of hours were well on their way to becoming wildly popular and incredibly fashionable. Women, especially, carried lavishly decorated and personalized books of hours. Some books of hours were girdle books that were worn as fashion accessories. Girdle books were very small and worn at the waist attached to girdles, sashes, or belts. The covers were usually metal and quite ornate, like oversized lockets. Since books of hours were tailored for individuals and were not meant for shared use, rich households often had several copies. Some of these texts were wildly lavish on both the inside and the outside. As the demand for books of hours rose, there was an increase in both literacy and book production.” (O’Neal 2006)

“Women frequently commissioned or owned various works of devotion, especially books of hours. Queens were among some of the first owners of books of hours. [...] In some cases, husbands or fathers commissioned books of hours for the women in their lives, thereby promoting the women’s traditional roles and behaviors as those responsible for the piety of the family and the education of the children. In other cases, men who had little to do with the commissions were mentioned in connection with their wives and daughters who were the actual patrons. [...] It is extremely difficult with books of hours in particular to tell if they were made at the request of women or if they were merely meant as gifts for women. At the very least, it is very clear that women created a high demand for these manuscripts. Matilda of Artois owned three separate books of hours; Isabelle of Bavaria had nine. Women were also interested in manuscripts that could be used not only for devotion but also for teaching their children. Many noblewomen commissioned copies of Psalters or other books that could be used in learning to read. Alphabet psalters were books of Psalms that were specifically designed for teaching reading. In the thirteenth century, Blanche of Castile commissioned a psalter for her young son, the future Louis IX. Isabelle of Bavaria commissioned a book of hours for her seven-year-old daughter Jeanne in 1398 and an alphabet psalter for another daughter, Michelle, in 1403.” (O’Neal 2006)

“Just because someone owned or had commissioned the making of a book did not necessarily mean that the owner or patron could read. Illustrations helped even the illiterate find the correct prayers in their books of hours, and many of these prayers had been memorized from early childhood. [...] Later books of hours were more likely to be in the vernacular than in Latin. [...] Devotional books were important to many during the Middle Ages, but it was the books of hours that became increasingly popular especially with women. The books of hours were treasured possessions for their devotional text, their lustrous images, and their outer decorations. They were a sign of both piety and fashion.” (O’Neal 2006)

Maria von Burgund levde på 1400-tallet, og ble gift med den østerrikske erkehertug Maximilian 1. da hun var 20 år gammel (og han 18 år gammel, sønn av keiser Friedrich 3.). Hun ble en garantist for særrettighetene som ble tildelt nederlenderne som folk. Hennes tidebok inneholder 20 helsides bilder, 16 mindre bilder (miniatyrer), 24 kalenderbilder, 14 store, malte initialbokstaver, 78 pynterammer i margen og tallrike “drollerier”, dvs. fantasidyr og andre små, rare figurer (Unterkircher 2003; upaginert forord). “By far the most famous and splendid Book of Hours ever produced is *Les Très Riches Heures du Duc de Berry*, produced in the 15th century.” (http://historymedren.about.com/od/booksofhours/p/book_of_hours.htm; lesedato 14.12.12) Den franske adelskvinnen Isabelle de Lalaings tidebok, lagd på 1500-tallet, inneholder et portrett av eieren og margbilder av insekter, fugler og blomster (Barbier 2000 s. 56).

“Johannete Ravenelles tidebok [...] en vakkert illuminerad tidebok utförd i Paris för en fransk dam, Johannete Ravenelle, omkring år 1400. Volymen är smyckad med rikt utsirade miniatyrer och initialer i gouache och bladguld. Miniaturerna omges av en tunn ram i guld och mäter cirka 6 x 5 cm. Runtom ramen slingrar sig vin- och murgrönsrankor.” (<http://www.ub.uu.se/hitta-i-vara-samlingar/verk-och-samlingar-i-urval/johannete-ravenelles-tidebok/>; lesedato 07.12.16)

“The most common illuminated manuscript after the thirteenth century was the Book of Hours. These, usually small, easy to handle works, served as prayer books for lay people. They might be quite simply decorated, but the majority included some illumination. No two Books of Hours are similar, but each had similar sections. The most common included a calendar of the church year, the Hours of the Virgin (a series of short services), the Psalms and the Office of the Dead. The owner was to pause eight times a day and read from the Hours, which, if one were in a hurry, could take all of two or three minutes. Often the single book in a household, it might be used to teach reading. Thousands are found throughout England, Europe and, by now, the United States. The most famous, by far, was ordered by Jean, Duc de Berry (1340-1416). Six of the fifteen elaborate Book of Hours he had produced by a group of artists have survived, and the most notable is the *Très Riches Heures*, now at Chantilly. Books of hours, and particularly the French and Dutch specimens of the fifteenth to early sixteenth century, are notable for their naturalism and genre miniatures. There is a fascination with the daily activities of the people and the bric-a-brac of daily living. The anonymous illuminators, such as the genius of Catherine of Cleves’ hours, offered Biblical scenes with elegance and charm, including Jesus toddling about in a Dutch wooden walker.” (Katz 1995 s. 120)

“*Les Très Riches Heures du Duc de Berry* (literally: “the very rich hours of the duke of Berry”) is the most renowned book of hours ever produced. It is often referred to as *le roi des manuscrits enluminés* (“the king of illuminated manuscripts”), and it is one of the most important pieces of artwork in history. Book size: Number of pages: 206; bound in red Moroccan leather in the 18th

century. Dimensions: 11.4 x 8.3 inches (29 x 21 cm). It is very likely that the original size of the pages was larger, as evidenced by several panels in which the binder cut into the miniatures. Materials used: Surface: Vellum (calfskin); very well prepared and ruled in red. Ink: Iron gall ink. Paint: Prepared by the artists in their workshops by grinding the minerals or plants on a slab of marble and moistening them with water. This was then thickened with arabic or tragacanth gum to ensure it would stick to the vellum.” (http://historymedren.about.com/od/booksofhours/p/riches_heures.htm; lesedato 17.12.12)

“Like most books of hours, the *Très Riches Heures* depicts numerous biblical scenes and saints, and the initial capital letters and line endings are lavishly decorated. But unlike most books of hours, this work includes landscapes (most well-known are the twelve miniatures for the months of the year), as well as unusual subject matter like the “anatomical man,” the garden of Eden, the fall of the rebel angels, and even a plan of Rome. To what extent the artists had a say in the subject matter, and how much was determined by the patrons, is unclear. [...] *The Très Riches Heures* was commissioned by Jean, Duc de Berry. The third son of King Jean II of France, the duke held considerable power, controlling at least a third of all French territory during the middle years of the Hundred Years’ War. He was also an enthusiastic patron of the arts, and the *Très Riches Heures* was not the first book of hours he ordered made for him. The Duc de Berry collected everything from outlandish jewels and exotic animals to world maps and astronomical treatises, as well as a huge selection of religious books. [...] The bulk of the *Très Riches Heures* was painted by the three Limbourg brothers: Paul, Herman and Jean. Born in Nimwegen in the Duchy of Guelders (in present-day Flanders) [...] The Limbourgs labored on the masterwork for two years, then died sometime in 1416, probably of the plague. The duke also died in 1416, and the *Très Riches Heures* went unfinished for decades. Then, sometime around 1485, the Duc Charles I de Savoie and his wife, Blanche de Montferrat, commissioned Jean Colombe, an established and well-regarded illuminator from Bourges, to complete the work. [...] Today, *Les Très Riches Heures du Duc de Berry* is one of the most precious treasures of the Musée Condé.” (http://historymedren.about.com/od/booksofhours/p/riches_heures.htm; lesedato 17.12.12)

“The set of devotional texts that gives its name to the Book of Hours is called the Hours of the Virgin. It generally appears about a third of the way into a Book of Hours, and it is almost always written in Latin, a language understood by few laymen in the late Middle Ages. [...] The Hours of the Virgin itself consists of eight separate devotional texts, one to be recited at each of the eight canonical hours of the day. These texts are a vastly simplified version of the complicated round of prayers and verses recited eight times a day by those in holy orders, thereby allowing the lay users of a Book of Hours a share in the pious rituals observed in a monastery. From an early date, image sequences began to accompany the Hours of the Virgin. The images used for each of these eight hours never reached a truly standard form, but they generally trace in chronological order an

assortment of events from the life of the Blessed Virgin. These are the images frequently associated with each of the canonical hours, whose precise moment of celebration varied with the seasons:

Hour	Time of Day	Miniature
Matins	the wee hours	Annunciation – Angel Gabriel greets Mary
Lauds	dawn	Visitation – Mary visits Elizabeth
Prime	mid-morning	Nativity – Birth of the Christ child
Terce	late morning	Annunciation – Angels appear to the shepherds
Sext	noon	Adoration of the Magi – Magi come to see the Christ child
None	mid-afternoon	Presentation in the temple – Mary presents the Christ child
Vespers	sundown	Flight into Egypt – Mary & Joseph flee Herod as directed in a dream
Compline	late evening	Coronation of the Virgin – Mary crowned Queen of Heaven

Calendar

A type of perpetual calendar appears in the first pages of almost every Book of Hours, but you may not recognize it as such. [...] Medieval calendars generally record the days of the month not by consecutive numbering – as in modern calendars – but by the religious feast celebrated on that day, together with the ancient Roman system of ides, nones, and kalends. Red ink marks the most important of the feast days, a custom that is echoed in the modern phrase “red letter day.” The calendar often provides valuable clues to the origin of a Book of Hours because local feast days in the Middle Ages were highly variable from one region to another. [...] every day was a saint’s day somewhere in medieval Europe. The men who in 1415 fought alongside Henry V at Agincourt may not have known they were battling the French on a calendar date called October 25 (N.S.). But all would have known they were fighting on Saint Crispin’s Day, a feast day which always falls in late October, exactly seven days before All Saints’ Day. Most Books of Hours lack calendar illustrations, but when present, they are almost always small and depict signs of the zodiac or, more commonly, the kinds of work or activities common to the month [...]

Office of the Dead

The series of famines, plagues, and wars that ravaged much of Western Europe during the 14th century left its mark on the Book of Hours. Unlike other elements that were simplified and abbreviated for use by laymen, the Office of the Dead contains the full text of the church’s official prayers for the dead. Almost all Books of Hours include this rather long section which usually appears toward the end of the volume and rarely contains more than a single miniature [...] depicts a priest reciting the Office of the Dead over a shrouded corpse, perhaps the most common

scene appearing in this section of a Book of Hours. In the Middle Ages, corpses generally were buried in a shroud and without a coffin.

The Gospels

Books of Hours frequently contain a section with readings from each of the New Testament Gospels, often with a miniature depicting the relevant apostle. The readings found in Books of Hours are very often extracts from the gospel texts included in the official Mass recited on four of the Church's major feast days: Christmas Day, the Feast of the Annunciation, Epiphany and the Feast of the Ascension. [...] the illustrations frequently present the evangelists at work writing their gospel onto a scroll or codex and using the implements employed by medieval scribes. The traditional symbol, or attribute, of the evangelist often appears in the illustration [...]. The illustration for St. John nearly always shows the apostle seated on the Isle of Patmos [...] where Christian tradition holds that he composed the Book of Revelation. The remaining illustrations normally show the relevant apostle working in a scriptorium or study.

Suffrages

This section of a Book of Hours includes antiphons and prayers addressed to popular saints and often seeks their protection from particular harms or dangers. For example, the prayer to St. Sebastian, the patron saint of plague victims, often seeks special protection from that dreaded pestilence. Not all Books of Hours include a section dedicated to the Suffrages but, when present, the section usually appears near the end of the volume. The section normally presents the commemorated saints in accordance with a strict traditional hierarchy: The Virgin Mary comes first, followed by the Archangel Michael and St. John the Baptist. Next come the suffrages for the apostles, followed by male martyrs. Female martyrs come next in the hierarchy, followed by widows at the bottom of the hierarchy and, therefore, at the end of the Suffrages section. The illustrations accompanying the Suffrages vary enormously from exemplar to exemplar. Often, a few favorite saints receive an image while the other saints make do with just a prayer [...] But many Books of Hours include no images in the Suffrages section. In exceptional cases, the Suffrages receive profuse illustration.

Prayers to the Virgin

The *Obsecro te* ("I beseech thee") and the *O intemerata* ("O immaculate Virgin"), two prayers addressed to the Blessed Virgin, are present in nearly all 15th-century Books of Hours. Each of these prayers is written and recited in the first person and makes a plaintive appeal directly to the Virgin Mary for aid and intercession with her Son. The prayers are sometimes personalized, with the name of the book's original owner inserted into the text or the accompanying illustration. The *Obsecro te* specifically asks that death not come suddenly or unexpectedly, a plea that may have provided some comfort against the toll of plague and war that afflicted late-

medieval Europe. An image depicting the Virgin Mary at prayer, usually with her Son, symbolizes Mary's role as intercessor in these prayers and is the traditional image for this section. [...] the Virgin is sometimes pictured alone next to the *Obsecro te* prayer. The Prayers to the Virgin have no fixed position within a Book of Hours, but often the prayers are placed between the Gospel Lessons and Hours of the Virgin.

Psalms

A Book of Hours often contains one or both of two well-known cycles of Psalms: the Seven Penitential Psalms and the Gradual Psalms (Psalms 6, 32, 38, 51, 102, 130, and 143 and Psalms 120-134, respectively, in the King James Bible). These and other Psalms were so well known to medieval worshipers that each Psalm is often indicated only by its incipit, or opening line. The reader is expected to recite the remaining lines from memory. When the Penitential Psalms include miniatures, they often open with a scene from the life of King David – a bad example of adulterous behavior but a comforting model of repentance and forgiveness [...].

Litany

One or more litanies of the saints normally follow the Penitential Psalms. In a litany, the reader invokes, one by one, a long list of favorite saints, martyrs, confessors, and holy virgins, ending each phrase with the Latin words *ora pro nobis* ("pray for us")." (Russell Hale i <http://www.hrc.utexas.edu/enews/2010/june/booksofhours.html>; lesedato 10.02.17)

"A Book of Hours is a prayer book designed for laymen, a compendium of psalms, Bible verses, hymns, antiphons, and prayers for private devotional use. The book takes its name from a text called the Hours of the Virgin, a set of eight daily prayers meant to venerate the Virgin Mary. During a 250-year period beginning in the late 13th century, these little volumes – for they are almost always small enough to fit easily into the pocket of a modern jacket – were produced in greater number than any other single text. The Book of Hours first appeared as an identifiable class of text in the mid-13th century, became an item of conspicuous consumption in the 14th century, was mass-produced by a veritable army of scribes and illuminators in the 15th century, and was printed in hundreds of editions in the early 16th century. These Books of Hours were prayer books, but they were always much more than that, for they became something of a medieval status symbol for those wishing to join the ranks of the literate, well-to-do middle class. For much of its history, a Book of Hours was the only book a lay family was likely to possess, and most literate adults had learned to read from a Book of Hours. They were called "Primers" (sometimes "Prymers") in late Middle English, a word whose modern meaning – a book for teaching children to read – stems directly from one of their frequent uses in medieval Europe." (Russell Hale i <http://www.hrc.utexas.edu/enews/2010/may/booksofhours.html>; lesedato 14.02.17)

“Large numbers of Books of Hours were made for women, but the Book of Hours was not viewed by contemporaries as a distinctively “woman’s book.” Warriors from the gentry and noble classes frequently carried their personal Book of Hours on campaign. To give one example, the formidable John Talbot – immortalized by Shakespeare as “warlike and martial Talbot” – had his prayer book with him in 1453 when he was killed at the Battle of Castillon in Gascony, where his personal Book of Hours fell into French hands. [...] Books of Hours are fairly short as books go, rarely longer than the Old Testament Book of Psalms, but they vary enormously in content and in length, as well as in decoration. Because the Book of Hours never received official sanction from the Church, the book never achieved a truly standard form. Although custom required that every copy include a version of the eight-prayer Hours of the Virgin, medieval booksellers – or stationers – freely added or subtracted texts to suit local devotional customs. Modern scholars closely examine these textual and decorative variations for clues about the geographic origin of a Book of Hours and its date of production. A typical Book of Hours might have 150-250 leaves (300-500 pages), but scribes generally left broad margins on three sides of each page for decorative borders, which allowed little room for text. The Belleville Hours runs about 50 words per page.” (Russell Hale i <http://www.hrc.utexas.edu/ enews/2010/may/booksofhours.html>; lesedato 14.02.17)

“Books of Hours are renowned for their illumination, miniatures, painted capitals, historiated initials, and decorative borders. Some Books of Hours have lavish decoration, but many others display little or none. The Belleville Hours includes 39 full-page miniatures and 12 smaller calendar images. But in rare cases a Book of Hours might contain 100 or more images. [...] a few are limited to the occasional decorative border or multi-line colored capital. Medieval scribes usually wrote their Books of Hours on parchment or vellum, the supple, almost silky, skin of a calf or lamb, which had been carefully cleaned, thinned, scraped, and polished to a pearly and opaque, nearly white, color. A single Book of Hours uses eight to ten of these hides. The vellum used for the finest Books of Hours is nearly as thin as paper, and it was much more costly. Paper was a high-value commodity in 14th-century Europe, but vellum probably cost three to five times the price of paper. Although they were books for laymen, Latin is the dominant language found in most manuscript Books of Hours, an unsurprising choice for a devotional book produced in an era when the Church wrote and recited its official liturgy only in Latin. Few laymen in the Middle Ages were literate in any language – and fewer still read or understood Latin. Some Books of Hours do include prayers in one of the emergent vernacular languages of Europe, but these passages seldom account for more than one-third of the text. Some scholars maintain that the images often found in Books of Hours were at least partially intended as an aid to comprehension for readers who were not fully literate.” (Russell Hale i <http://www.hrc.utexas.edu/ enews/2010/may/booksofhours.html>; lesedato 14.02.17)

“For the first 150 years (ca. 1250-1400) of its history, the Book of Hours was an extraordinarily costly object, part work of art and part devotional manual. Kings

and princes paid small fortunes for their magnificently decorated and illustrated Books of Hours. Even the more modest versions made for the lesser aristocracy cost the medieval equivalent of several years' pay for an urban craftsman in the building trades. No medieval stationer could stock such an expensive volume. Every Book of Hours was an exquisite object custom made to taste for a patron who paid much of the cost in advance. Indeed, costliness was part of the point, for it drew attention to the wealth and elite status of its owner. Medieval piety involved substantial elements of public display, and the small but emergent urban bourgeoisie, mostly merchants or upper-tier administrators in the growing royal bureaucracies, naturally sought to imitate their elite role models. So it is not surprising that the Book of Hours became something of a chic devotional accessory, especially for women, an incongruity that occasionally attracted disapproving comment. Eustache Deschamps, the great French poet of the late 14th century, put his satire into verse when he imagined the thoughts of a bourgeois wife who yearns for a Book of Hours "As graceful and gorgeous as me... So the people will gasp when I use it, 'That's the prettiest prayer-book in town.'" [...] By the early 15th century, improved methods for organizing the work of copyists and illuminators had begun to make the Book of Hours affordable to the small but widening circle of literate and well-to-do commoners. A Book of Hours was still an expensive luxury, but it was a luxury more and more people could afford. A fine Book of Hours from this period might have been sold for the medieval equivalent of several months' pay for an urban craftsman." (Russell Hale i <http://www.hrc.utexas.edu/enews/2010/july/booksofhours.html>; lesedato 24.01.17)

"The mid- and late-15th century saw a decisive move down-market, as the book publishers of the Middle Ages began what might be called the mass-production of manuscript Books of Hours. Especially in the Low Countries, but also in France, merchants arranged for the writing and illumination of large numbers of nearly identical manuscripts with standardized illustration and decoration. Large quantities of these Books of Hours were made for export, with their content specifically calibrated to match the devotional customs of the target market. These pre-Gutenberg changes in the methods used to produce, export and market manuscript Books of Hours represent important innovations in the book trade, which would have dramatic consequences with the introduction of moveable-type printing presses in the late-15th Century. Not since classical antiquity had books been made up in quantity and in advance for sale to anonymous buyers. Before the 15th century, books were normally made specifically for an identified buyer who commissioned the work to taste, paid in advance, and waited many weeks or months for the custom-made product. Now any person aspiring to middle-class respectability might walk into a stationer's shop and walk out with an illuminated manuscript Book of Hours for a price as low as the medieval equivalent of a few weeks' pay for an urban craftsman. Even these mass-produced Books of Hours appear luxurious to modern eyes, and they are frequently written on costly vellum." (Russell Hale i <http://www.hrc.utexas.edu/enews/2010/july/booksofhours.html>; lesedato 24.01.17)

“Most surviving English Books of Hours were actually made in Flanders or northern France, and the vast majority of surviving Books of Hours throughout Europe date from the period of mass production. If their calligraphy and decoration do not quite measure up to the standard of their custom-made ancestors, the mass-produced Books of Hours of the mid- to late-15th century nevertheless offer stunning examples of medieval craftsmanship and are greatly admired by modern collectors. [...] Books of Hours made a nimble transition to the print age. The first printing press did not appear in Paris until 1470 and in London until 1475, nearly 20 years after Gutenberg printed his famous Bible, but Books of Hours were among the most popular of the early titles. Almost 800 separate editions are known to have been printed in Europe before 1530, far more than any other single title. For much of the early print era, manuscript Books of Hours continued to be written out by hand, but the old scribal art steadily lost ground to the new and much more economical print technology. Some early printings of Books of Hours might easily be mistaken for their manuscript forebears. Almost all books were printed on paper, but some of the early printed Books of Hours were printed on the far more expensive vellum. In the finer print editions, the outlines for miniatures, capitals, and border decorations were printed on the page from detailed metal plates and then hand-colored or painted – a kind of paint-by-numbers, if you will – to produce striking facsimiles of hand-drawn decoration at relatively modest prices. Indeed, the best examples of these printed Books of Hours are more than a match for the crudely drawn miniatures sometimes appearing in mass-produced manuscript versions. [...] faint red ruling lines were sometimes drawn on the printed vellum leaves in imitation of rules drawn by scribes in previous generations.” (Russell Hale i <http://www.hrc.utexas.edu/eneews/2010/july/booksofhours.html>; lesedato 24.01.17)

“If the Book of Hours easily adapted to the age of print, the Reformation proved a far more difficult challenge. For almost 300 years, the veneration of Mary, as Mother of God, formed the central purpose for the Book of Hours as a separate class of book – a purpose that did not sit well with the emergent Protestant ethos. Books were valuable objects, perhaps too costly to destroy. But beginning in 1535 Henry VIII issued a series of proclamations requiring that certain items be “erased and put out” of all books of religion. In an age where possession of an offending book was tantamount to high treason, the injunction was taken seriously. A great majority of surviving Books of Hours from England bear marks of effacement that indicate at least a superficial effort to comply with the royal edict. [...] The Book of Hours was too strongly rooted in the devotional habits of England to be entirely banned. Ten years after his order to erase the offending passages, Henry VIII issued his own officially sanctioned Book of Hours shorn of many of the traditional elements, such as the the Office of the Dead and the Litany of Saints, for example. It also eliminated miraculous promises, indulgences, and prayers to the Blessed Virgin. For the previous 300 years, the Book of Hours had been written in Latin with the vernacular limited to an optional set of prayers typically comprising less

than one-third of the volume. King Henry ended this ancient tradition. His edition eliminates Latin and is printed exclusively in the English language, bearing the title “Primer,” the common name for Books of Hours in Middle English. It was most often printed on paper and sold at prices so low that serving girls in the great houses might own a copy.” (Russell Hale i <http://www.hrc.utexas.edu/enews/2010/july/booksofhours.html>; lesedato 24.01.17)

“The Book of Hours made a modest comeback in England during the reign of Queen Mary, the Catholic daughter of Henry VIII who ruled from 1553-1558. Like her father before her, Mary issued an officially sanctioned primer, the so-called Wayland Primer. Whatever may have been Queen Mary’s private wishes, the political climate in England ensured that her primer made no radical departure from the version issued by her father. [...] Queen Elizabeth issued the last officially sanctioned English Book of Hours in 1575. But by then the Book of Hours was an anachronism in Protestant England, having been replaced by the Book of Common Prayer. On the Continent however, the Book of Hours continued to be used until well into the 17th century. But by that date, due in part to the Tridentine reforms within the Catholic church, the Book of Hours had long since lost its preeminent position as an aid to private devotion.” (Russell Hale i <http://www.hrc.utexas.edu/enews/2010/july/booksofhours.html>; lesedato 16.02.17)

“The Book of Hours had begun its life centuries earlier as a highly simplified version of the elaborate round of daily prayers set forth in the Psalter and recited by those in holy orders. Starting in the 16th century, the Book of Hours gradually lost ground to an even simpler aid to prayer – the rosary. The set of memorized devotions repeated with the aid of rosary beads was much easier to recite than the eight separate texts comprising the Hours of the Virgin. As the venerable Book of Hours lost currency among the devout, the surviving manuscripts began a slow migration into the hands of the great national libraries and private collections, where thousands of these books endure as treasured reminders of the piety and craftsmanship of late-medieval Europe.” (Russell Hale i <http://www.hrc.utexas.edu/enews/2010/july/booksofhours.html>; lesedato 16.02.17)

En posebok er en “small portable book attached to a girdle or belt. Girdle books were most often books of hours or prayer books carried for devotional purposes (especially by wealthy women) and frequently had high-quality metalwork bindings. They were particularly popular during the fifteenth and sixteenth centuries.” (Pamela Spitzmueller i <http://www.guildofbookworkers.org/>; lesedato 07.01.12) “Today, there are only 23 medieval girdle books in existence, not counting any surviving metal girdle books intended as fashion accessories. Of these utilitarian girdle books: [...] The majority are small religious texts (such as Books of Hours or a cleric’s Daily Office)” (http://www.aneira.org/books_for_travelers.pdf; lesedato 03.01.12). Noen tidebøker var altså posebøker, dvs. bøker med forlenget innbindings-skinn til å henge i beltet.

“Ved siden av evangeliene er kanskje Salmenes bok den viktigste boken for den verdensvide kirken. Salmenes bok er først og fremst en bønneskole. Vi ser det i klostre verden over: I løpet av ukens tidebønner bes alle de 150 salmene.” (teologen Eskil Skjeldal i *Morgenbladet* 16.–22. desember 2011 s. 48)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>