

## Cambridge and Cornelimünster

by Charles Oman

The drinking-horn at Corpus Christi College is one of the best known pieces of plate at Cambridge but although it has been frequently described there remain obscure points regarding its history. Its general appearance can be seen from the illustration (fig. 1). Apart from the horn, only middle band and the finial (fig. 2) are original. The lip-band was probably added in about 1500 whilst the legs and the plaque on the front of the aurochs horn, which is engraved with the arms of the college, are of seventeenth century date.

The college of Corpus Christi was founded in 1352 as a joint effort of two religious guilds, that of the Corpus Christi and of the Blessed Virgin. The history of the

horn is given by John Josselin in his history of the college written about 1569. He wrote as follows:—

„Johannes de Goldcorne quum suo tempore erat Aldermannus predictae Gilde, dedit magnum cornu potatorium ornatum operculo cum suis appendicibus ex argento deaurato, qui usi sunt eiusdem Gilde fratres in festo precipue Corpus Christi sane liberaliter“.

It will be noted that the horn originally had a cover and that it has lost the little badges which were attached to the rings on the middle band. Unfortunately Josselin does not describe the finial on the end of the horn. It has sometimes been described as that of a watchman looking out of a turret, at others as that of an emperor<sup>2</sup>

Fig. 1 Drinking Horn, Corpus Christi College, Cambridge

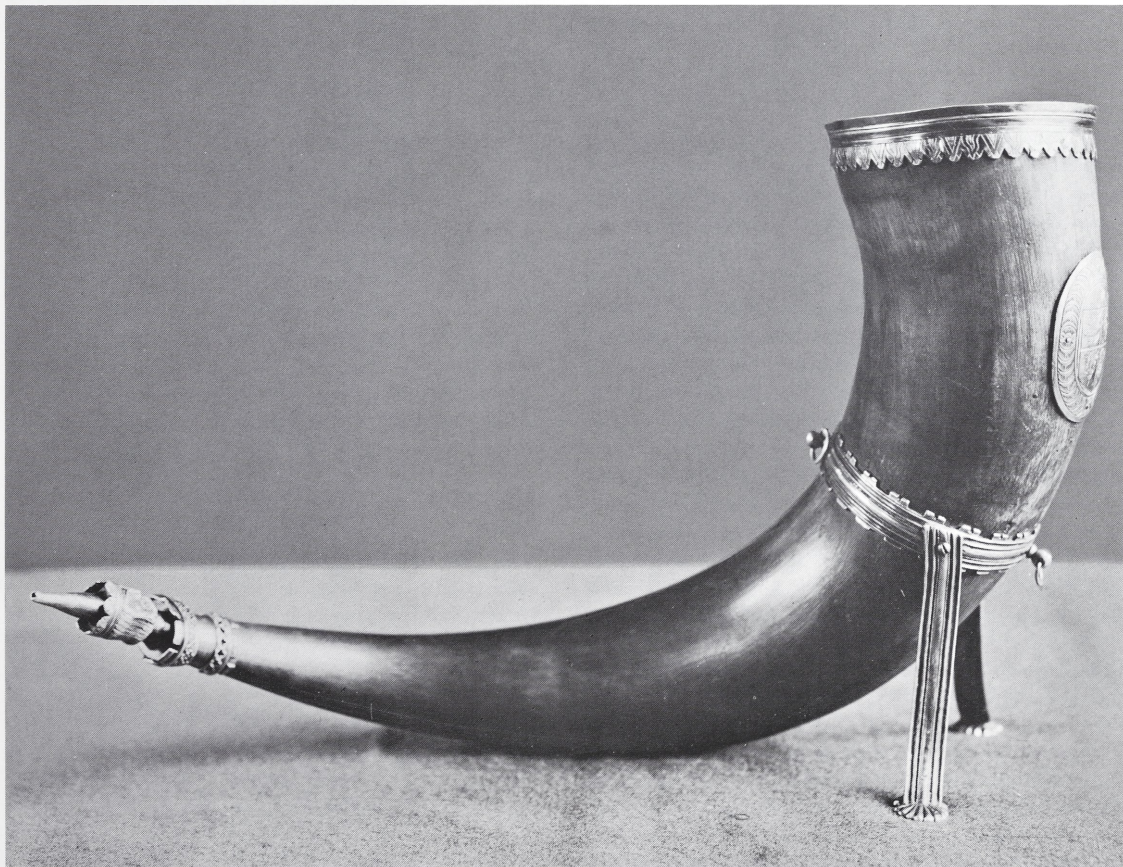




Fig. 2. Head of St Cornelius from the drinking horn.

or as King Edward III of England. The correct identification of the head was only recognised when it was being shown to the Society of Silver Collectors in 1971. I had recently read the legend of St Cornelius and the griffen which is recounted in „Nürnberger Goldschmiedekunst“ by the late Dr. Kohlhaussen (p. 138). Immediately the Rev. Peter Hawker, keeper of the Treasury of Lincoln Cathedral, remarked that the head of the finial must be that of St Cornelius, wearing the early form of the papal crown. It will be seen that crown is a simplified version of the one worn by the figure of Pope Leo III on the Karlsreliquiar at Aachen (fig. 3).

The legend of St Cornelius and the griffen does not seem to have reached England. It is recounted with disapproval in the *Acta Sanctorum* (Sept. 14th; para 297) and practically repeats what is said in a „Heiltumsfahrbüchlein“ issued in 1790 for Cornelimünster<sup>3</sup>. It tells that St Cornelius encountered a griffen afflicted by epilepsy and cured it by prayer and by the sign of the cross. The grateful monster thereupon offered one of his claws which the saint had mounted up as a drinking vessel.

St. Cornelius who was pope in the years 251-3, is not recorded to have left the proximity of Rome and was laid to rest in the catacombs of Callistus. In the fifth century Pope Leo I erected a basilica in his honour but in the eighth relic-hungry Franks carried his remains

beyond the Alps. The church of Cornelimünster, near Aachen, was endowed with relics including his head and one of his arms. Pilgrimages can be traced to the second third of the thirteenth century but since Cornelimünster is rather off the road, the pilgrims came mostly from the Eiffel. It was a common belief that benefit could be obtained by drinking water in which the bones of saints had been washed and at Cornelimünster it was believed to be beneficial for epileptics. It would have been quite in order for pilgrims to be given drink from a horn but it is not known when its miraculous origin came to be believed. In German medieval art the saint always carries a horn.

What exactly is the connection between the Corpus horn and Cornelimünster? Firstly we may note that St Cornelius was not a popular saint in England but on the other hand, he was not entirely unknown. Two English churches are dedicated to him – St Cornely in Cornwall and Linwood in Lincolnshire. The former is not linked with Cornelimünster but with a cult of the saint in Lower

Fig. 3. Pope Leo III from the Karlsreliquiar, Aachen.

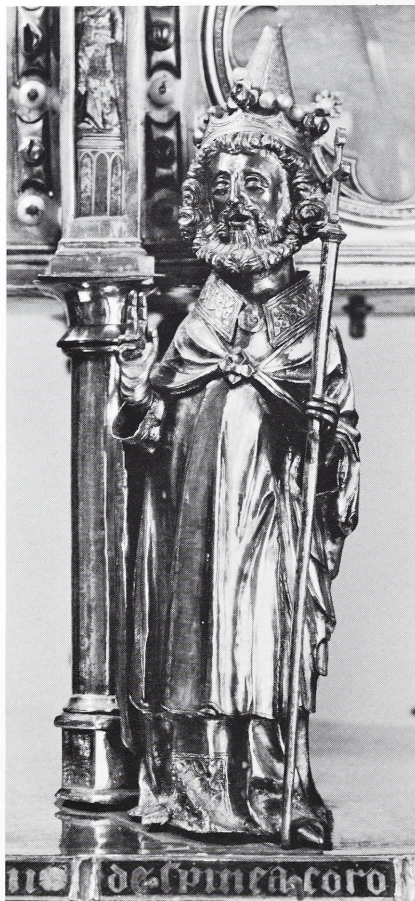




Fig. 4. Two beads from a gold rosary c. 1500. St Gregory (above) St Cornelius (below). Victoria and Albert Museum, London.

Brittany where the saint was regarded as the protector of horned cattle. The only representation of St Cornelius in English art is on a gold rosary c. 1500 (fig. 4)<sup>4</sup> where he appears in the company of a number of obscure saints, English and foreign.

English pilgrims do not appear to have frequented Cornelimünster. Those who were anxious on account of epilepsy preferred the protection offered by the "Three Kings of Cologne" whose reputation was much greater.

## Hans Theo Richter

von Fritz Löffler\*

Man muß jemanden persönlich »gekannt haben«, um ihn gut zu kennen. Das ist eine Binsenwahrheit. Aber da stocke ich schon, denn Hans Theo hat seine Person immer völlig hinter sein Werk zurückgestellt und auf persönliche Bekenntnisse verzichtet. So hat er seinem ersten Biographen Wolfgang Balzer im Vorwort des ihm gewidmeten Bandes alles Persönliche gestrichen. Aber wie soll ich Ihnen sein Werk verständlich machen, dem Sie zum ersten Male gegenüberstehen, wenn ich seine Person eliminiere. Um so mehr, als sie *mir* für sein Werk von so entscheidender Wichtigkeit erscheint, gerade durch dieses Zurückstellen der eigenen Person. In einer Zeit lautstarker Propaganda und der Pflege des eigenen Image, findet sich im Werk und der Person nichts von alledem. Beides hat sich ohne jede Sensation still und leise erfüllt bis zu seinem Tode, der sich übermorgen zum zweiten Male jährt. In einem Briefe hat er einmal geschrieben: »Ich protestiere nicht – ich versuche, ein wichtiges Gesetz gefühlsmäßig und innerlich überzeugt in die Zeit zu projizieren«. Diese Worte möchte ich an den Anfang meiner Ausführungen stellen.

We are left, therefore, with the probability that John de Goldcorne had a personal devotion for the saint. A person named Goldcorne might make a special effort to visit a saint with a connection with horns and afterwards obtained a drinking-horn commemorating the occasion. Where was it made? Hitherto an English origin has never been questioned but now it must be regarded as more doubtful. Cornelimünster is very close to Aachen which was plentifully supplied with skilful goldsmiths in the first half of the fourteenth century. Special thanks are due to Dr G. H. Bushnell, Praelector, and to the authorities of Corpus Christi College for much information about the history of the college, to Dr E. G. Grimme for references to the cult at Cornelimünster and to the Rev. Peter Hawker for the identification of the head.

<sup>1</sup> John Josselin, *Historiola*, Cambridge Antiquarian Society, XVII, 1880, p. 9.

<sup>2</sup> It is extraordinary that the correct identification of the head had already been forgotten before the end of the fourteenth century. In the earliest inventory of the property of the college it is described as follows: – "unum cornu magnum anglice *bugel* cum pedibus argenti deauratis et capite imperatoris in cauda deaurato cum coopertorio argenti in cuius summitate sunt quatuor glandes deauratae" (*Cambridge Antiquarian Society Proceedings*, XVI, 1912, p. 113).

<sup>3</sup> E. Pauls, *Beiträge zur Geschichte der größeren Reliquien und Heiligtumsfahrten zu Cornelimünster bei Aachen in Annalen des historischen Vereins für den Niederrhein*, LII, 1891, p. 166.

<sup>4</sup> Sir Eric Maclagan & C. Oman, *An English Gold Rosary of about 1500 in Archaeologia*, LXXXV, 1936, pp. 1–22.

Hans Theo Richter wurde 1902 in der mittelsächsischen Stadt Rochlitz an der Mulde geboren; eine Stadt mit einer großen geschichtlichen Tradition, die bis zum Jahre 1000 zurückreicht. Ihre zweite Stadtkirche ist der Heiligen Kunigunde geweiht, der Gattin Kaiser Heinrichs. Inzwischen war Rochlitz eine liebenswerte aber kleine Stadt geworden, ohne besonders geistiges Leben. Hans Theo Richter hat sie immer wieder aufgesucht. Nach dem frühen Tode des Vaters genügte sie der interessierten Mutter nicht mehr und sie zog in die reizvolle Gartenstadt Radebeul bei Dresden, um an dem geistigen Leben der sächsischen Residenz teilzuhaben.

Die musische mütterliche Familie hatte vor allem Musiker hervorgebracht, aber auch ein Maler war darunter, ein Schüler Corinths. So war es kein Wunder, daß der begabte Hans Theo nach Schulabschluß zunächst die Dresdener Kunstgewerbe-Akademie für drei Jahre bezog. 1926 ließ er sich als freischaffender Maler und Graphiker nieder. Als frühestes Werk erschien eine Folge von Illustrationen, die er als seine »Jugendsünde« be-