

JAIME EGUIGUREN

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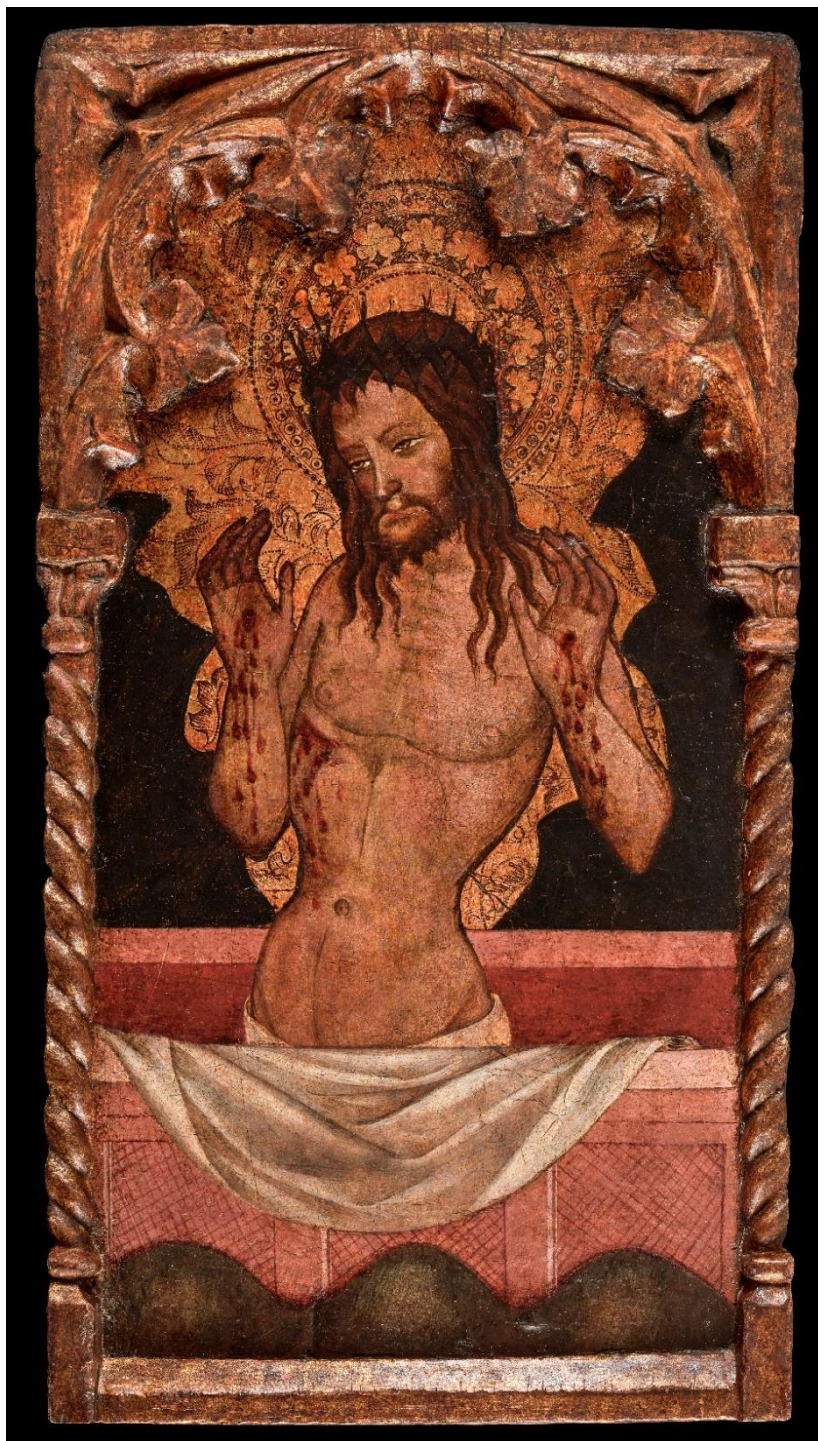
Jaume Mateu

circa 1410-1420
Valencia (Spain)

MAN OF SORROWS

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Jaume Mateu

circa 1410-1420, Valencia (Spain)

Man of Sorrows

Tempera paint on board

52.8 x 29 cm

Provenance: Buenos Aires, Larreta collection

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Alberto Velasco González

DESCRIPTION AND ICONOGRAPHY

This is a compartment of an altarpiece depicting Christ as the Man of Sorrows (**Fig. 1**). It shows the upper body of Jesus, slightly tilted and turned to the right, emerging from the tomb. He has a long head of hair whose locks fall onto his shoulders and a crown of thorns on his head. The rictus of the face is severe. His languid and sorrowful gaze is due to the characteristic half-open slit-eyes (**Fig. 2**). The iris is large and brownish with a small black spot forming the pupil. He has an elongated nose and barely prominent cheekbones, unlike the chin. The mouth, small, with not too fleshy lips.

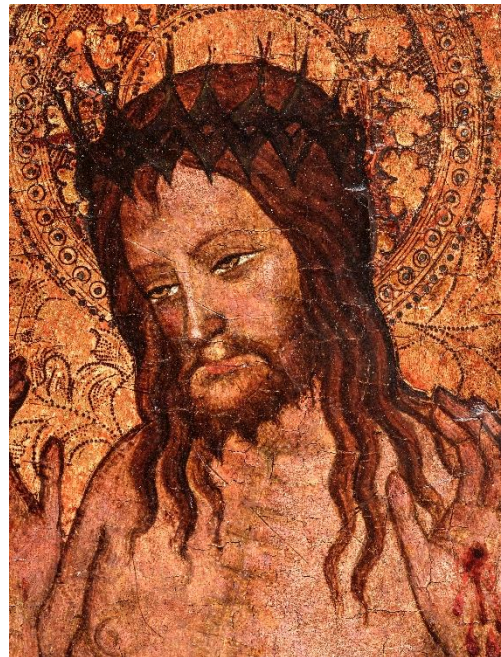
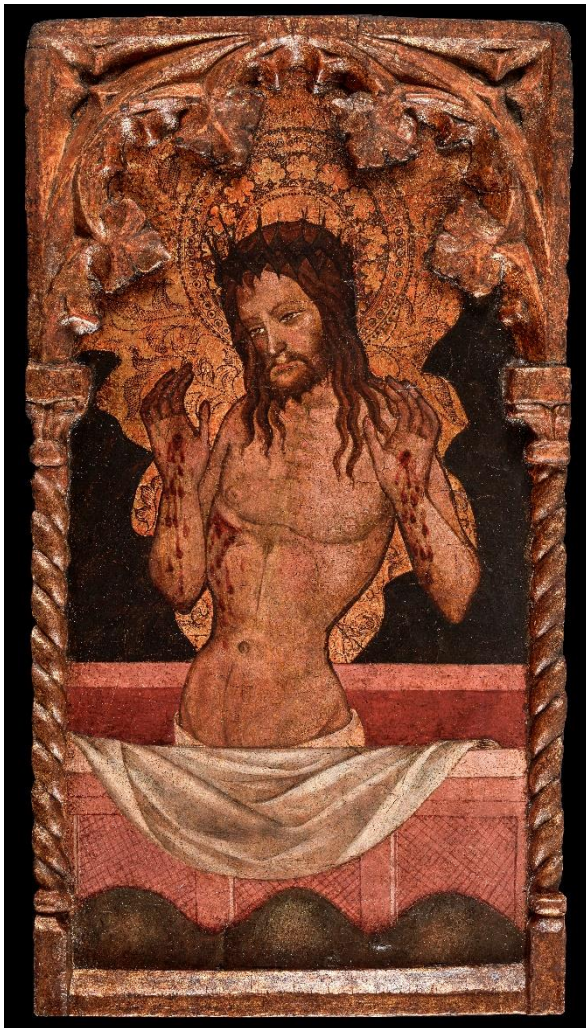


Fig. 1 & 2: Jaume Mateu. Man of Sorrows Buenos Aires, Jaime Eguiguren Art & Antiques.

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Jesus raises his arms to show us the sores on his hands, from which abundant blood emanates, as well as the wound on the side. His hands have a very peculiar shape, with four fingers in a curved position and straight thumbs (**Fig. 3**). His body is that of a corpse, with prominent ribs and rib cage. On the sternum area there appears a series of short parallel lines defining the cleft. There is a single line defining the pectorals and the waist, typical of a gaunt body and created by two very pronounced curved lines, stands out. The torso is completely naked, although we can see the top of a *perizonium*.

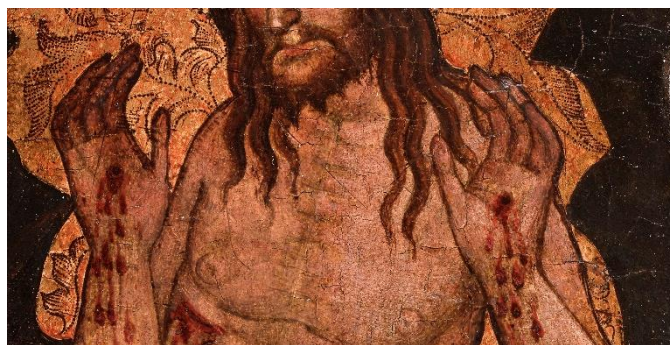


Fig. 3: Jaume Mateu. Man of Sorrows (details). Buenos Aires, Jaime Eguiguren Art & Antiques

The sepulchre is pink and runs parallel to the pictorial plane, with a solution that demonstrates a desire for depth. The front is decorated with coffers and the background appears to be decorated with a simple grid of lozenged forms. At the bottom, the sarcophagus is cut out by a series of wavy shapes that have the appearance of small mountains or hills. On the edge of the sepulchre we see the white shroud, with abundant folds, in which the body of the Son of God would have been wrapped for burial.

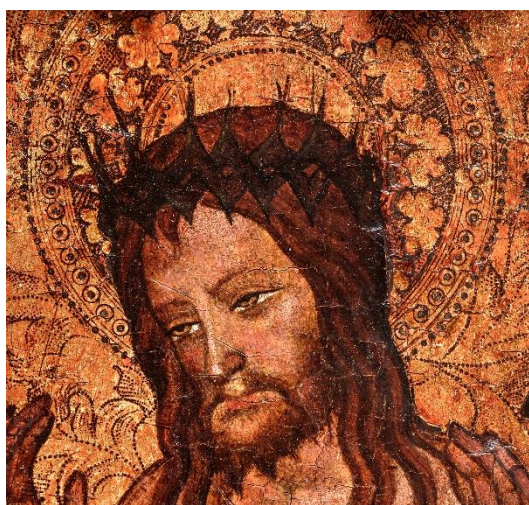


Fig. 4: Jaume Mateu. Man of Sorrows (details). Buenos Aires, Jaime Eguiguren Art & Antiques

The back of the compartment was made of gold foil applied with water and decorated with delicately punched plant motifs surrounding the body of Christ. It was also used to represent the nimbus of Jesus, which appears behind his head, traced from concentric forms, all with different decorations (**Fig. 4**). On the outside it is outlined by a simple dotted line, then by dots surrounded by circles, flowers with prominent petals surrounded by extensive punching, and a smooth inner circle that is outlined by another simple dotted line. Clearly, special attention was paid to this type of decoration. On both sides of the Jesus' body we see two

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large dark spots, like rocks, which are complemented by the small hills in front of the sepulchre. These elements are meant to evoke a landscape in a schematic and simple way so as to provide a natural frame for what is represented.

The compartment conserves a good part of its original golden *mazonería*, composed of two columns with helicoidal shafts topped by capitals with simple scrolls. The arch at the top that shelters the figure, semi-circular and poly-lobed inside, was carved from a single piece that includes the interstices. The interior lobes are decorated with trifoliate forms of tracery, with very prominent clover-shaped fleurons at the points where they come together. In the interstices mentioned above there are trifoliate forms typical of the Gothic tradition and taken from architecture. During the recent conservation-restoration of the piece, the lower ribbon was replaced, as were the two bases supporting the columns.

There is nothing of note on the back of the compartment aside from the presence of a collector's label that reads "Mr. A. Larreta 9-9-63", perhaps alluding to the date on which the work was acquired; and an inventory number on a small batten at the top with the number 23116, which likely corresponds to some sort of inventory of the collection to which it belonged (Fig. 5). An inspection of the plank from the back also certifies that it is made of a single piece of coniferous wood (pine), the most commonly used in medieval Spanish painting.



Fig. 5: Jaume Mateu. Man of Sorrows (details).
Buenos Aires, Jaime Eguiguren Art & Antiques

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There is no doubt that this compartment was the central piece of the predella of an altarpiece of which it seems to be the only known testimony, since we know of no other pieces by this painter that are associated with the same set. In the 15th century, the predellas of the altarpieces in the Crown of Aragon were organized as large sanctorales with half-body representations of figures that served to satisfy numerous devotions. In the central part of these predellas there would be either a tripartite tabernacle with images of Christ, Man of Sorrows, the Virgin and Saint John the Evangelist, or three separate compartments with the same images, as in this case. In these predellas we find the saints who usually surround *Christus Patiens* and act as intercessory agents of the faithful before Christ.

This is why the Man of Sorrows became one of the most recurrent iconographies in the altarpieces of the Crown of Aragon. The afflicted and wounded body of Christ is a clear apotheosis of the Passion, where apart from the emaciated face of the Son of God, crowned with thorns, there is a focus on the hands that have been pierced by nails and from which abundant blood flows. The poignancy of images such as the ones described, due to the protagonism of the wounds and blood, ends up giving these representations an added meaning, which is that of acting as elements of symbolic exaltation of the Eucharist. As already mentioned, these pious images would preside over the front compartment of the receptacle where the Sacred Forms were kept, that is, the tabernacle. Another function of these representations was to motivate the piety of the faithful and seek their emotional involvement. They became generalized in the Crown of Aragon from the middle of the 14th century and were the ideal complement to the most common final scene of the altarpieces, Calvary. The Eucharistic and salvific discourse of the Man of Sorrows was the perfect complement to the death of Christ on Golgotha. In these terms, Redemption was embodied in the blood that flowed from Christ's wounds and which at times is poured into a chalice, thus emphasizing the relationship of this representation with the Eucharist.¹

The promoters were aware of the Eucharistic value and significance of the Man of Sorrows and this is exemplified in the contract that the Catalan painter Lluís Borrassà signed in 1415 for the creation of an altarpiece for the church of Sant Andreu de Gurb (Barcelona). The document specifies that the painter was to include "near the tabernacle [...] the image of Christ holding a script in one hand reading '*hoc est corpus meum*' and pointing to the tabernacle with the other hand. And on the compartment near the tabernacle, the aforementioned Lluís will depict St. John the Baptist with one hand pointing to the

¹ Regarding these questions, see HERNÁNDEZ 1954, pp. 47-62; VETTER 1963, pp. 197-231; EISLER 1969, pp. 107-118; LA FAVIA 1980; BELTING 1986, pp. 35 et seq.; GARCÍA 1997, pp. 63-106; MACDONALD-RIDDERBOS-SCHLUSEMANN 1998; FRANCO 1999, p. 322 i ss.; MOLINA 2001, pp. 89-105.

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tabernacle and the other hand holding a script with the words '*Ecce Agnus Dei*'.² Similarly, and although this is not the case with this work, the Man of Sorrows is usually accompanied by the *Arma Christi*, the instruments of the Passion, and in some documents of the time emphasis is placed on the association. This is the case of the contract signed in 1407 by Borrassà himself for the creation of an altarpiece for the monastery of Sant Miquel de Fluvà (Girona), where he is asked to paint "The Pietà with the weapons of Jesus Christ, i.e., the cross, the straps, the spear and the sponge".³

Images of pain such as the one before us sought fervour through empathic religiosity and emotion. They were intended to awaken feelings in the faithful during the celebrations commemorating the sacrifice and death of Jesus, and they can be linked to the practices of intimist type devotion similar to Modern Devotion. The manifest dramatism of some of them must be understood in relation to the spiritual practices that sought to move the devotee as well as to arouse emotions related to the suffering experienced by Christ coinciding with the torment suffered during the Passion.⁴

Following the first documented iconographic prototypes from the fourteenth century, the iconic image of the Christ of Sorrows emerging from the tomb, at times accompanied by angels and other times not, started to spread rapidly throughout Valencia from the beginning of the fifteenth century,⁵ giving rise to images like the one under study here, where we see a particularly pathetic and suffering Christ. The parallels that can be drawn are too numerous to list here, due to the generalized nature of topic. The proliferation of these altarpieces in churches and chapels was accompanied by an introduction of the same theme into the iconography in private homes, in the form of small-format paintings intended for piety and intimate religiosity. This is seen in the documents and inventories that describe these paintings found in fifteenth century Valencian homes, where the representations of the Pietà are among the most common. The term "Pietà" did not refer to the characteristic image of a dead Christ on his mother's lap, but rather to representations of the Man of Sorrows emerging from the tomb. In this regard, one of these inventories from 1464 speaks of a "*drap chich pintat ab la Pietat e dos àngels*" (a small painting on canvas of the Pietà with two angels).⁶ In Valencia this type of representation was also

² "Near the tabernacle [...] the image of Christ holding a script in one hand reading '*hoc est corpus meum*' and pointing to the tabernacle with the other hand. And on the compartment near the tabernacle, the aforementioned Lluís will depict St. John the Baptist with one hand pointing to the tabernacle and the other hand holding a script with the words '*Ecce Agnus Dei*'. See GENEVA 2000, pp. 141-171.

³ MADURELL 1950, p. 164-167, doc. 150. For the link between these elements and the poignant icons of Jesus Christ and his worship, see MÀLE 1908, p. 91 et seq.

⁴ On these questions, see MOLINA 2001.

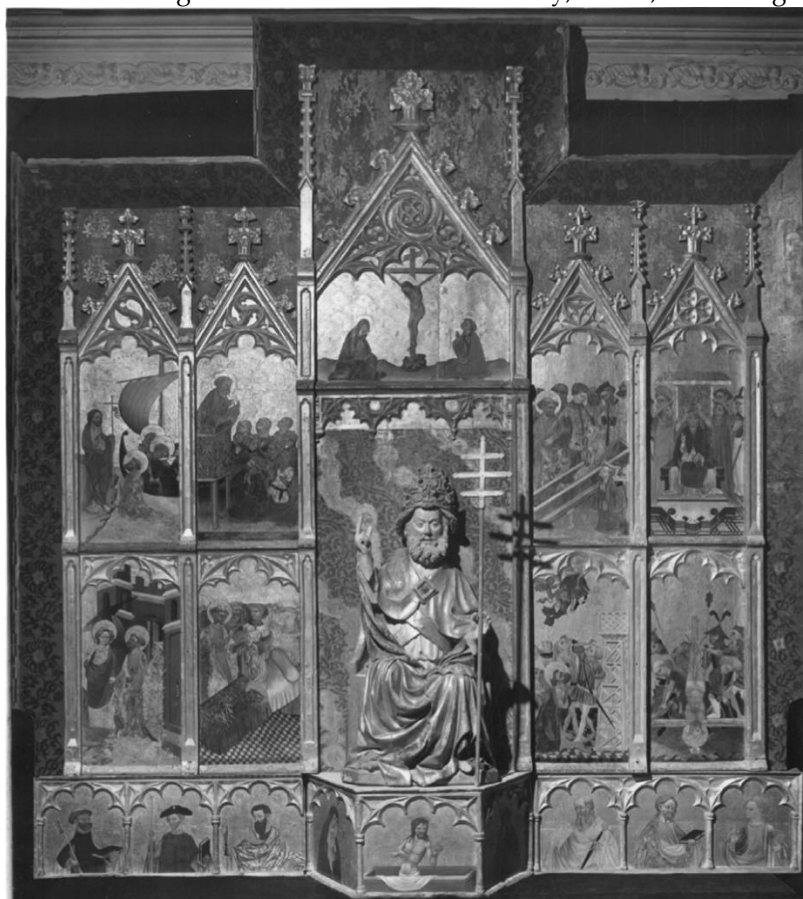
⁵ VALERO 2009, pp. 337-39.

⁶ GARCIA MARSILLA 2001, p. 192. See also MIQUEL 2013, pp. 299-303.

conceived within the framework of a strong climate of Christocentric exaltation reflected in various Valencian textual sources where the beaten, wounded and bloody body of Christ was exalted, e.g., the *Passi en cobles*.⁷

ATTRIBUTION

When Francisco Corti discovered this altarpiece compartment, he attributed it to an anonymous artist from Castille or Aragón from the second half of the 15th century.⁸ However, the style points directly to a particular artist, by the name of Jaume Mateu, a Catalan painter who is known to have lived in Valencia during the first half of the 15th century, that is, at the height of popularity of the International



Style. In our opinion, there is no doubt that this piece can be attributed to Mateu especially if we compare it to other known works by him. The most obvious parallel can be found in the *Altarpiece of Saint Peter* at the Cincinnati Art Museum (inv. 1960.473) which is still mistakenly associated by the American museum with the painter, Llorenç Saragossa (Fig. 6).⁹

Fig. 6: Jaume Mateu. Altarpiece of St. Peter Cincinnati, Cincinnati Art Museum.

⁷ DEURBERGUE 2012, p. 218; RAMON 2018.

⁸ CORTI 1993, pp. 150-152.

⁹ This is how it appears, for example, in the corresponding entry on the museum's website See <https://www.cincinnatiartmuseum.org/art/explore-the-collection?id=18251998> (Accessed 18 September 2019). See also ROGERS 1978, pp. 28-30 and 69-78. The altarpiece was attributed to Mateu in made in GÓMEZ FRECHINA 2004, p. 73.

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In the central compartment of the predella of that altarpiece we find a Christ, Man of Sorrows that is absolutely concomitant with this one (**Fig. 7**). The facial features are similar, especially the characteristic slanted eyes in some of Mateu's works. In both cases the mouth is small and the lips scarcely prominent. Another similarity is the type of hair, which falls in tufts over Jesus' shoulders, while the crown of thorns is a braid of triangular shapes in both cases. In both cases, the body is slightly bent to the right from the onlooker's perspective and in each case we see the same very narrow waist. The chest and abdominal area are absolutely identical and the same can be said of the sternum area, with the same short parallel lines. Although not identical, there are certain details in the position of the hands that are similar in both cases, especially Christ's left hand, where the pattern is the same. There are two details that demonstrate, without a doubt, that these are two works by the same painter. The first is the fact that only the very top of the *perizonium* is showing and the second is that the shroud is placed in front of the tomb adopting the same curved form. This last detail is highly significant, since it is also found in some works by Gonçal Peris Sarrià,¹⁰ a Valencian painter who was by Mateu's contemporary, which shows that they were based on common models. As for the rest of the compartments of the Cincinnati altarpiece, we find a multitude of characters whose facial features are identical to Jesus' in the Man of Sorrows (**Fig. 10**), most notably those of St. James the Great (**Fig. 11**) and a second unidentified saint in the predella (**Fig. 12**).

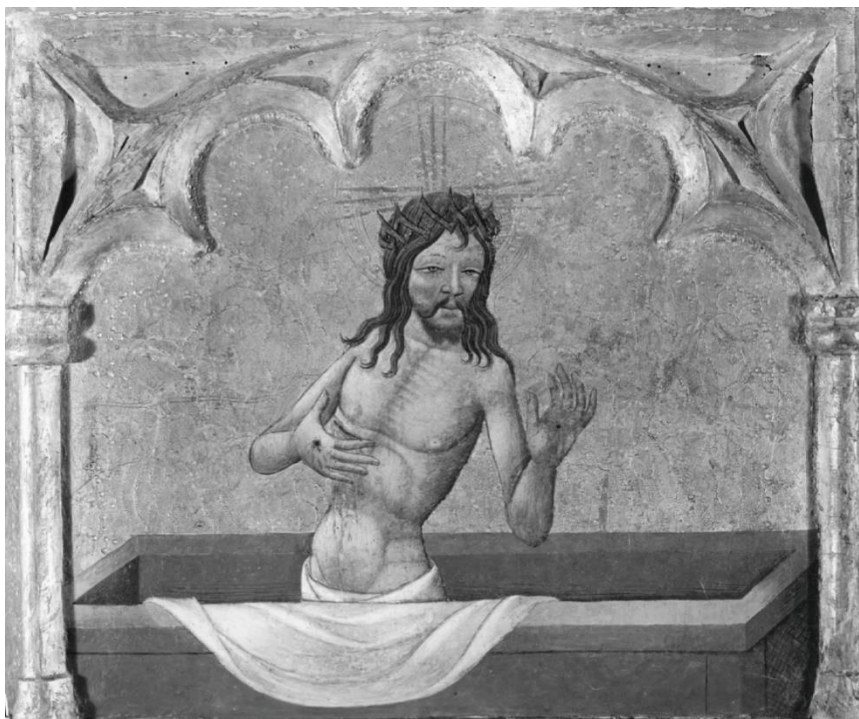


Fig. 7: Jaume Mateu. Altarpiece of St. Peter (details) Cincinnati, Cincinnati Art Museum.

¹⁰ For example, in the predella of the *St. Martin, St. Ursula and St. Anthony Abad Altarpiece* at the Museum of Fine Art in Valencia. For details see RAMON 2018, p. 308, fig. 12.4.

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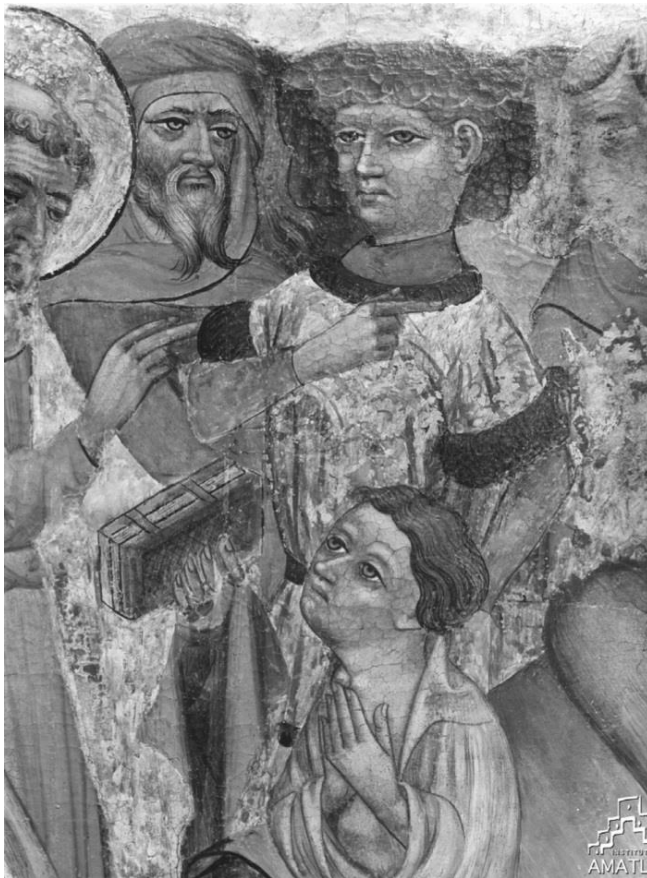


Fig. 8: Jaume Mateu. Altarpiece of St. Peter (details) Cincinnati, Cincinnati Art Museum.



Fig. 9: Jaume Mateu. Altarpiece of St. Peter (details) Cincinnati, Cincinnati Art Museum.

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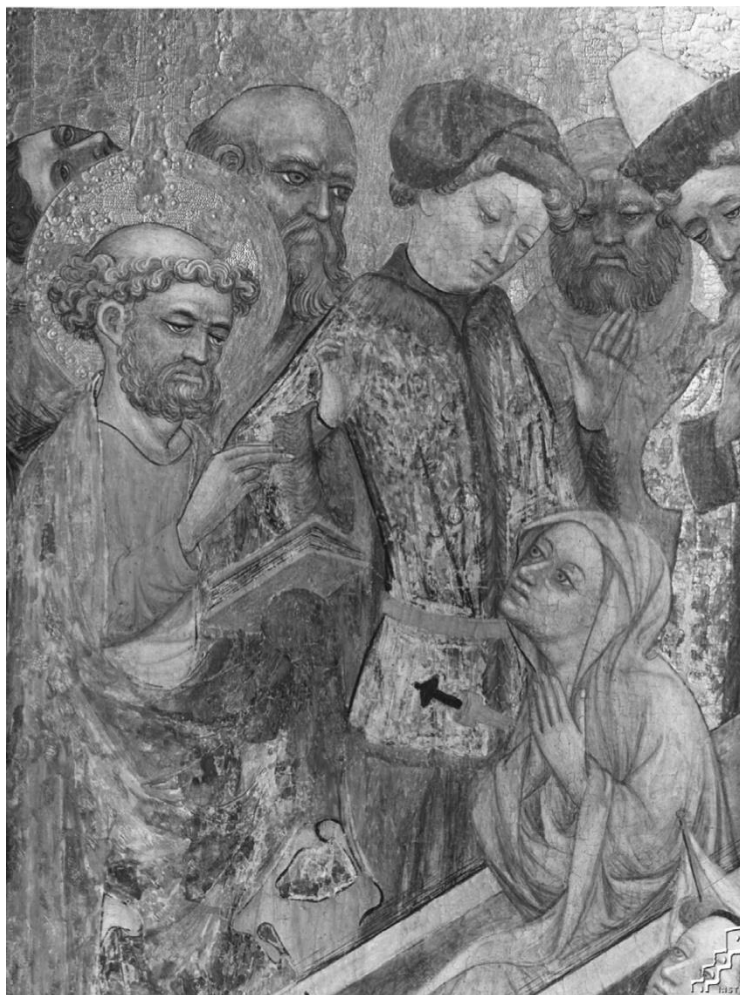


Fig. 10: Jaume Mateu. Altarpiece of St. Peter (details) Cincinnati, Cincinnati Art Museum.

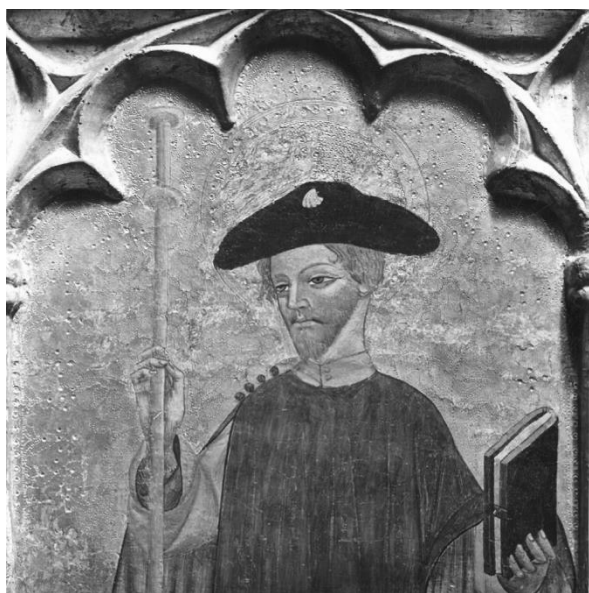


Fig. 11: Jaume Mateu. Altarpiece of St. Peter (details) Cincinnati, Cincinnati Art Museum.

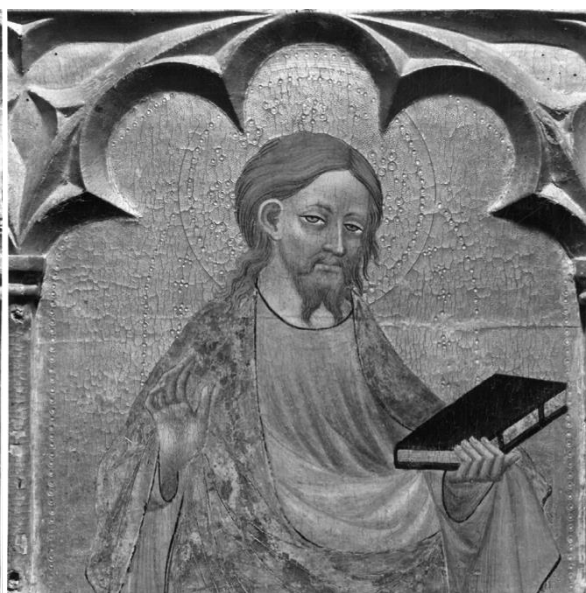


Fig. 12: Jaume Mateu. Altarpiece of St. Peter (details) Cincinnati, Cincinnati Art Museum.

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If we wish to find similar representations among the works attributed to Jaume Mateu, we need look no further than the *St. Valerius Altarpiece* in the church at Vall de Almonacid (Castellón), originally from the Cathedral of Segorbe.¹¹ In the corresponding compartment, despite certain differences between the representations of Christ and the inclusion of the instruments of the Passion, what is similar is the type of pink tomb and the presence of the wavy forms reminiscent of hills in the lower part. The same is true of the *Altarpiece of St. Jerome* which is preserved in the Segorbe Cathedral Museum. Here again, the tonality of the sarcophagus is similar with the presence of the same hill-like elements in front of it, although less prominent.¹² Another altarpiece associated with Mateu is the one from the Puridad Monastery in Valencia dedicated to St. Michael which is now housed in the Museum of Fine Arts in Valencia.¹³ In the central compartment of the predella we find, once again, the detail of the shroud placed over the front of the tomb as well as the hilly elements. One of the works cautiously attributed to Mateu - although, in our opinion, it is not his work - is a diptych that is part of a private collection in which one of the wings, the representation of the Man of Sorrows exhibits the same two details being discussed here.¹⁴

One of the sets with the clearest links to the work in question and to the altarpiece at the Cincinnati Museum of Art is the antique *St. Ursula Altarpiece* from St. Paul's Church at the Dominical Monastery in Palencia, now dispersed.¹⁵ Four of the compartments that were part of the original set are now housed at the Prado Museum (**Fig. 13-14**), and in some of them we find faces that are completely concomitant with that of *Christ the Man of Sorrows*. For example, in the scene depicting the *Baptism of Conan in the Presence of Saint Ursula and her Father*, specifically, in the figure of the king to the left of Ursula. The rest of the panels at the Prado contain male characters with similar faces, especially the bearded ones. From the same altarpiece, there are four compartments of the predella with representations of different saints housed at the Philadelphia Museum of Art (**Fig. 15-16**). In this case, careful attention should be paid to the *mazonería* because of the striking similarities to our compartment. The same is true of another compartment of the predella in this ensemble, today housed at the Fogg Art Museum (Cambridge, Massachusetts) (**Fig. 17**).¹⁶

¹¹ JOSÉ 2001; RUIZ-MONTOLÍO 2008a.

¹² MONTOLÍO 2017-2018, ref. MCS-001.

¹³ BENITO-GÓMEZ FRECHINA 2006.

¹⁴ GÓMEZ FRECHINA 2004, p. 89, fig. 84.

¹⁵ Regarding this altarpiece, see YARZA 1993; RODRÍGUEZ-PÉREZ 1995. As for the attribution to Mateu, GÓMEZ FRECHINA 2004, pp. 70-73.

¹⁶ BOWRON 1990.

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Fig. 13: Jaume Mateu. Compartments of the St. Ursula Altarpiece. Madrid, Prado Museum.



Fig. 14: Jaume Mateu. Compartments of the St. Ursula Altarpiece. Madrid, Prado Museum.



Fig. 15-16: Jaume Mateu. Compartments of the St. Ursula Altarpiece. Philadelphia, Philadelphia Museum of Art.

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Fig. 17: Jaume Mateu. Compartment of the St. Ursula Altarpiece. Cambridge (Massachusetts), Fogg Art Museum.

Especially noteworthy among the works unanimously attributed to Jaume Mateu is the disappeared *Altarpiece of the Virgin, Saint Martin and Saint Agatha of Xérica*,¹⁷ where we find multiple faces with features that are similar to those of our Christ. We see this, for example, in the faces of the Virgin and Saint Águeda, who have the characteristic slit-eyes and the same languid gaze. The same can be said for the likewise disappeared *Virgen del Pópulo* of Teruel.¹⁸ The Virgin of the Nativity which is housed in the Cortes de Arenoso Church has the exact same slanted eyes (Castellón).¹⁹ One of the most interesting parallels is found in the St. Valerius that presides over the previously mentioned altarpiece in Vall de Almonacid, where we see facial features that are very similar to those of the work in question, not only in the eyes, but also in the mouth, lips, eyebrows and nose. The same conclusions can be reached looking at Maria's face the *Virgin with Child and Angels* at the Fine Arts Museum in Boston

¹⁷ RUIZ 2016, p. 21.

¹⁸ RUIZ 2016, p. 28.

¹⁹ RUIZ-MONTOLÍO 2010, p. 159.

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(United States) (Fig. 18),²⁰ with the unmistakable slanted eyes and the brown iris standing out against a powerful white background.



Another of Mateu's most representative works is the previously-mentioned *Altarpiece of St. Jerome* at the Segorbe Cathedral Museum where, in addition to the similarities of some of the saint's facial features, his right hand is raised in a way that is similar to what we see in the panel under study. The morphology of the hand, and especially the fingers, is very similar to that of our Christ's left hand. Very similar hands and fingers can be seen on the *St. Francis and St. Catherin the Martyr* at the Valencia Museum of Fine Arts.²¹ Specifically, the position of both of St. Francis' hands is similar, as is the folding of the fingers inward.

Fig. 18: Jaume Mateu. Compartment of the St. Ursula Altarpiece. Cambridge (Massachusetts), Fogg Art Museum.

²⁰ GÓMEZ FRECHINA 2004, p. 72, fig. 52.

²¹ GÓMEZ FRECHINA 2004, p. 71, fig. 49; GÓMEZ FRECHINA 2005a.

JAUME MATEU: PAINTER IN VALENCIA DURING THE INTERNATIONAL GOTHIC PERIOD

Born in the 1380s,²² Jaume Mateu is, without a doubt, one of the most preeminent figures of the International Gothic in Valencia.²³ Together with Gonçal Peris Sarrià, they are two of the most representative figures of the International Gothic in Valencia, members of the generation that succeeded painters such as the Germanic Marçal de Sax or the Catalan Pere Nicolau, both of whom lived and work in the Valencian capital. Mateu was born in the town of Sant Martí Sarroca (Barcelona), and his mother was the sister of the aforementioned Nicolau.²⁴ He moved to Valencia to hone his craft. In time, Jaume Mateu would continue to do the same at his uncle's studio, with whom he would work for 14 years until the uncle's death in 1408. In Valencia, where it is documented that he lived between 1400 and 1452, he worked until the end of his days.²⁵ He maintained a professional relationship with Peris, since both had trained together alongside Nicolau, and at some point they worked together closely.²⁶ This, however, did not prevent them from becoming involved in two disputes (1408-1409) regarding Nicolau's estate, who had died intestate. Peris acted in those cases as the representative of the court of Valencia and not in a personal capacity.²⁷

What is known of Mateu's life is that he was a regular artist in the Crown of Aragón in the 15th century, someone who was commissioned to do different kinds of works by different institutions and patrons.²⁸ One of the most important projects on which he participated is the decoration of the boardroom of the Valencia City Hall where, around the year 1427, and together with Gonçal Peris Sarrià and Joan Moreno, he produced a series of portraits of the kings of the House of Aragón, four of which are housed at the National Art Museum in Catalunya. At other times he is involved in decorative tasks such as painting shields and banners, painting the usual *draps d'or* or *draps imperials* (mortuary drapes) for the funerals of important people, or doing some minor commission work for royalties, such as painting a map of the peninsular kingdoms (1425). And, of course, painting altarpieces for chapels founded by Valencian

²² RUIZ-MONTOLÍO 2008b, p. 148; LLANES 2011, pp. 446-447.

²³ Regarding the International Gothic in Valencia, see HERIARD 1987, GÓMEZ FRECHINA 2004, pp. 17-83 and ALIAGA 2007a.

²⁴ Regarding Pere Nicolau, see LLANES 2014.

²⁵ Regarding Jaume Mateu, see the most recent approaches of GÓMEZ FRECHINA 2004, pp. 65-73; ALIAGA-COMPANY 2007, pp. 451-456; MIQUEL 2008, pp. 147-151 y 205-211; RUIZ-MONTOLÍO 2010; LLANES 2011, pp. 434-513; LLANES 2014; RUIZ 2016, pp. 19-44; ALIAGA-LLANES 2014.

²⁶ ALIAGA 2016, pp. 45-47.

²⁷ ALIAGA 1996, pp. 45-52 y 145-174, docs. 13 and 15.

²⁸ See the general overview of his personality based on his commissions in LLANES 2011, pp. 434-513.

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patricians, some of them in the Valencian cathedral, as well as altarpieces for major altars in different churches around the city. His geographical scope of action was confined, preferentially, to what is now the province of Valencia, although he also worked for churches in Segorbe-Albarracín diocese and for churches in what is modern day Soria, in Castile, and Teruel, in Aragon, as was common among Valencian painters at the time.

According to the documents, in the city of Valencia he made altarpieces for the Monastery of the Trinity, the cathedral, the Church of St. Lawrence in the Les Tendetes de Marxalenes neighbourhood, the Hospital of Jesus and the Church of St. Peter the Martyr and St. Nicholas. We know that he also made altarpieces for Valencian towns such as Andilla, Xàbia, Onda or Cortes de Arenoso. And in Teruel, for the capital city and for the town of Villar del Cobo. In recent years, new documents have come to light that provide more information about his career, such as the one published by Ferre Puerto on an important altarpiece made in the town of Elche (Alicante) in 1445, the contract for which was signed by the great Catalan painter, Jaume Huguet as a witness;²⁹ or those reported by Carme Llanes regarding an altarpiece for the Church of St. Lawrence in Valencia (1422), and another for the Castilian town of Cañete (1424) in Soria.³⁰ Finally, it has been proposed that he may also have spent some time in Barcelona since the documents show that in 1440 there was a painter of the same name in that city and it is also around this time that Mateu disappears momentarily from the Valencian documentation.³¹

Jaume Mateu's artistic personality was revealed when Antoni José linked a document previously published by Luis Cerveró,³² with a *Nativity* preserved in the Church at Cortes de Arenoso (Castellón).³³ That document was a contract signed in 1430 by the painter and Joan Berenguer, a city official, for the creation of an altarpiece for the local parish dedicated to the Virgin.³⁴ The panel currently housed there is the only surviving testimony of the altarpiece, to which a new fragment depicting the *Burial of Christ* was recently added after being recovered a few years ago and which may pertain to the same altarpiece.³⁵ This identification allowed José to complete a first catalogue of works by Jaume Mateu, including some which had previously been attributed, without conclusive arguments, to

²⁹ FERRE 2003.

³⁰ See, respectively, LLANES 2011, pp. 485-486 and 625-626, doc. 186; pp. 486-491 and 632, doc. 203.

³¹ RUIZ 2007, p. 272; MIQUEL 2008, p. 211.

³² CERVERÓ 1963, p. 126.

³³ JOSÉ 1985, p. 230. On this panel, see also GÓMEZ FRECHINA 2005b.

³⁴ The last payment for the creation of the altarpiece was made in 1433, indicating that the work was completed on that date (LLANES 2011, p. 471).

³⁵ RUIZ-MONTOLÍO 2010.

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Llorenç Saragossa.³⁶ For example Saragossa had been credited with the disappeared *altarpiece of St. Martin, the Virgin and St. Agatha of Xèrica*, since he had been commissioned in 1394 for an altarpiece dedicated to the Virgin and St. Agatha for this population. However, Joseph showed that the forms of the preserved altarpiece were too highly evolved for a painter like Saragossa, who would have been a painter with a deeply traditional, Italianizing style, considering that he is documented from the 1350s. However, because of their style the works grouped around the Xèrica altarpiece would be dated somewhere between 1420 and 1440³⁷.

This led José to discard the attribution to Saragossa and to propose, instead, that it was the work of Jaume Mateu, whose catalogue of works consisted of an altarpiece dedicated to St. Michael from the antique Brauner collection, later acquired by the Valencia Museum of Fine Arts, an altarpiece attic tier with the *Calvary* and the *Annunciation* at the Castellón Museum of Fine Arts, the *Altarpiece of the Virgen de la Esperanza* from the church in Albocàsser (Castellón), the previously-mentioned *Altarpiece of the Virgen, St. Martín and St. Águeda de Xèrica*, the *Virgen del Pópulo* housed in the Episcopal Palace of Teruel until 1936, a missing *Burial of Christ* preserved in the Monastery of Santa Maria del Puig (Valencia) until 1936, a predella with saints from the same monastery, also disappeared, the *St. Valerius Altarpiece* from the church of Vall d'Almonacid, the *Virgin with the Child and Angels* at the Fine Arts Museum in Boston (**Fig. 18**), a *Virgin with Child* at the Walters Art Gallery in Baltimore and a *St. Apollonia* pertaining to a private collection in Barcelona.³⁸

Subsequently (2004), José Gómez Frechina expanded on the catalogue drawn up by Antoni José, incorporating new works that drew a renewed vision of the artist. These included a *Salvator Mundi* from the Gemäldegalerie in Berlin, a *Virgin with Child and Musical Angels* pertaining to a private collection, the *Altarpiece of the Cross-bearing Christ, the Virgin and Mary Magdalene* from the Episcopal Palace in Teruel, the scattered *Altarpiece of St. Ursula* from the church of St. Paul at the Dominican monastery in Palencia (**Fig. 13-16**),³⁹ the *Altarpiece of St. Peter* at the Cincinnati Art Museum (**Fig. 6-12**) and the *Birth of the Virgin* at the Philadelphia Museum of Art. He also added a couple of works that had previously been associated with the altarpiece in Xèrica, that is, the panels of *St. Michael and St. Catherine* at the

³⁶ See, for example, SARALEGUI 1936, pp. 3-20.

³⁷ JOSÉ 1979-1981.

³⁸ JOSÉ 1985, pp. 230-231.

³⁹ Gudiol connected the altarpiece of St. Ursula from Palencia with the author of the Xèrica altarpiece, so we must consider him the first one to draw a link between the work and the artistic personality that would end up converging in the figure of Jaume Mateu. See GUDIOL 1955, p. 233.

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Episcopal Palace of Teruel and the compartment of the altarpiece with *St. Francis of Assisi and St. Catherine* at the Valencia Museum of Fine Arts.

Almost immediately, Fernando Benito and José Gómez Frechina confirmed the attribution of the *St. Michael Altarpiece* from the old Brauner collection at the Convent of la Puridad in Valencia, which was purchased by the Valencia Museum of Fine Arts (2005).⁴⁰ However, this altarpiece, as well as other works currently included in the painter's catalogue, are stylistically different than the group of works encompassing the piece under study here, along with the Cincinnati altarpiece and the one dedicated to St. Ursula. Furthermore, coinciding with the temporary transfer of the *Altarpiece of St. Valerius* from Vall de Almonacid to the Castellón Museum of Fine Arts in 2005, a booklet was published with texts by David Montolío and Sonia Cercós summarizing the history of this work and the author's personality.⁴¹ A *Virgin with Child and Musical Angels* from Vilafranca del Penedès (Barcelona), currently housed at the National Art Museum of Catalunya and formerly attributed to Pere Nicolau,⁴² as well as a *St. Blaise, Bishop* from the Hermitage of St. Blaise in Burriana (Castellón), which is purported to be a work from Mateu's studio,⁴³ have also been added to Mateu's catalogue recently.⁴⁴

Mathieu Heriard Dubreuil, taking up a proposal by Saralegui,⁴⁵ connected to Jaume Mateu a series of altarpieces previously attributed to the Master of Rubielos de Mora, a painter stylistically associated with Pere Nicolau but having little else in common with the ones that have been mentioned thus far. We refer to the *Altarpiece of the Virgin* at the Church in Rubielos de Mora (Teruel), a scattered altarpiece from Burgo de Osma (Soria) - which favoured the creation of the personality of the Master of Burgo de Osma - a diptych with the *Annunciation* housed at the Prado Museum; a *Descent of Christ* from the Puig Palau collection in Barcelona; a *Holy Burial* from the Fine Arts Museum in Seville, a *Virgin with Child and Angels* from the Valencia Cathedral, as well as a compartment with the *Quo Vadis* from the Archaeological Museum of Valladolid.⁴⁶ From this group of works, the altarpiece by Rubielos de Mora

⁴⁰ BENITO-GÓMEZ FRECHINA 2006.

⁴¹ MONTOLÍO-CERCÓS 2005. Available online at <https://www.yumpu.com/es/document/read/13601745/el-retablo-de-san-valero-el-retaula-de-san-valer-diputacion-de-/4> (consulta: 21 September 2019).

⁴² RUIZ 2012, pp. 8-15.

⁴³ RUIZ 2008.

⁴⁴ MONTOLÍO-CERCÓS 2005. Available online at <https://www.yumpu.com/es/document/read/13601745/el-retablo-de-san-valero-el-retaula-de-san-valer-diputacion-de-/4> (accessed: 21 September 2019).

⁴⁵ SARALEGUI 1954, p. 221.

⁴⁶ HERIARD 1975. See also HERIARD-RESSORT 1994.

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must be definitively eliminated due to the fact that it was documented not long ago by Carme Llanes, who located a document showing that Gonçal Peris was working on it in 1418.⁴⁷

Although Heriard self-validated his theory when Antoni José documented the Cortes de Arenoso piece,⁴⁸ the thesis of the French historian was used by authors such as Ximo Company and Joan Aliaga to defend a catalogue of works by Jaume Mateu different than the one we have seen thus far, in which the Burgo de Osma altarpiece and a second scattered altarpiece dedicated to Saint Peter take on considerable prominence, two works which these authors believe to be related stylistically with the documented Cortes de Arenoso panel.⁴⁹ This alternative option gravitates around the Burgo de Osma altarpiece, a set which another part of the historiography has associated with Gonçal Peris and which is undoubtedly of a higher quality than most of the works currently related to Jaume Mateu.

On the other hand, in recent years Jaume Mateu's studio has also been credited with the central panel of an altarpiece depicting Saint Sebastian and the Calvary, and a side panel from the same ensemble with a full body image of Saint Fabiana and above it St. Jorge on horseback fighting the dragon, conserved in the town of Villar del Cobo (Teruel). Around 1428 Mateu made an altarpiece dedicated to St. Blaise for a resident of that locality, which suggests that these panels could be additional evidence of the painter's activity in that town.⁵⁰ However, the style of these panels is not consistent with that of our *Christ, Man of Sorrows*, the Cortes de Arenoso panel, the *Altarpiece of St. Peter* at the Cincinnati Art Museum (**Fig. 6-12**) or the scattered *Altarpiece of St. Ursula* (**Fig. 13-16**), nor does it coincide with that of the other works include in Jaume Mateu's catalogue. This dysfunction in the painter's catalogue has already been highlighted by Carme Llanes,⁵¹ and in the future it will be necessary to examine it in further detail.

Without a doubt, the most critical historiographical fact to consider in order to justify the attribution of the piece under study here is the previously mentioned attribution to Jaume Mateu of the *Altarpiece of Saint Ursula*, as well as of the *Altarpiece of Saint Peter* in Cincinnati put forward by Gómez Frechina,

⁴⁷ LLANES 2011, pp. 500-501 and 615-616, doc. 151.

⁴⁸ HERIARD 1987, vol. I, p. 59, n. 19.

⁴⁹ Regarding the Burgo de Osma works, see ALIAGA 1996, pp. 110-112 (from the previous bibliography), which connects them to an unknown painter, but not ruling out the possibility that they might be the work of Jaume Mateu. Regarding these, see also GUTIÉRREZ BAÑOS 2007, pp. 137-138. The new proposals are presented in ALIAGA-COMPANY 2007, pp. 451-456 and ALIAGA 2007b. See also the reconstruction of the problem presented in LLANES 2011, pp. 503-513.

⁵⁰ LLANES 2011, pp. 491-494; ALIAGA-LLANES 2014.

⁵¹ LLANES 2011, p. 439.

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These are the works with the strongest stylistic affinities to the *Christ, Man of Sorrows*. It can therefore be argued that they form a very homogeneous subgroup protected by an unequivocal unity of style. In addition, there is also a striking resemblance between the *mazonería* of both altarpieces, which received a fairly plain treatment based on motifs imported from architecture, such as the gables that topped the upper compartments and the flamboyant decorations inside. As for the small compartment of the *Christ, Man of Sorrows*, we see that the *mazonería* is similar to that of the altarpiece in Cincinnati.

In short, because of the similarity of the *mazonería* and the stylistic uniqueness, we can place all three sets in the same chronological period. Gómez Frechina believed that the Saint Ursula and Saint Peter altarpieces should be dated around 1400 and that they could be considered among Mateu's first works.⁵² However, this seems unlikely considering that Mateu worked alongside Pere Nicolau until the latter's death in 1408, and the first documents showing him autonomously involved in the making of altarpieces are from the following year. It therefore seems more appropriate to date the two altarpieces mentioned above and the panel with the *Christ, Man of Sorrows* around 1410-1420, when Jaume Mateu was already being commissioned to make altarpieces himself.

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⁵² GÓMEZ FRECHINA 2004, p. 70 and 73.

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