

3.

Breviary, Use of Rome

In Latin

France, Bourges, c. 1460–1470

Artist: Associate of the Jouvenel Master

Parchment, 164 × 110 mm; i marbled paper flyleaf + ii paper + iii parchment + 222 folios + iv paper + v marbled paper flyleaf. The manuscript lacks two leaves after fol. 35, single leaves after fols 109 and 126, and two leaves after fol. 199; otherwise complete. Collation: 1–4^s, 5⁶ (of 8, missing 4–5), 6–13^s, 14⁷ (of 8, missing 8), 15–16^s, 17⁷ (of 8, missing 2), 18–25^s (of 8, missing 4–5), 26⁶, 27–28^s, 29⁴, with a few traces of horizontal catchwords and leaf signatures

Script: Pointed Gothic bookhand written in black ink in two sizes, with red rubrics or rubric text ruled in red. Text space: 104 × 72 mm, ruled in pale red ink in two columns of thirty lines

Binding: 19th-century French calf, gilt, in a black-and-orange fitted case

Kerry Stokes Collection, LIB.2006.092

TEXTUAL CONTENTS

Fols 1r–6r: Prefatory rubrics.

Fols 6v–222v: The Temporal of the Divine Office for the Use of Rome from the Saturday before the first Sunday of Advent to the fourth Sunday in November in the following year. There is no Calendar, and six leaves are missing, as itemised above. As customary, Christmas week contains the Offices of a group of martyr saints.

DECORATION

One- and two-line initials in gold on blue and red grounds are accompanied by partial borders of acanthus leaf design with flowers, fruits, animals, grotesques and coats-of-arms. The twenty-seven column miniatures have three-sided borders.

PROGRAM OF ILLUSTRATION

Some images relate to the feast or season; others refer to the biblical author of the first reading for Matins.

The miniatures illustrate the text as follows:

Fol. 7v: Vision of Isaiah concerning the Coming of the Messiah. First Sunday of Advent; fol. 14v: Baptism of Christ. Second Sunday of Advent; fol. 18r: Preaching of John the Baptist. Third Sunday of Advent; fol. 31v: The Nativity of Christ. Christmas Day; fol. 36v: St John the Evangelist being boiled in oil. Feast of St John (beginning of Saints in Christmas week); fol. 39r: The Massacre of the Innocents; fol. 41v: The Martyrdom of St Thomas Becket;

Below: Fol. 174v: Pentecost.

Right: Fols 162v–163r: Ascension.



fol. 46v: St Leo the Great preaching; fol. 50r: St Bernard preaching; fol. 76r: St Paul writing an Epistle to the Corinthians; fol. 78v: The Conversion of St Paul; fol. 80v: St Paul delivering a letter to the Galatians; fol. 84v: God creating the animals; fol. 89r: Noah's Ark; fol. 115r: Moses on Mount Sinai; fol. 121r: Jeremiah; fol. 138v: The Resurrection; fol. 150r: St John on Patmos; fol. 163r: The Ascension; fol. 174v: Pentecost; fol. 179v: Elkanah and his two wives, Hannah and Peninnah; fol. 202r: Job on a dung heap; fol. 204v: Tobias and the angel; fol. 206r: Judith and Holofernes; fol. 214r: Ezechiel; fol. 217r: Daniel; fol. 218v: Hosea.

COMMENTARY

This manuscript has been associated with the style of the Jouvenel Master, who is named for the illumination of the *Mare Historiarum*, BnF, ms. lat. 4915, which was made in 1448–1449 for Guillaume Jouvenel, Chancellor of France. The style appears in works for patrons in Nantes, Angers, Tours and possibly Bourges (Avril, 1993, 109–118). Both border decoration and palette are closely related to the Hours of Jeanne de France by the Jouvenel Master (see Avril, 2013/2014, 4–66).

PROVENANCE

François Robert, Prior of the College of Canons of St-Cyr at Issoudun, Diocese of Bourges. His contemporary ownership inscription is still

legible on fol. 1r: ‘*Ex libris magistri francisci Robert prioris sancti Circi Exoldun*’. Thirteen borders each include a coat-of-arms, presumably Robert’s: quarterly, 1 and 4, argent a lion rampant gules, 2 and 3, or 3 bars azure, mostly with an abbatial cross added, and twice with an ecclesiastical hat erased (fols 46v, 138). A post-medieval inscription on fol. 1r begins ‘*Ex libris guillelmi ...*’. Henri-Auguste Brölemann (1775–1854), Lyons, his blue label, A.39; by descent to Arthur Brölemann (1826–1904), with his armorial bookplate, B.69; by descent to Mme Etienne Mallet; her sale at Sotheby’s London, 4 May 1926, lot 11. Acquired by Louise Dexter Sharpe Metcalf, c. December 1928; presented to the John Carter Brown Library, Providence, February 1947; purchased at Sotheby’s London, 18 May 1981, lot 11, for the Boehlen Collection (MS 1407 ES). Purchased by the Kerry Stokes Collection from Sotheby’s, ‘Western Manuscripts’, London, 6 July 2006, lot 50.

EXHIBITION

New Norcia, Western Australia, 2014, cat. no. 4.

LITERATURE

Faye and Bond, 1962, no. 53; Sotheby’s, London, July 2006; Manion and Zika, 2013, 24–29.

MMM



Fols 84v-85r: God Creating the Animals. Genesis 1: 27-31.

5.
Choir Book (Chants for the Ordinary of the Mass (Kyriale),
Select Sequences and Introits-Masses)

In Latin

Northern Italy?, c. 1450

Parchment, 520 × 385 mm (fols 1–106); paper 520 × 385 mm (fols 107–164)

Script: Gothic Rotonda (15th-century parchment section) written in black ink with red rubrics. Text space: 343 × 255 mm, ruled in plummet, in five long lines of text and five sets of four-line red staves with black square musical notation

Binding: Full calf over wooden boards, round brass bosses at the corners and centre of each cover

Kerry Stokes Collection, LIB.2014. 065

TEXTUAL CONTENTS

The text of the chants for the Ordinary of the Mass (*Kyriale*) and Sequences (sacred poems at the Gradual) and Introits read as below. Some Introits are accompanied by additional chants for votive Masses or reference to them is made in the rubrics.

Kyriale

Fols 1r–1v: *Asperges me*.

Fol. 2r: *Vidi aquam*.

Fols 3r–41r: Chants of the *Kyrie*, *Gloria*, *Sanctus* and *Agnus Dei*.

Fols 41v–45r: *Credo*.

Fols 45v–53r: Two other versions of the *Credo*.

Sequences and Introits

(Introits are indicated in brackets.)

Fols 53v–55v: *Laetabundus*. The feast of the Presentation in the Temple for Christmas and Candlemas.

Fols 56r–57v: *Victime Paschali*. Easter Sunday.

Fols 58r–59v: *Rex omnipotens*. The feast of the Ascension.

Fols 60r–63r: *Egredimini, et videte filiae Sion reginam vestram* (Introit for the Immaculate Conception).

Fols 64v–66v: *Veni Sancte Spiritus*. Pentecost.

Fols 67r–73v: *Lauda Sion Salvatorem*. *Corpus Christi*.

Fols 74r–75v: *In medio ecclesiae* (Introit for the feast of St Bonaventure).

Fols 76r–76v: *In nomine Iesu omne genuflectatur* (Introit for the feast of the Holy Name of Jesus).

Fols 77r–79v: *Lauda Sion Salvatoris Iesu*. Feast of the Holy Name of Jesus.

Fols 80r–85r: *Dies irae*. For the Mass of the Dead (Requiem Mass).

Fols 85v–86r: *Dum sanctificatus fuero* (Introit for the Vigil Mass of Pentecost).

Fols 86v–90v: *Spiritus Domini replevit orbem terrarum* (Introit for the Mass of Pentecost).

Fols 91r–93r: *Rorate Coeli* (Introit for the First Sunday of Advent).

Fols 94v–99r: *Salve Sancta Parens* (Introit for the Mass of the Virgin).

Fols 100v–106v: *Requiem aeternam* (Introit for the Mass of the Dead).

Fols 107–164: Paper addition signed ‘1740’ by Father Franciscus Antonius de Bagnacavallo.



Above: Detail.
Right: Fols 41v–42r: Decorated initial ‘P’. Nicene Creed.



DECORATION

One-line initials, alternating in red and blue, and pen-flourished in soft violet, articulate the text throughout the fifteenth-century part of this giant Choir Book. Twenty splendidly decorated large initials introduce individual chants for the Ordinary of the Mass and a series of special Sequences and Introits for particular feasts. These initials are set within burnished gold frames and are coloured red, green and blue. Their lush foliate designs are characteristic of fifteenth-century Northern Italian illumination, which spread throughout Italy as the century progressed.

COMMENTARY

The original part of this giant Choir Book is bound with a later eighteenth-century paper addition, which bears the date ‘1740’ and is signed by the composer Father Franciscus Antonius de Bagnacavallo, who presumably was also the scribe.

PROVENANCE

The name Bagnacavallo refers to a town in the province of Ravenna, in the region of Emilia–Romagna. This tends to affirm the book’s North Italian origins. It may well have stayed for centuries near its original home. A number of the feasts and musical pieces indicate a Franciscan influence. Purchased by the Kerry Stokes Collection from Bibliopathos Auction, ‘A Collection of Spiritual Books and Manuscripts’, Verona, 14 February 2014, lot 110.

LITERATURE

Bibliopathos, Verona, 14 February 2014.

MMM

6.

*Leaf from a Gradual (Dedication of a Church)**In Latin**Spain, 16th century**Parchment, 770 × 510 mm. A number in red Roman numerals (lx) in the top right of the recto of this leaf indicates that it was folio 60 in a Gradual.**Script: Gothic bookhand written in black ink, faded to brown; red rubrics. Text space: 623 × 365 mm, ruled in plummet in five long lines of text and five sets of five-line red staves with black square musical notation**Kerry Stokes Collection, LIB.2014.068*

TEXTUAL CONTENTS

Recto and verso of the leaf contain: The Communion Verse of the Mass for the Dedication of a Church. This is made up of a combination of texts based on Matthew 21:13 (see also the other synoptic Gospels: Mark 11:17, Luke 19:46) and Isaiah 56:7: *Domus mea domus orationis vocabitur dicit Dominus* ('My house shall be called a house of prayer, says the Lord').

The verse continues with a reference to Christ's preaching: Matthew 7:7–8 (Mark 11:24, Luke 18:1–8): *in ea omnis, qui petit, accipit: et qui quaerit, invenit, et pulsanti aperietur* ('Everyone that asks there will receive, that seeks will find, that knocks will have the door opened to him').

At the base of the verso of the leaf appears a large three-line rubric in red referring to St 'Josephonia' and stating that the Mass for this feast is in the volume for the Common of the Saints.

DECORATION

A decorated initial 'D', the size of a line of text and of music, introduces this Gradual leaf. The initial is painted in sepia and patterned in strapwork of a lighter brown. Bright blue flowers, set on a red ground, form its infill.

COMMENTARY

The five-line musical staff of this leaf is in contrast to the four-line version which is more usual in Italian manuscripts of this time. The highlighting of the Communion Verse with decoration is also unusual, and suggests that the original manuscript from which this leaf comes was richly illuminated.

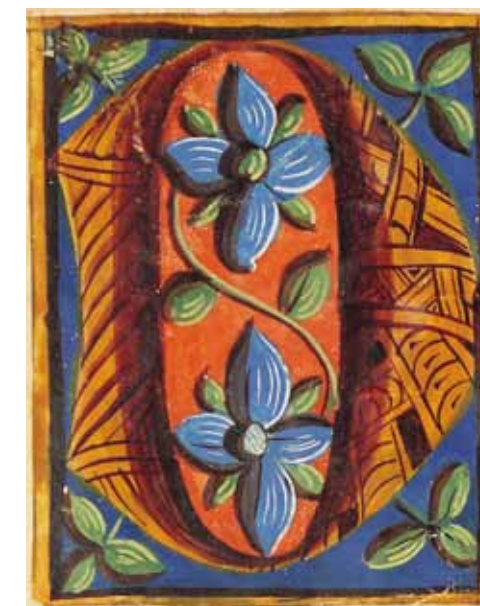
PROVENANCE

Certain features of the script, such as the type of abbreviation used for 'us' in '*Dominus*' and '*Domus*', point to Spanish origins. Purchased by the Kerry Stokes Collection from Bibliopathos Auction, 'A Collection of Spiritual Books and Manuscripts', Verona, 14 February 2014, lot 117.

LITERATURE

Bibliopathos, Verona, 14 February 2014.

MMM



Left: Decorated initial 'D'. Communion Verse, Mass of Dedication of a Church.

Above: Detail.

7.
Leaf from a Gradual (Vigil of the Assumption)

In Latin

Southern Germany, Augsburg, c. 1500
Parchment, 537 × 360 mm. A number in red Roman numerals in the middle of the top border indicates that the leaf was folio 45 in a Gradual
Script: Gothic bookhand written in black ink with red rubrics. Text space: 434 × 270 mm, ruled in plummet in ten long lines of text; and ten four-line musical staves ruled in red ink with black square musical notation. Rubrics written across the top line of music and text give directions for genuflection and rising at the beginning of the Introit chant
Kerry Stokes Collection, LIB.2006.086



Above: Verso of leaf.
Right: Decorated 'S': Introit for the Mass of the Vigil of the Assumption of the Virgin.

TEXTUAL CONTENTS
Introit *Salve sancta parens* ('Hail, Holy Mother') for the Mass of the Vigil of the Assumption of the Virgin. Text and music for the Vigil are continued on the verso of the leaf.

DECORATION
A two-line initial in red and large black cadel initials decorate both sides of the folio. On the recto, the Introit of the Mass is introduced by a large initial 'S' decorated with pink foliage, set on a burnished gold ground. Its square frame has a moulding divided into red and green, and curling leaf extensions in blue, red and gold project into the top and side margins. A distinctive decorative panel of tendrils, leaves, flowers, nuts and gold bezants extends along the outer vertical margin. In the *bas-de-page* the Virgin and Child appear seated on a throne between two cherubs holding banderoles inscribed with the words *Tu Rex Gloriar* *Criste* on the left and *Tu patris sempiternis es filius* on the right ('You, Christ, King of Glory; You are the Son of the Eternal Father'). These phrases are taken from the triumphant hymn of the *Te Deum*. This marginal vignette may have been added later in the century.

COMMENTARY
The style of the illumination of this leaf has been associated with Augsburg, where monastic scribes and lay illuminators are documented as collaborating around the end of the fifteenth century. 'It is likely that the choirbook from which [this leaf] came originated in one of the manuscript shops, either monastic or lay, that flourished in that city' (Christie's, 2006, 149).

PROVENANCE
Presented by Cornelius J. Hauck to the Cincinnati Historical Library, 1966. Purchased by the Kerry Stokes Collection from Christie's, 'The History of the Book: The Cornelius J. Hauck Collection', New York, 27–28 June 2006, lot 126.

EXHIBITION
New Norcia, Western Australia, 2013, cat. no. 5.

LITERATURE
Christie's, New York, 27–28 June 2006; Manion and Zika, 2013, 30–31.
MMM





42.

French artist

Massacre of the Innocents

Northern France, possibly Île-de France or Normandy, c. 1270–1290 and later

Stained glass panel, made up of fragments of medieval glass

67 × 65 cm

Kerry Stokes Collection, AA.2014.023

WITH THE DEVELOPMENT of medieval architecture, stained glass assumed a unique structural and symbolic importance. As the Romanesque massiveness of the wall was eliminated, the use of glass flourished as the expansion of immense window spaces in Gothic cathedrals demanded a new approach to the medium. It was integrated with the lofty vertical elements of Gothic architecture, thus providing greater illumination. Symbolically, it was regarded as a manifestation of divine light.

By the beginning of the thirteenth century, figures were abundantly used in biblical scenes, enclosed in geometrical medallions such as circles, lozenges or quatrefoils and arranged in decorative thematic or narrative systems. Colour became more detailed and varied, and the prevailing scheme of red, blue, green and purple with small amounts of white created tense and vibrant harmonies. In the present work, these colours are coupled with a naturalism of gesture and expression, notable in the seated figure of Herod and the stricken face of the kneeling mother, conveying the emotion of this scene from the Gospel of St Matthew. The circular medallion has a border of two thin fillets with indents—a typical design of thirteenth-century windows (Grodecki & Brisac, 1985).

The window has been altered significantly, most likely in the nineteenth century, but contains a number of old fragments from thirteenth-century church windows as well as a number of early leads. The composition exhibits strong similarities to the six panels completed by The Infancy Master at the Church of St Anne de Gassicourt, Île-de France, c. 1270–1280 (Lillich, 1994). One observes, in particular, fragments of foliage, the face and armour of the soldiers and the blue-and-red mosaic ornamentation around

the medallion, all consistent with this earlier series. There exists a simpler Massacre of the Innocents still in situ at Gassicourt, exhibiting the same red flower to the right, an armoured knight of similar decoration to the present work and indents at each end of the medallion, characteristic of late-thirteenth-century compositions. An attribution to this church may indeed be just a stylistic one as the present window has a larger scale and added complexity beyond the original series while also illustrating a scene already represented in St Anne. It has been noted, however, that given the layout of panels in the church, the Massacre of the Innocents narrative would likely have been spread across three roundels (Caviness, 1978).

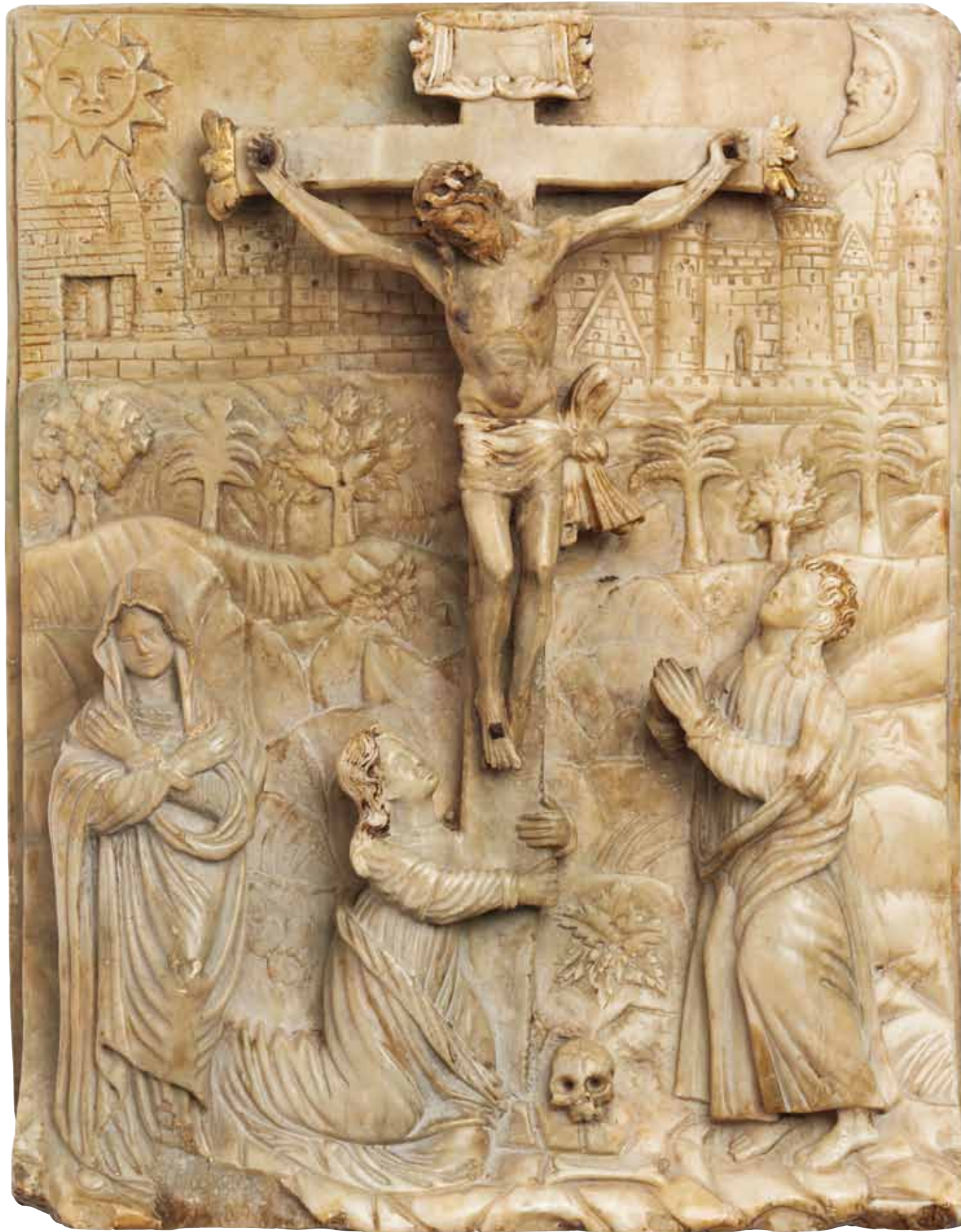
PROVENANCE

Private Collection, Germany, 1920s, and thence by family descent. Purchased by the Kerry Stokes Collection from Sotheby's, 'Old Masters Sculpture and Works of Art', London, 10 July 2014, lot 18.

LITERATURE

Grodecki & Brisac, 1985, 252 and 152, fig. 139; Lillich, 1994, 56–60; Caviness, 1978; Sotheby's, London, 10 July 2014, 17.

GV & CR



43.

English artist

*The Crucifixion**Possibly England, 14th or 15th century**Carved alabaster panel**38.7 × 30.9 cm**Kerry Stokes Collection, 2014.121*

THIS FINELY CARVED parcel-gilt relief represents the type of small panel created in the fourteenth and fifteenth centuries for private devotion or as part of a larger church retable. The most complete collection of such works is in the Victoria and Albert Museum, which holds a large number of parcel-gilt alabaster panels produced in England during this period (Cheetham, 1984). This panel will surely have existed as part of a narrative group depicting the Passion of Christ, the Crucifixion typically at the centre.

There are a number of particularly florid elements to the present panel, with unusual parcel-gilt decorations on each end of the Cross, which is topped with an ornate titulus with traces of gilding still present, yet no longer inscribed with *INRI*. Christ's loincloth is carved with a large loop to the side and existing nails are present in his hands and feet.

The presence of an anthropomorphic moon and sun in Crucifixion scenes was first seen in the sixth century in the Rabbula Gospels, where both flanked Christ on the Cross, the sun depicted with a human face. Prevalent through Byzantine representations of the same subject, the moon and sun in the upper corners of the present relief were still typical in the fourteenth and fifteenth centuries.

The skull and bone at the base of the cross serve to remind us that the scene is at Golgotha, the mountain of the skull; in Medieval tradition, the Cross was thought to have been raised directly over the skull of Adam.

The three figures represented are the Virgin Mary to the left of the panel, Mary Magdalen clutching the base of the Cross and St John on the right. This grouping, while quite traditional in painted representations of the Crucifixion, is unusual for carved works of this period, which tended to fill the panel with soldiers and spectators. The present work's economic use of figures instead allows the sculptor to give depth to the scene by carving the city walls of Jerusalem and various trees in low relief behind the foreground. The inclusion of palm trees was not common in works of this type, but is seen again much later in a sixteenth-century German Crucifixion panel (Victoria and Albert Museum, A.10-1914).

PROVENANCE

Graham Cornell Antiques, Melbourne. Purchased by the Kerry Stokes Collection from Mossgreen, 'An Important Private Collection of Fine European Furniture Works of Art and Australian Indigenous Art', Melbourne, 14 September 2014, lot 181.

LITERATURE

Mossgreen, Melbourne, 14 September 2014, 180.

CR

44.

French artist

*Virgin and Child**France, Lorraine, possibly Metz, mid-14th century**Gilt and polychromed walnut**95.7 cm**Kerry Stokes Collection, 2014.187*

THIS PARTICULARLY RARE carving of the Virgin and Child group exhibits a combination of the stateliness of thirteenth- and fourteenth-century French sculpture, and a new softer style brought over from Prague and particularly influential in the Lorraine region of eastern France.

There are striking similarities between this work and the limestone Virgin and Child from the cloister of St Dié Cathedral in Vosges, dated in the early fourteenth century, further strengthening an association with the Lorraine region. This earlier work was proposed by Forsyth to be the archetype Lorraine Virgin, and it was linked with further works in Vosges of comparable dimensions, pose and medium (Forsyth, 1936; Schmoll, 2005). Another notable example of this type can be seen in the *Virgin and Child* at Notre-Dame Cathedral in Paris, sculpted in the early fourteenth century.

The present work shares the pose, the size and a number of iconographic features with these stone figures; however, the use of walnut not only makes this work quite singular but further will have given the sculptor the ability to craft more complex, swelling drapery for the figures. Gathered beneath the Christ child and cascading down to her right foot, the folds of drapery reinforce the slightly *contrapposto* pose of the Virgin. This gives the impression of weight being shifted to one foot in order to carry the Christ child on one arm, enhancing the tender naturalism of the group. The most comparable statue to the present work is held in the Musée national du Moyen Âge in Paris (Cl. 20627); it is of almost identical dimensions, pose, medium and decoration.

Several pieces of this carving have been lost over the years. The incomplete object in the Virgin's right hand most likely extended upwards into a lily, symbolic of her purity (see the Notre-Dame *Virgin* for a complete example of this), while the orb in the Christ child's hand would once have been topped by a cross, representing his role as saviour of the world. There is a conspicuous indentation on the head of the Madonna where there was originally a foliated crown, which would have resembled that atop the Cluny Virgin.

PROVENANCE

Private Collection, Belgium. Purchased by the Kerry Stokes Collection from Sotheby's, 'Old Masters Sculpture and Works of Art', London, 10 July 2014, lot 26.

LITERATURE

Forsyth, 1936, 235–258; Schmoll, 2005; Sotheby's, London, 10 July 2014, 23.

GV & CR



55.

German artist

*Pair of altar wings:**The Resurrection/The Supper at Emmaus (recto);**Saint Margaret of Antioch/Saint Agatha (verso)*

Germany, Lower Rhenish School, c. 1510

Oil on oak panel

Each 37.5 × 13.5 cm

Kerry Stokes Collection, 2014.181

THESE ARE THE surviving altar wings from a Rhenish/Netherlandish triptych, which are now separated from the larger central panel. It is possible that a former owner, at a time when late-medieval art of this kind was less esteemed, chose to remove the central painting and frame it separately for display like a picture.

The quality of the painting is overall very good, though close examination perhaps suggests more than one hand, which simply means that it was produced in a workshop context. The small size of the panels suggests that the triptych was made for private devotion in a domestic or monastic context, rather than a church, and perhaps also as a religious object able to be packed up and moved, for a wealthy owner who might regularly have travelled from estate to estate.

The front of each panel is well painted and strongly coloured, while the verso of each is essentially grisaille, without colour applied to the figures, though the backgrounds are a pleasing, rich red. It is important to realise that these panels would have been what a late-medieval viewer saw first, before they were opened out to reveal the glowing colour of the pictures within. This approach is typical of Netherlandish art of this period.

The pairs of images on the front and verso are thematically linked. The first represents the Resurrection of Christ, after the Crucifixion and his entombment. It shows Christ victorious over death, rising in a glowing mandala over the sleeping, or stunned, soldiers assigned to guard the tomb. The representation of the risen Christ in a mandala is a constant in both Catholic Western and Orthodox Eastern representations of the Resurrection; Matthias Grünewald's *Isenheim Altarpiece* (1510) is a good example. This particular composition appears in almost identical form in a number of slightly later Netherlandish paintings, suggesting that they all, including this one, derive from a yet-to-be-identified common source. The general painting style is redolent of Netherlandish masters such as Adriaen Isenbrant, or even Joachim Patiner. The second scene represents *The Supper at Emmaus*, linked in the gospels to the Resurrection, when the risen Christ reveals himself to two disciples, with Christ breaking bread suggesting a Eucharistic reference.



The grisaille panels on the verso are also linked, in that they represent two Early Christian Virgin Martyrs, both of whom were venerated in the Middle Ages. St Agatha, a third-century Sicilian saint and patron of Catania, is reputed to have spurned the amorous advances of the Catanian praetor Quintanus, who in revenge had her thrown into a brothel, and then imprisoned and tortured. One of the tortures was the cutting off of her breasts, and the saint is represented here with one of her breasts held within the pincer with which she has been tortured. The story of St Margaret of Antioch is similar: a pagan convert to Christianity, she rejected the amorous advances of the Prefect Olybrius and was as a result thrown into prison and tortured. The saint stands on a defeated dragon. One of the medieval legends concerning St Margaret is that the devil appeared to her in prison in the form of a dragon and swallowed her whole, but that the extremities of the cross she was holding so irritated and damaged his throat that he disgorged her.

PROVENANCE

Private Collection, Maastricht. Purchased by the Kerry Stokes Collection from Sotheby's, 'Old Master and British Paintings Day Sale,' London, 10 July 2014, lot 114.

LITERATURE

Sotheby's, London, 10 July 2014, 23.

GV



Left: Saint Margaret of Antioch.

Right: Saint Agatha.

