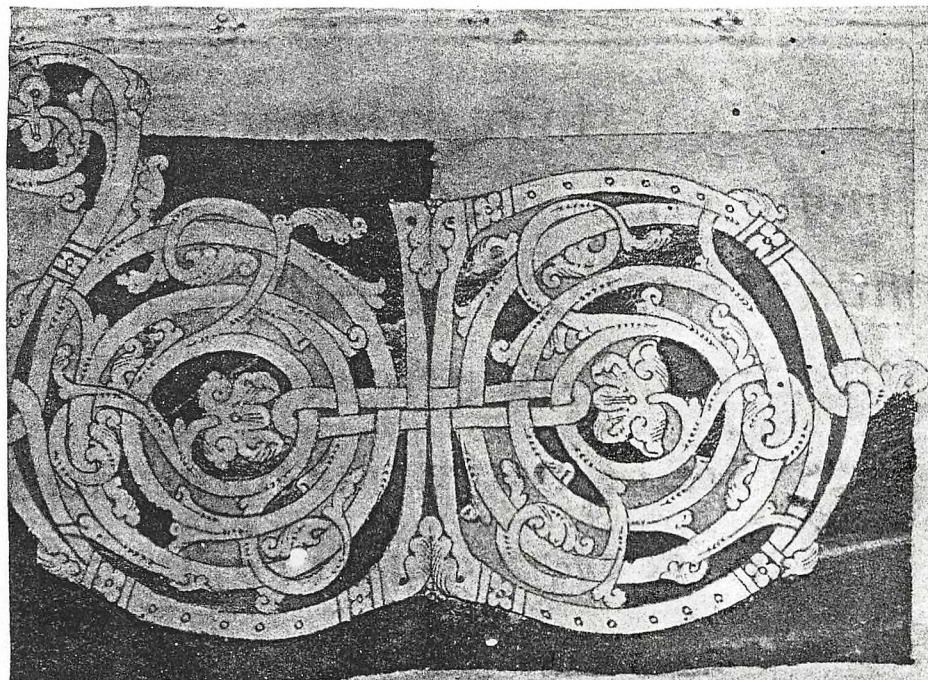




quos et salutare. Nos tibi semp

e ubiq; gratia gere. que ice pater
 ompe etne d's. p xpm dñm nrm. Per
 te maiestate tua laudant angeli.
 adorant dominationes. tremunt potesta
 tes. Celi celoxq; uirtutes. ac beata sera
 phim serua exultatione concelebrant.
 Cū quib; et nras uoces ut admitti iu
 beas depe am. supplici confessione
 dicentes. S es. S es. S es. dñs d's

Fig. 29a. 1:1

Washington, National Gallery

E tulō cū angelis et archangelis cū
thronis & dominationib; cumq; om
militia celestis exercitus ymnū g
tue canimus. sine fine dicentes
S c̄s. s c̄s. s c̄s dñs d̄s sabaoth. P le
sunt celi et terra gl̄a tua osanna
in excelsis. Benedictus qui uenit in
nōne dñi osanna in excelsis.



Fig. 29b. Verso; A, B, 1:1

Washington, National Gallery

Medieval and Renaissance
ed. G. Vikan, compiled by
Jalk (Washington 1975)

Miniatures from the National Gallery of Art,
C. Ferguson et al. under the direction of Carl Norden-

29

Bisected Leaf from a Sacramentary

*Saints Cyprian, Vitus, Stephan,
and Cornelius*

Corvey (?), third quarter 12th
century

B-22,909 (A); B-22,908 (B)

A 103 x 135 (4 1/16 x 5 5/16)

B 109 x 142 (4 5/16 x 5 5/8)

Primitive Gothic minuscule script; 1 column of 17 lines (184 x 120 mm)

CONDITION (G) Vellum gray, stained, and rubbed; numerous worm
holes; holes and slits along borders (A: top; B: bottom); glue stains;
ink and colors faded (A: vellum is fresher, whiter)

PROVENANCE Stitch-holes, creases, stains, and traces of glue indicate
that these cuttings were at one time glued to the inside covers of a
small volume (Book of Hours?), and were sewn to the first gathering
in order to strengthen the binding;¹ Benedictine abbey of Zwiefalten;
Herts County Museum, Hertfordshire, England; E. Rosenthal,
Berkeley; L. J. Rosenwald, Jenkintown (1962 through L'Art Ancien);
National Gallery of Art (1964)

EXHIBITED Trenton, 1971, no. 4

A, RECTO (fig. 29a) Beginning of the preface to the mass: *V[ere]
D[ignum et justum est, ae]quum...* B Direct continuation of the
preface, up to: ... *S[an]c[tu]s D[omi]n[u]s D[eu]s.*

The initials are drawn in bright red ink against a field of dark gray
and pale yellow (left), and dark green and pale yellow (right). The
interstices of the spiraling acanthus (which is uncolored vellum) are
filled in random alterations of the same pigments.

A, VERSO (fig. 29b) Direct continuation of the Preface from the
recto (*Et id[e]o cu[m]...*), up to the end of the Sanctus.

B The saints (left to right) are: Cyprian (*Cyprianus*), Vitus
(*Vit[us]*), Stephan (*Stephan*), and Cornelius (*Corn[e]lius*). They are
drawn in shades of brown, red, dark green, and blue against a field of
uncolored vellum; their red haloes are filled with a thin yellow wash.
Saints Cyprian (bishop of Carthage), Stephan ("deacon" and
protomartyr), and Cornelius (third-century pope) are dressed in
comparable ecclesiastical garments: a chasuble over a dalmatic, which
covers a tunic. Cyprian wears an inscribed *Rationale* (counterpart to
the pallium of the other two), an episcopal humeral not uncommonly
used by German bishops during the Middle Ages.² While the vest-
ments of Cyprian and Cornelius are appropriate to their rank (the
latter wears a papal crown), Stephan would customarily wear the
dalmatic of a deacon.³

The four saints of this bisected leaf would originally have preceded
the *Te igitur* (Most merciful Father, we humbly pray and implore
you...) marking the beginning of the Canon of the mass in a
Sacramentary. The portrayal of Saints Cornelius and Cyprian reflects
their inclusion among the Common Communicantes recited in the
Canon soon after the *Te igitur*.⁴ The inclusion of Vitus (rarely
depicted in medieval art)⁵ and Stephan, on the other hand, probably
reflects the local hagiographic tradition of the monastery at Corvey.
Both were patron saints of that foundation; the relics of Vitus had been
deposited there since the ninth century.⁶

The Rosenwald leaf is stylistically related to the frontispiece
miniature of a Cicero manuscript produced in Corvey in the 1150s
(Tübingen, Stiftung Preuss. Kulturbesitz, Depot der Berlin Staats-
bibliothek, cod. lat. fol. 252).⁷ The upper half of that miniature (a
dedication scene) includes closely comparable standing frontal
portraits of Saints Vitus and Stephan, rendered in brown ink on
uncolored vellum. Especially similar are the formulas used for the
articulation of the eyes, nose, and mouth; the tight curls framing the
face; and the sketchy treatment of the drapery. Moreover, that codex
is ornamented with comparable red silhouette initials.⁸ Additional

parallels may be cited among manuscripts produced around mid-century in Corvey or neighboring Helmarshausen for the script,⁹ VD initials,¹⁰ and the attention to ecclesiastical garments¹¹ evident in the Rosenwald fragments.

The Cicero manuscript was a product of the artistic and cultural revival fostered at the Corvey monastery by Wibald of Stavelot, abbot from 1147 until his death in 1158.¹² The strong Mosan quality of both the Cicero and Rosenwald miniatures may be explained through the intermediary role played by Wibald, who was also abbot of Stavelot from 1130 to 1158.¹³

1. I owe these observations to Mr. Christopher Clarkson.

2. *The Catholic Encyclopedia*, eds. Charles G. Hebermann et al., (New York 1913), vol. 12, pp. 651f. (Joseph Braun)

3. As he does in the closely related Cicero frontispiece cited in note 7.

4. "... Clement, Sixtus, Cornelius, Cyprian, Lawrence. . . ." In addition they share the same feast day (Sept. 16).

5. See Joseph Braun, *Tracht und Attribute der Heiligen in der Deutschen Kunst* (Stuttgart 1943), pp. 727ff.

6. *Kunst und Kultur im Weserraum 800-1600* (Corvey 1966), vol. 2, p. 499.

7. Corvey, 1966, no. 187, fig. 182. See also Albert Boeckler, "Corveyer Buchamlerei unter Einwirkung Wibalds von Stablo," *Westfälische Studien: Alois Bömer zum 60. Geburtstag Gewidmet* (Leipzig 1928), pp. 133f., fig. 1.

8. Corvey, 1966, no. 187.

9. Compare Kassel, Murhardsche Bibliothek der Stadt Kassel und Landesbibliothek, cod. theol. 2° 58 (Corvey, 1966, no. 189, fig. 193a; "Helmshausen c. 1160-1170").

10. Compare Uppsala, University Library, cod. c 83, fol. 18r (Boeckler, 1928, fig. 7).

11. Compare Uppsala, University Library, cod. c 83 (Corvey, 1966, no. 182, fig. 180; "Helmshausen c. 1140"), and Münster, Staatsarchiv, cod. 1 133 (Corvey, 1966, no. 188; "Helmshausen c. 1158").

12. Boeckler, 1928, pp. 133ff.

13. Boeckler, 1928, pp. 134ff. For the discussion of a stylistically related (though earlier) Mosan Sacramentary (Brussels, Bibliothèque Royale, cod. 2034-2035) and its ties via Wibald to Helmarshausen see *Rhin-Meuse: Art et Civilisation 800-1400* (Cologne: Kunsthalle, and Brussels: Musées Royaux d'Art et d'Histoire, 1972), no. J18, illus.