

The University of Santo Tomas Hours: Surprising Discovery of a Treasure

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A historical treasure from the early sixteenth century has remained shelved in the archives of the University of Santo Tomas in Manila in the Philippines for unknown years. It has lain in a white box labelled “Very Rare Books// Illuminated Liturgical Book.” Recently it has been re-examined and its beauty and significance are slowly being revealed. The work is a manuscript Book of Hours containing at least eight splendid colored miniatures. Nothing else like it is known in the Philippines.¹

A Book of Hours principally comprised prayers corresponding to the hours of the offices sung in religious communities: Matins, Lauds, Prime, Terce, Sext, None, Compline and Vespers. These books were developed for lay people who wished to incorporate elements of monasticism into their devotional life. Reciting the hours typically centered upon the reading of a number of psalms and other prayers. Each manuscript was obviously unique and such books continued to be produced into the sixteenth century even after the introduction of the printing press. Many, but not all, had illustrations—miniatures—of scenes from the life of Christ and his Mother and other decorations. If the pictures contain silver or gold, they are referred to as illuminations because of the light they reflect.

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¹ There are certainly other manuscript liturgical books in the Philippines. Large format manuscript choir books were acquired in 1820 in Baclayon, Bohol. Examples dating from 1826, which may be copies of the 1820 volumes, are still extant there. It is not clear where the original manuscripts were written; whether they originated in Spain or were copied in the Philippines but it seems likely that the volumes from 1826 were locally produced because of the materials used: carabao hide for binding and cowhide parchment. See pp. 17 and 28 of Maria Alexandra Inigo Chua, *Kirial de Baclayon ano 1826. Hispanic Sacred Music in 19th century Bohol*, Manila, Philippines: Ateneo de Manila University Press, 2010. Other choir books have also been found in various parts of the Philippines, see the list, *ibid.*, p. 28, principally quoted from Regalado Trota Jose, Music-making in Bohol, paper presented at the Second Musicological Conference on Heritage Musicology and Music Paleography, Tagbilaran, Bohol, 1998.

The usual owners of such devotional books were women, who had often received them as wedding presents from their husbands, though there are famous Books of Hours such as the *Tres riches heures* of the Duc de Berry, which were intended for sharing with guests.² It is therefore surprising that such a volume should be found in a Dominican context. There is absolutely no indication of its owners at any time. The most likely explanation would then seem to be that it was donated by a pious woman. The reason why, having arrived in Santo Tomas, it is still there, is clear. This is because of the location of Santo Tomas over the centuries. In 1611, the Colegio de Nuestra Señora del Santísimo Rosario, which later became the Royal and Pontifical University of Santo Tomas, was founded by the Dominicans who had arrived in the Philippines in 1587, and has been continuously in existence from that time. It was originally situated in the Spanish walled city of Manila, Intramuros, but moved to its present site in Sampaloc in 1927. During the Second World War the Japanese used the new campus as an internment camp for the Allies, and this explains why the very significant rare book collection and extensive archives, including the original charter and this Book of Hours, have been preserved, and are still in the Benavides Library building.³

Recent exploration of the archives by the new archivist (Jose) has revealed four uncatalogued manuscript books. The four manuscripts were contained in two white boxes, one for the Book of Hours and the other for three Middle Eastern manuscripts. When they were recently located, the boxes were loose on the shelf with other white boxes and documents including newspapers dating from the 1970s (at the time of the beatification of San Lorenzo Ruiz). They were not listed in the old catalogue of the archives from 1940. Three of these manuscripts are written in Arabic (although two use Syriac or Chaldean characters), the fourth is a Latin manuscript Book of Hours.

There is absolutely no indication of how any of these four books came to be in the Philippines, nor when, but we shall return to this question below. As will be seen, the manuscript appears to have come from the Netherlands, which, at the time the Dominicans first arrived in the Philippines, were under Spanish rule. However, the University of Santo Tomas acquired a significant number of books from the Jesuits when they were expelled in 1768, and it also received books from Dominicans

² This book was created around 1411-1416: Musée Condé, Chantilly (France), Ms. 65. It is reproduced to a large extent in *The Tres Riches Heures of Jean, Duke of Berry. Musée Condé, Chantilly*, introduction and legends by Jean Longman and Raymond Cazelles, preface by Millard Meiss, New York: George Braziller, 1969 (with gold in the illuminations) and in a newer edition by the same publisher in 2008 (with yellow ink).

³ Leila Maynard, c. 1943, 'Dusty sanctuary', document in the University of Santo Tomas archives, printed as Appendix B of Angel Aparicio, OP, ed., 2001–, *Catalogue of Rare Books, University of Santo Tomas Library*, Manila: University of Santo Thomas Library, vol. 1, 1492–1600, pages 559–562.

in other parts of Asia subsequently. The Book of Hours seems to have been sitting, unnoticed, in a box in the archives of the university for some considerable time.



The manuscript has over 100 folios of size 13.2 by 9.2 cm, a quite normal size for a private devotional work. There has been significant water damage to the latter part of the book and, when examined, at least ten folios were found to be firmly stuck together. No attempt has yet been made to separate them. Seventy-nine folios are legible. On the other hand the pages are not very worn, perhaps indicating that the book was not heavily used. There are wormholes that penetrate about half way into the manuscript, but the latter half of the book is unblemished by such, though badly damaged by water.

The binding, which is largely separated from the leaves, is of goatskin (or possibly sheepskin) leather and appears to be a European rebinding from the eighteenth century; it is certainly not original. The book has been cut and rebound using channelling. Much of the stitching has perished and the pages containing the calendar, which form a loose group, were originally at the beginning as is shown by correlating the wormholes. It has not been possible to determine the signatures because of the state of the edges of the pages behind the binding and also because a number of pages are now single sheets, but in general they appear to be quaternions.

The text is written in an early sixteenth century Netherlandish hand on 20 ruled lines. There are relatively few abbreviations in the text, though the rubrics are much abbreviated. There are five-line illuminated capitals at the beginning of each section, two-line illuminated capitals at the beginning of prayers, hymns, etc., and single line capitals for verses. The five-line capitals are usually made of stylized boughs or acanthus leaves, or a combination thereof. Gold is used extensively in the capitals, together with *lapis lazuli*, while many have green backgrounds. Only the four-line capitals have red backgrounds. There is one decorative filler on f. 13r and another on the first line of its verso, but otherwise any space on a line is filled up with rubrics, such as *Oratio*, *Antiphon*, etc.⁴ In the hours of the Virgin, the beginnings of the hours of Matins, Prime and Compline are not indicated by rubrics, but the remaining hours are. Large sections of the page have been left blank before the pages with large, half-page, illuminations, which mark the beginnings of the offices.

There are at least eight illuminations, each occupying half a page but with a strewn border round the whole page. The subjects are: the Visitation, Nativity, Shepherds in the Fields, the Magi, the Presentation in the Temple, the Massacre of the Holy Innocents and the Flight into Egypt, together with at least one more unidentified illumination in the unopened folios. It is perhaps surprising that there is no Annunciation. However, such an illumination would have been near the beginning. Following tradition, the unopened illumination is probably of the Coronation of the Virgin or else the Crucifixion, though the former seems more likely from the image that shows through the stuck page. It is also possible that there was an illumination of the Holy Face immediately facing the beginning of the prayers. We describe the illuminations below.

The contents of the manuscript are as follows, where we have reinstated the calendar at the beginning: Calendar (ff. 1r-12v), *Ad salutandum faciem Christi* (Salutation of the Holy Face, f. 13r), *Horae de Sancta Cruce* (Hours of the Holy Cross, ff. 15r-20r), f. 20v is blank, *Missa Beatae Mariae Virginis* (Mass of the Blessed Virgin Mary, ff. 21r-25v), *Horae Beatae Mariae Virginis secundum usum Romanum* (Hours of the Blessed Virgin Mary according to the Use of Rome, ff. 26r-).⁵ In this last office, Lauds begins on f. 41v with the rubrics *Ad laudes. versus* and then begins with *Deus in adjutorium* with an illumination of the Visitation. This prayer is repeated on f. 51v with an illumination of the Nativity. Folio 52v has the *Deus in adjutorium* once more with an illumination of the Shepherds in their Fields and the rubric *Ad tercia*. Folios 53-55 are stuck together. Folio 55v once more has *Deus in adjutorium*, but this time with the rubric *Ad sextam*, and an illumination of the Magi. Folios 62 and 63 are stuck

⁴ The folios are unnumbered and our numbering refers to the folios after the calendar had been reinstated at the beginning.

⁵ The calendar was between the current ff. 36 and 37 when the manuscript was found.

together. The standard pattern is repeated on f. 57v with the rubric *Ad nonam*, and an illumination of the Presentation in the Temple and on f. 58v with the Massacre of the Holy Innocents and the rubric *Ad vespervas*. The Flight into Egypt is portrayed on f. 61v with *Converte nos deus*, but no rubric. After this it becomes quite difficult to work out what is there because so many pages are stuck together.

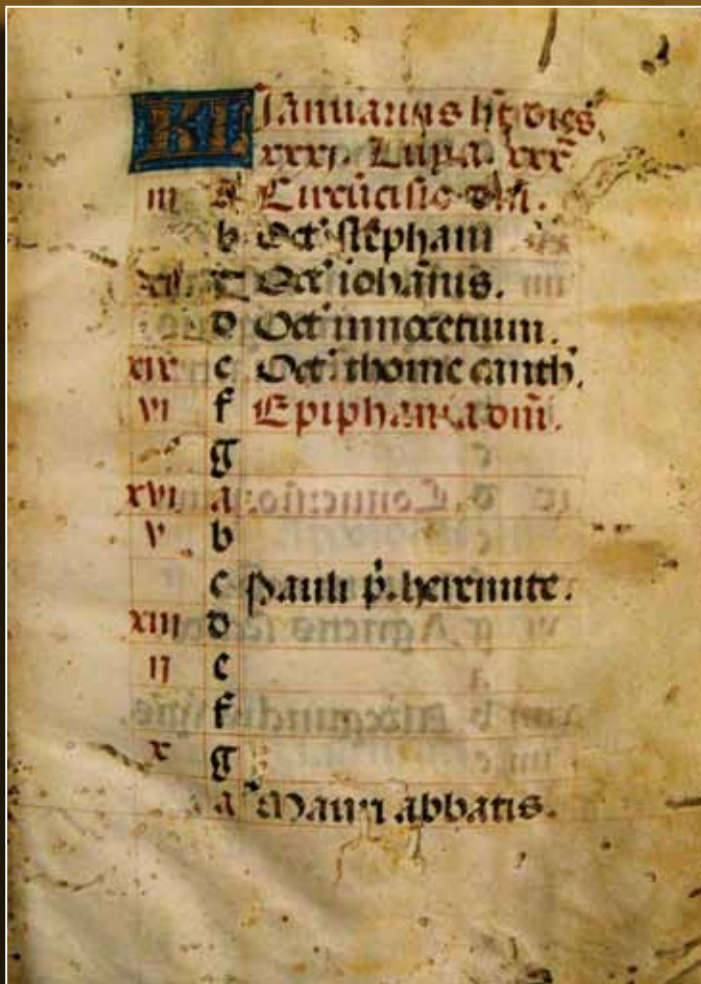
Although the folio is partly stuck to the previous one, on f. 83r penitential psalms begin with a five-line capital “D” made of stylized boughs on a *lapis lazuli* ground. The psalms are set in a formal border, which is largely visible. At the top, left side and bottom are strings of pearls or possibly rosary beads, but while there are generally five to a string in the panels, there are six in one. These beads are on a pink ground at the top, on pink, blue and green grounds in three panels on the left, and on pink again at the bottom. Three panels on the right contain metal vessels on pink and green grounds, but these vessels are shown in yellow rather than gold. The top panel has a vessel with a lid and a handle, and to its left part of a plate is shown. The middle one has a simple urn-like vessel with a lid, possibly a reliquary, and the bottom one contains a monstrance, but without a host, and to its left possibly a jug—certainly a tall vessel with a handle.



Over the top two panels at this right side, beads hang down. At the bottom is a beautiful peacock in all its glorious blue, green and peacock-eye feathers, together with four fruit that look like apricots.



The very last recto (possibly f. 137r) has a badly damaged illumination with a pale blue strewn border and shows through onto the verso. However we have not been able to make out the motif though it looks more like God the Father crowning the Virgin rather than the Crucifixion. The sequence of offices and prayers found here is very standard, though other books of hours may add additional items such as the *Hours of the Holy Spirit*, "*Obsecro te*," "*O intemerata*," *Office of the Dead*, *Suffrages* and sometimes further additional material.



The calendar includes many early Roman saints, such as Abdon & Sennen, but there are also a number from the Netherlands, such as Remigius and Bavo from Ghent (Belgium), and one or two from France. The other unusual saints are: Aldegundis, virgin; Amand, bishop, from Flanders and northern France; Bertinus, abbot from Flanders; Ronulphus from Cambrai (France); Venantius, bishop of Poitiers (France); Hubert, bishop & confessor of Maastricht and Liège (Belgium); Livinus bishop (of Ghent) & martyr; Brictius or Brice,⁶ bishop (of Tours); and Machutus (Malo), bishop, known as the apostle of Brittany (in the north of France). All of these feasts point to the manuscript emanating from the Netherlands or possibly northern France.⁷

⁶ In the genitive form in the calendar this name is spelt "Brictis."

⁷ The saints Basilus (14 June), Remigius and Bavo (1 October) and Donatianus (14 October) are the same as in <http://sunsite.berkeley.edu/hehweb/HM1174.html> (accessed 16 february 2011), which is a Book of Hours, Use of Rome, from Flanders, from the end of the fifteenth century.



Since the hours proper in the Santo Tomas volume begin on f. 13r with *Ad salutandum faciem Christi*, it is surprising that there is no image of Christ on the facing page. This leads us to believe that a page (or pages) may be missing. Similarly there is no picture facing the beginning of the Hours of the Virgin. Folio 13r with *Ad salutandum faciem Christi* has a border of brown grisaille with Gothic architectural niches, one containing a statue of a bishop. At the centre at the foot of the page there is a shield that has been left blank, which may indicate that this book was purchased, rather than commissioned, since otherwise it would probably have included a coat of arms.



The *Horae Sanctae Crucis* begin on f. 15r in a full-page panel as if placed over a landscape painting. The foreground has one and a half mallards and two swans on water, plus an unidentified duck in the background. Behind the foreground is a grassy island and beyond that a wood surrounding a bald, very steep hill. In the sky are six large birds in flight, possibly rooks. Swans suggest the painting was possibly done in Bruges where the famous artist Hans Memling, who lived there from at least 1465 until his death in 1494, often painted swans.⁸

⁸ For example, the *Donne Triptych*, National Gallery, London, centre panel, left background (see <http://www.nationalgallery.org.uk/paintings/hans-memling-the-donne-triptych>, accessed 14 February 2011). There is a popular legend that the people of Bruges were obliged to keep swans in perpetuity as punishment by Maximilian I after they had executed one of his administrators, Pieter Lanchals, whose family coat of arms featured a white swan. See, for example, <http://www.in-bruges.co.uk/lovers-lake-in-bruges/lovers-lake-in-bruges.html>. However Memling was painting swans in Bruges more than a decade earlier.



On f. 21r there begins the *Missa Beate Marie Virginis* which again has text in a panel, this time with a yellow strewn border containing seven *Maniola jurtans* (Meadow Brown) butterflies, two roses, two pansies, a snail, and two sprigs of red currants.⁹ The initial “I” is made of stylized boughs on a blue ground, presumably *lapis lazuli*.

⁹ The Meadow Brown butterfly is common in Europe where its larvae feed on grasses. Special thanks to Don Herbison-Evans for information about the butterflies.



The *Horae Beatae Mariae Virginis secundum usum Romanum* begin similarly on f. 26r on a panel, with a brown five-line capital “D” on a reddish ground, but this time the background of the strewn border is pale blue. This includes six *Maniola* butterflies, two roses in bloom and three in bud, one pansy in flower and three in bud, a snail and two caterpillars, possibly of *Maniola jurtans*.



At the beginning of Lauds on f. 41v the Visitation is illustrated in a half page picture with a rounded edge at the top, above a text panel. There is a strewn yellow border with seven *Maniola* butterflies, three roses, three sweet peas (*Lathyrus*), a sprig of red currants or possibly black bryony (*Tamus communis*) and a caterpillar. The initial “D” is composed of a stylized bough with acanthus on a cobalt blue ground. In the picture Elizabeth, in a white wimple with a red robe and grey cloak, greets Mary in a blue gown and gold-edged blue cloak. Mary’s face is elongated and she appears to have a cast in her left eye. Both have striated round halos. The scene takes place in the courtyard of a large red brick house. In the background is a hill with a few trees, some of which recur in other illuminations in the volume. Close to the house but behind it stand a round brick tower and a wooden barn. A path winds up the hill.



The Nativity is illustrated on f. 51v in Matins and Prime on a page with a panel for *Deus in adiutorium meum intende* set in a yellow-brown strewn border. In the latter are acanthus leaves with six butterflies and three unidentified large ground feeding birds with red patches. On the shoulder of each wing is a darker patch. The scene takes place in a grey brick stable with a holey thatched roof very reminiscent of that in Memling's *Seven Joys of Mary* in the Alte Pinakothek in Munich.¹⁰ Indeed, the architecture is typical of the Netherlands at the beginning of the sixteenth century (see below concerning the Flight into Egypt).

In the illumination, Mary again has an elongated face, a cast in the left eye and she wears the same clothes as in the Visitation. She alone has a halo, which is striated. Joseph has spiky hair and beard, a red cloak with gold highlights and a blue, gold-edged hood. A small angel in green kneels beside the Christ Child whose whole body is surrounded by radiant gold rays. A cow, with spiky hair like Joseph's [*sic*] and curvy horns, lies behind the Virgin while a donkey with very long ears (as in the Flight into Egypt) stands behind. Two other figures, perhaps the innkeeper and his wife, look over the low wall at the back of the stable.

¹⁰ Hans Memling (1433-1494), *The Seven Joys of the Virgin* (donated 1480), Alte Pinakothek, Munich, see http://en.wikipedia.org/wiki/File:Hans_Memling,_The_Seven_Joys_of_the_Virgin.JPG, accessed 14 February 2011.



At the beginning of Terce on f. 52v, above the usual text panel, is an illumination showing Shepherds in the Fields. There is a yellow strewn border with two or three pansies (one is just a hole now), three red roses and seven *Maniola* butterflies. Three shepherds are in a wicker pen and one outside. This shepherd and one in the pen are shielding their faces, while the other two gaze fixedly at the single angel in the sky who has a gold circle behind. There are at least a dozen very white sheep in the pen. Three of the shepherds are dressed in tunics with shoulder cloaks but one is in a grey hooded cloak with blue patches. One tunic, which is red, has a small amount of gold on it. One shepherd wears white leggings bound at the ankle and knee.



The illumination containing the Magi offering their gifts, on f. 55v at Sext, has a yellow strewn border with two lots of strawberries, two of red currants, two pansies and six *Maniola* butterflies. The initial “D” at the beginning of the prayer is a stylized bough with acanthus in mauve on a red ground. The building in which the scene takes place is a little different from the stable in the Nativity scene but features the same grey brick construction supporting a thatched roof, compare footnote 10. Bushes are growing out of the brickwork. The Virgin is dressed as before in a blue gown edged with gold and has a cast in her eye. She has the usual striated halo and

the Babe whom she is presenting to the first Magus has a halo of radiant gold stripes. Joseph, again in a red cloak, stands in the background holding one of the gifts. The first Magus has a red robe with gold highlights and a gold girdle. There is a ruff at his neck. He has placed his white hat, surmounted by a small gold crown on the ground in front of the Christ Child. Behind him stands a Magus in a blue robe with a pale blue cloak and a spotted fur at his neck, possibly a hood. He wears a gold necklace. The third Magus is black-skinned and wears a green robe with gold highlights. He carries a large ciborium-like vessel and wears a white turban surmounted by a gold diadem. In the background stand a pair of familiar trees.



The depiction of the Presentation in the Temple at None on f. 63v has a delicate grey strewn border with red currants, pansies, four *Maniola* butterflies, one caterpillar, three unidentified buds and, quite distinctively two bright red carnations. The scene appears to be set in a Gothic church with an altar covered by a white, lace-edged cloth. The Virgin and St Anne have gold-striated halos while the Christ Child has a radiant one as usual. Joseph stands behind them in his usual red robe. In this miniature the model for St Anne appears to be the woman who was previously painted as the Virgin. She has the same narrow face and a cast in her eye.

The Virgin, however, wears a white wimple, though she has the usual gold-edged blue gown. The altar is on a wooden dais on which the principal characters stand. Behind the altar is a bald, bearded Simeon wearing a blue tunic with gold highlights over which is a red chasuble-like garment with a gold and black girdle. The priest is attended on one side by a server in a white alb over a blue cassock. He carries a bound book with gold tooling on its cover, presumably a bible. A grey stone pillar stands behind the altar and behind that is a wooden balustrade. Over the Holy Family there extends a gold-edged green canopy. The initial "D" of the prayer is not quite identical to that of the Magi page.

The Massacre of the Holy Innocents on f. 66v is by far the most dramatic of the illuminations. It is placed at the beginning of Vespers and occupies half a page as usual. Again there is a strewn border, this time of a pale blue-green. It contains two lots of strawberries, five *Maniola* butterflies and three quadripartite flowers, possibly willow herb (*Epilobium*).¹¹ The initial “D” of the vespers is made from acanthus. There is dramatic engagement between the soldier attempting to slay a child with a huge sword and the mother who, with an agonized expression on her face, is thrust-



ing him away and clutching her baby. A second soldier with a halberd and dagger is coming to the first soldier's aid. A slain baby in swaddling clothes lies in the right foreground. In the background a shadowy soldier with a sheathed sword is trying to seize a woman who is running from him with her babe in her arms. The windows in the buildings at the centre and right are reminiscent of those in *The Judgment of Cambyses* by Gerard David from 1498.¹²

¹¹ For the wallflowers see Fig. 41, p. 45 of Celia Fisher, *Flowers in Medieval Manuscripts*, London: The British Library, 2004.

¹² Gerard David, *The Judgment of Cambyses*, 1498, Oil on wood, 202 x 349.5 cm Groeninge Museum, Bruges.

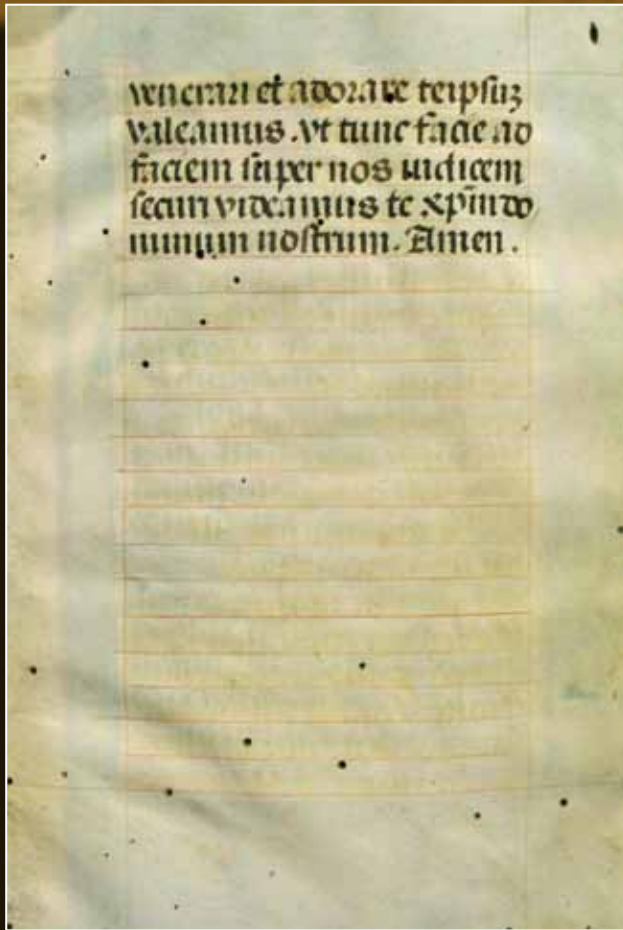


The Flight into Egypt on f. 73r follows in Compline. Again there is a yellow strewn border. It contains red currants, two pansies, five *Maniola* butterflies, a caterpillar and two cinquefoil flowers (Creeping Cinquefoil, European Cinquefoil or Creeping Tormentil, *Potentilla reptans*). Here Mary again wears a wimple and has the gold-edged blue robe. She rides a long-eared donkey and carries the Child Jesus, who now has simply a radiant golden halo. Joseph, again without a halo, wears a white robe with gold stripes and edging covered with the usual red cloak. He carries a staff with a bundle. On a rocky hillside stand the remains of a column, which we assume supported an idol. Such idols were reputed to have fallen off their columns when the

Holy family passed by (cf. the Wharncliffe Hours).¹³ There is a pair of trees on the hill, familiar from earlier illuminations in the manuscript, and a copse (a thicket of small trees), in front of which there appears to be a herd of black and white (possibly Friesian) cows with a cowherd. Three flocks of indistinct birds fly high in the sky. Each contains more than a half a dozen individuals, presumably rooks. In the left background, beyond a wooded plain, there is a distant view of a city. This is very reminiscent of the view of Bruges in the top left of two paintings by Hans Memling, *Virgin and Child between Saint James and Saint Dominic*, 1488—1490, and *Virgin and Child with Angels*, the centre panel from the Pagagnotti triptych, c. 1480.¹⁴

¹³ Margaret M. Manion, *The Wharncliffe hours: a study of a fifteenth-century prayerbook*, Sydney: Sydney University Press, 1972.

¹⁴ Paris, Musée du Louvre and the National Gallery of Art, Washington, DC, USA, respectively. For the latter see also Paula Nuttall, *From Flanders to Florence: The Impact of Netherlandish Painting, 1400-1500*, New Haven and London: Yale University Press, 2004, Plate 113, p. 125.



The pages were ruled before the paintings were made. The illuminated five-line capitals were done by the same artist as the paintings: see the acanthus leaves in the Nativity illumination border and the accompanying capital “D”. It is possible there were two different artists painting the illuminations from the life of the Virgin. The face of Mary in the Nativity is quite elongated, whereas in the Presentation in the Temple and the flight into Egypt it is rotund. Also, the robes of Mary differ in those two illuminations. In the former her hair hangs loose, in the latter it is concealed by a wimple.

The style of the illuminations, the script, and the saints in the calendar all lead us to conclude that this manuscript was composed in Bruges in the early sixteenth century, probably no later than 1525.

So we now return to the question of when the Book of Hours came to the Philippines? Since there is no written evidence in the Book of Hours itself it is

impossible to say. However, as we noted at the beginning of this paper, the book was in the company of three manuscript texts in the Arabic language and this may provide a clue.



These three manuscripts have not been water damaged, so we cannot be sure that all four books came to the Philippines together, nor even that they were always together in the Santo Tomas archives.

The three manuscripts all seem to be (Christian) Arabic and most of the Arabic text speaks about the sacrament of confession. Some of one manuscript is written in Syriac letters (so-called Karshuni or Karšūnī, the style of the letters being Sert'ō script), but still Arabic. Arabic and Turkish were widely written in Syriac letters by Christians in the Ottoman Empire. Many Arabic Karshuni manuscripts are Maronite Christian from Lebanon, but some are from other Arabic-speaking places, including Iraq. The subject matter concerns confession in one book and the other two appear to be instructional manuals.



One manuscript, which is written in Arabic but in Karshuni script, mentions ‘Sim’ān ‘Awwād, a pupil of the Greek school in Lebanon who died on 12 February 1756. The opening of this manuscript seems to be the first page of the Gospel of Matthew written in Arabic. There is also a calendar, which seems to have the dates of Lent, etc., for the years 1749 and following. If these are AD dates then that might be the date of the manuscript, which would seem not unreasonable from its general look.¹⁵

¹⁵ Thanks to Peter E. Pormann for these observations, which were made from photographs of the manuscripts and are therefore quite tentative.



In the cover of the second manuscript, opposite the beginning of the Arabic text (which opens from what English speakers would call the back of the book) there is an inscription “esto Vicentio Nahit Natione Syria urbe Mardin.” Mardin is a

city in the southeast of Turkey less than fifty kilometres from the Syrian border.

A third manuscript is bilingual, with an Italian translation of the Arabic text, which this time is written in ordinary Arabic letters. It seems clear that the translation is in this direction because in the margin of the Arabic text certain words are repeated with transliterations into Roman letters. The text is that of a standard instructional manual on confession.



In the latter part of the 18th century, a large controversy occurred involving the Patriarch, the Jesuits and Rome regarding the mystic nun known as Hindiyyeh [meaning “Indian”]. She had been admitted into the Confraternity of the Sacred Heart, founded in Aleppo by the Jesuits, and then directed by the Lazarist Fathers. The Jesuits later became her opponents but the Patriarch, other Christian personalities and even the Emir defended her. After an investigation, the Patriarch exonerated her, which led to a conflict between him and the Jesuits. The latter took the question to Rome, and worked against the Patriarch and the bishops before the Holy See. Things came to the point where the Patriarch was obliged to forbid Maronites to have any relations with the Jesuits under pain of excommunication.

On 4 January 1752, the Pope censured Patriarch Sim‘ān ‘Awwād for his having pronounced on an affair of such importance without having consulted the Holy See beforehand. He suppressed the Congregation of the Sacred Heart and ordered Hindiyyeh transferred to another convent.

Given this involvement between the Jesuits and the Maronite Christians it is possible that these three books were brought to the Philippines from Lebanon by Jesuits. However, since one of the manuscripts refers to Sim‘ān ‘Awwād who died in 1756 this would mean that the Jesuits would have brought the manuscript to the Philippines in the mid-eighteenth century and then the book had come into the possession of the Dominicans on the expulsion of the Jesuits in 1768.

Because the binding is eighteenth century and European in style it seems unlikely that the Book of Hours came to the Philippines before the eighteenth century. It almost certainly came from Spain though it was composed in the Netherlands. Its ownership is entirely problematic, and so too is the reason for it being in Santo Tomas; especially as such a work usually belonged to a laywoman rather than a religious person or house. So it remains, though somewhat water damaged, a beautiful treasure from the first quarter of the sixteenth century, made in the Spanish Netherlands, and very likely the only illuminated manuscript Book of Hours in the Philippines. So, finally, we may ask one more question: What further treasures will be discovered in the archives of the University of Santo Tomas in Manila in the Philippines?

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Calendar in the University of Santo Tomas Book of Hours

January	2 e Purification of Mary	6 b
1 a Circumcision	3 f	7 c Perpetua virgin
2 b Octave of Stephen	4 g	8 d
3 c Octave of Innocents	5 a Agatha virgin	9 e
4 d Octave of Thomas of Canterbury	6 b Amand bishop	10 f
5 e Epiphany of the Lord	7 c	11 g Gregory pope
6 f	8 d	12 a
7 g	9 e Apollonia virgin	13 b
8 a	10 f	14 c
9 b	11 g	15 d Longinus martyr
10 c Paul hermit	12 a	16 e
11 d	13 b	17 f Gertrude virgin
12 e	14 c Valentine bishop	18 g
13 f	15 d	19 a
14 g	16 e Juliana virgin	20 b
15 a Maurus abbot	17 f	21 c Benedict abbot
16 b	18 g	22 d
17 c Anthony abbot	19 a	23 e Maximus bishop
18 d	20 b Eleutherius bishop	24 f
19 e	21 c	25 g Annunciation of Mary
20 f Fabian and Sebastian	22 d Chair of Peter	26 a
21 g Agnes virgin	23 e	27 b
22 a Vincent martyr	24 f Mathias apostle	28 c
23 b	25 g	29 d Saturninus bishop
24 c	26 a	30 e Quintus martyr
25 d Conversion of Paul	27 b	31 f
26 e	28 c Romanus abbot	
27 f		
28 g	March	April
29 a	1 d Albinus bishop & martyr	1 g Pontius martyr
30 b Aldegundis virgin	2 e Supplicius pope	2 a
31 c	3 f	3 b
	4 g Adrian martyr	4 c Ambrose bishop
February	5 a	5 d
1 d Brigid virgin		6 e

7 f	10 d	14 d Basil bishop
8 g	11 e	15 e
9 a Sixtus pope	12 f Pancratus confessor	16 f Vitus & Modestus
10 b	13 g	17 g
11 c Leo pope	14 a	18 a
12 d	15 b Isidor martyr	19 b Gervasius &
13 e	16 c	Protasius
14 f Tiburtius martyr	17 d Brendan bishop	20 c
15 g	18 e	21 d
16 a Paternus bishop	19 f	22 e
17 b	20 g	23 f Vigil
18 c	21 a	24 g Nativity of John the
19 d	22 b	Baptist
20 e Victor martyr	23 c Urban pope	25 a Eligius bishop
21 f	24 d	26 b
22 g	25 e	27 c
23 a George martyr	26 f	28 d Vigil
24 b	27 g	29 e Peter & Paul apostles
25 c Mark evangelist	28 a	30 f Commemoration of
26 d	29 b	Paul
27 e	30 c	
28 f Vitalis martyr	31 d Petronilla virgin	July
29 g		1 g
30 a	June	2 a Visitation of Mary
	1 e Nicomedes martyr	3 b
May	2 f	4 c Translation of Martin
1 b Philip & James	3 g Erasmus bishop	5 d
2 c	4 a	6 e Octave of Peter & Paul
3 d Invention of the Holy	5 b Boniface bishop	7 f
Cross	6 c	8 g
4 e	7 d	9 a
5 f	8 e Medard bishop	10 b Seven brothers
6 g John before the Latin	9 f	11 c Benedict abbot
gate	10 g Maurice abbot	12 d
7 a	11 a Barnabas apostle	13 e
8 b	12 b	14 f
9 c Translation of Nicolas	13 c Anthony of Padua	15 g Divisio apostolorum

16 a Ronulphus	18 f	18 b
17 b	19 g Magnus martyr	19 c
18 c	20 a	20 d Vigil
19 d	21 b	21 e Mathew apostle &
20 e Margaret virgin	22 c	evangelist
21 f	23 d Timothy apostle	22 f Maurice & his
22 g Mary Magdalene	24 e Bartholomew apostle	companions
23 a	25 f	23 g
24 b	26 g Bernard abbot	24 a
25 c James the apostle;	27 a	25 b Firminus bishop
Christopher	28 b Augustine bishop	26 c
26 d	29 c Beheading of John	27 d
27 e	30 d	28 e
28 f	31 e Paul bishop [of	29 f Michael archangel
29 g	Trier]	30 g Jerome priest
30 a Abdon & Sennen		
31 b	September	October
August	1 f Egidius abbot	1 a Remigius & Bavo
1 c Peter's Chains	2 g	2 b
2 d	3 a	3 c
3 e Invention of St	4 b	4 d Francis confessor
Stephen	5 c Bertinus abbot	5 e
4 f	6 d	6 f
5 g Dominic confessor	7 e	7 g
6 a	8 f Nativity of Mary	8 a
7 b Sixtus pope	9 g	9 b Denis bishop
8 c	10 a Nicholas of	10 c
9 d Vigil	Tolentino	11 d Venantius abbot
10 e Laurence martyr	11 b	12 e
11 f	12 c Hugh bishop	13 f
12 g Clare virgin	13 d	14 g Donatian archbishop
13 a	14 e Exaltation of the	15 a
14 b Vigil	Cross	16 b Gallus confessor
15 c Assumption of Mary	15 f	17 c
16 d Roche confessor	16 g Joachim, father [vir]	18 d Luke evangelist
17 e	of Mary	19 e
	17 a	20 f

21 g Eleven virgins [Ursula and her companions]	17 f	21 e
22 a	18 g	22 f
23 b	19 a Elizabeth widow	23 g
24 c	20 b	24 a Vigil
25 d Crispin & Crispian	21 c Columba martyr	25 b Nativity of the Lord
26 e	22 d	26 c Stephen protomartyr
27 f Vigil	23 e Clement pope	27 d John evangelist
28 g Simon & Jude	24 f	28 e Slaughter of the Innocents
29 a	25 g Katherine virgin	29 f Thomas of Canterbury
30 b	26 a	30 g
31 c Vigil	27 b	31 a Sylvester pope
	28 c	
	29 d Vigil	
	30 e Andrew apostle	
November	December	
1 d All Saints	1 f Elygius bishop & confessor	
2 e Commemoration of the Departed	2 g	
3 f Hubert bishop & confessor	3 a	
4 g	4 b Barbara virgin	
5 a	5 c	
6 b Leonard abbot	6 d Nicholas bishop	
7 c	7 e	
8 d Four Crowned [martyrs]	8 f Conception of Mary	
9 e	9 g	
10 f	10 a	
11 g Martin bishop & confessor	11 b Damascus Pope	
12 a Livinus bishop & martyr	12 c	
13 b Brictius [or Brice] bishop [of Tours]	13 d Lucy virgin	
14 c	14 e Nichasius bishop	
15 d Machutus bishop	15 f	
16 e Tiberius confessor	16 g	
	17 a Lazarus martyr	
	18 b	
	19 c	
	20 d Thomas apostle	



John Crossley (left) and Regalado Trota Jose (right)

of Mathematics (especially Chinese Mathematics), Theoretical Computer Science, Thirteenth Century Parisian Music Theory, and the early history of Spain and the Philippines c. 1600. He has published more than 100 scholarly works, including more than twenty books, and has advised more than twenty PhD graduates.

Regalado Trota Jose has advocated for the study and protection of the cultural heritage of the Catholic Church in the Philippines since the 1980s. He has worked with numerous local public and private organizations such as the Ayala Museum, the University of the Philippines (A.B. Anthropology, 1978; M.A. Philippine Studies, 1991), and the University of Santo Tomas. He is now Archivist and professor at the Cultural Heritage Studies Program, University of Santo Tomas.

