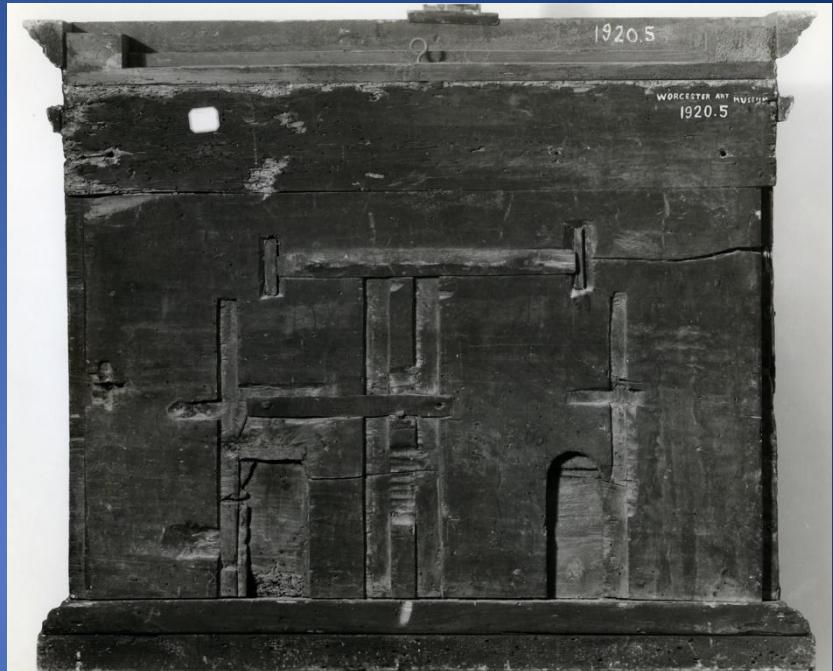


The Manger and the Altar

Staging the Eucharist in liturgical drama

Ferenc Veress, post-doctoral fellow
University of Szeged. Faculty of Arts
Department of Ethnography and Cultural Anthropology



Crèche. Worcester Art Museum, Massachusetts
Rudolf Berliner: A relief of the nativity and a group from an Adoration of the Magi. In:
The Art Bulletin, 35 (1953), 2, 145–150



Circle of Antoine le Moiturier
(ca. 1427–1497) :
Crèche
New York, Metropolitan Museum of Art

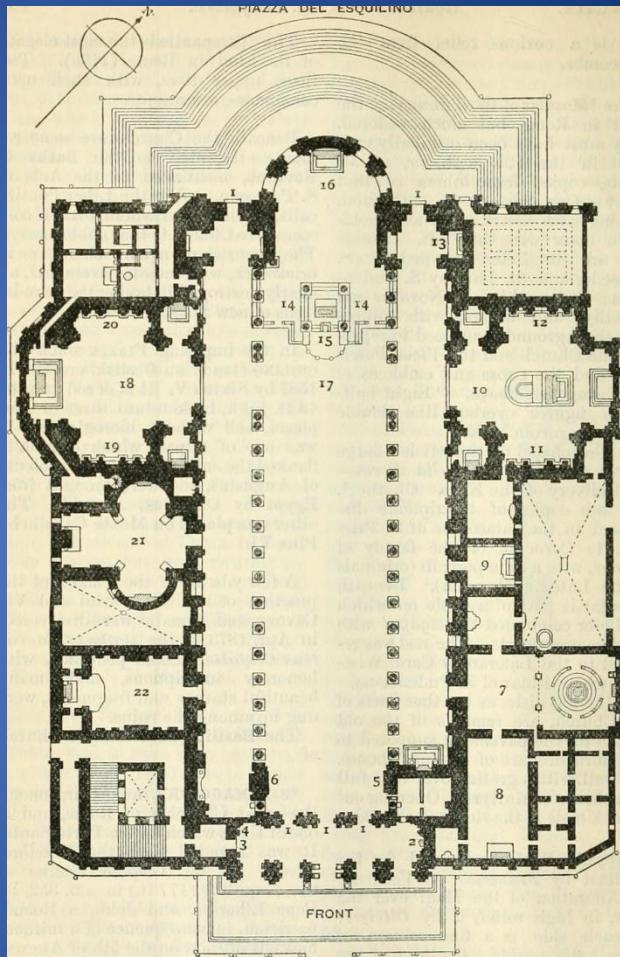






Giotto di Bondone
The Miracle of Greccio
Assisi, the Upper Basilica
1297/98–1300

Arnolfo di Cambio:
Adoration of the Magi
Rome, Santa Maria Maggiore (ca. 1290)





Tractus Stellae

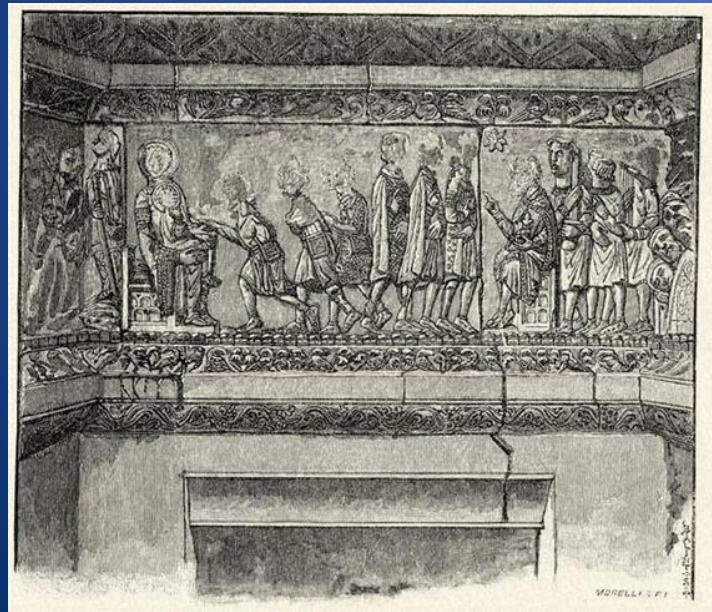
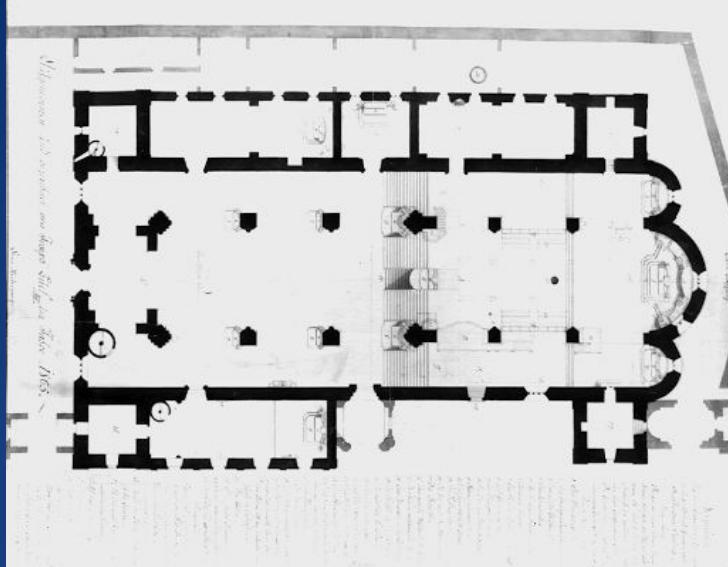
Győr (Hungary, 11th century)

Zagreb, Metropolitanska Knjižnica MR 165

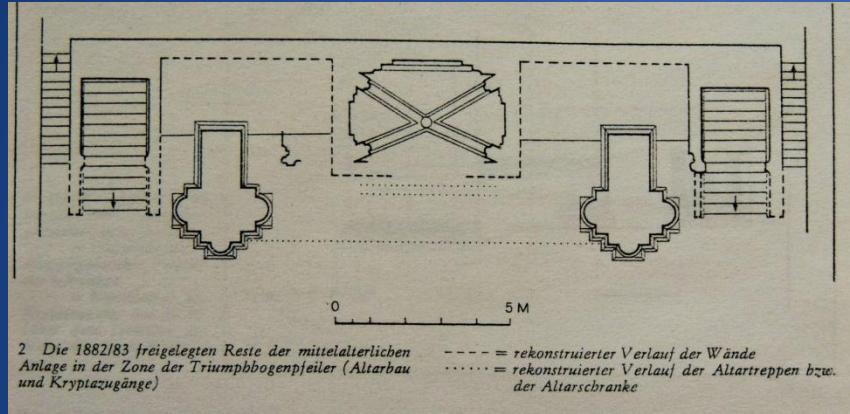
1. procession of the Magi (introitus),
2. taking of the gifts (gold, frankincense and myrrh),
3. procession to Jerusalem,
4. dialogue between Herode and the Magi,
5. procession to Betlehem,
6. adoration (offering of the gifts to the Virgin and Child)
7. departure of the Magi.

On the right: relief from the Cathedral of Pécs, Hungary (ca. 1170–1180)



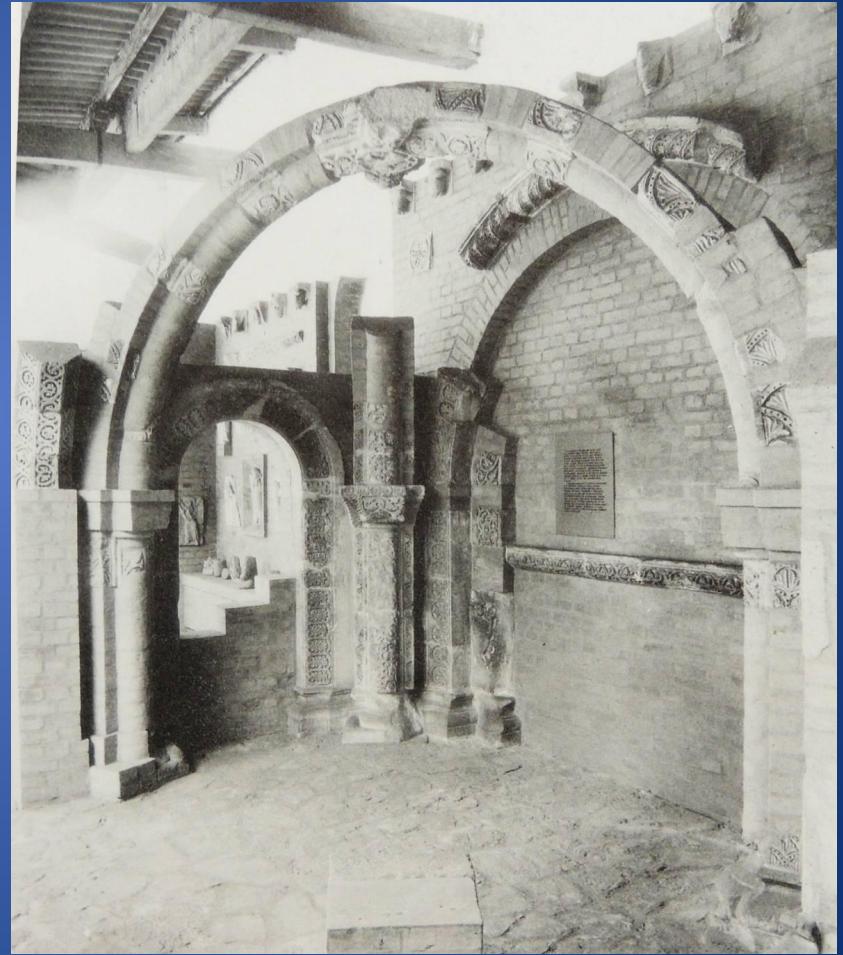


Reliefs from the Cathedral of Pécs, Hungary
(ca. 1170–1180)



Reconstruction of the Holy Cross altar, Pécs

Melinda Tóth: Die Umbauung des Heiligkreuz-Altars in der Kathedrale zu Pécs.
In: Friedrich Möbius – Ernst Schubert (hrsg.): *Skulptur des Mittelalters. Funktion und Gestalt.* Hermann Böhlaus Nachfolger, Weimar, 1987, 81–108





Emperor Justinianus and Empress Theodora bringing vessels as a gift (offerta) before the mass.

Ravenna, San Vitale, apse (530's)



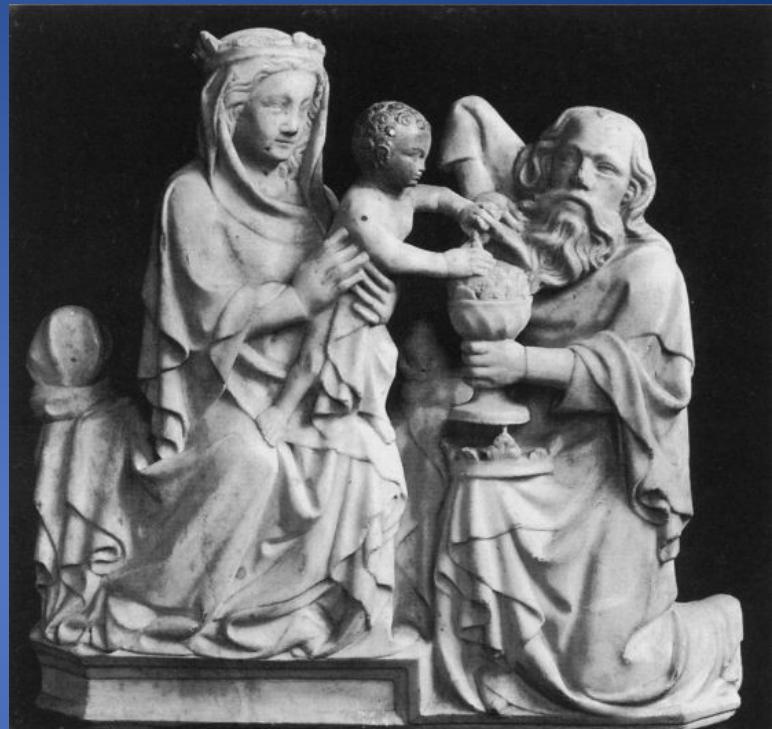
Eucharistical representations from the
apse of the San Vitale church

*The sacrifice of Abel, Melkizedech and
Abraham
Abraham and the three angels*

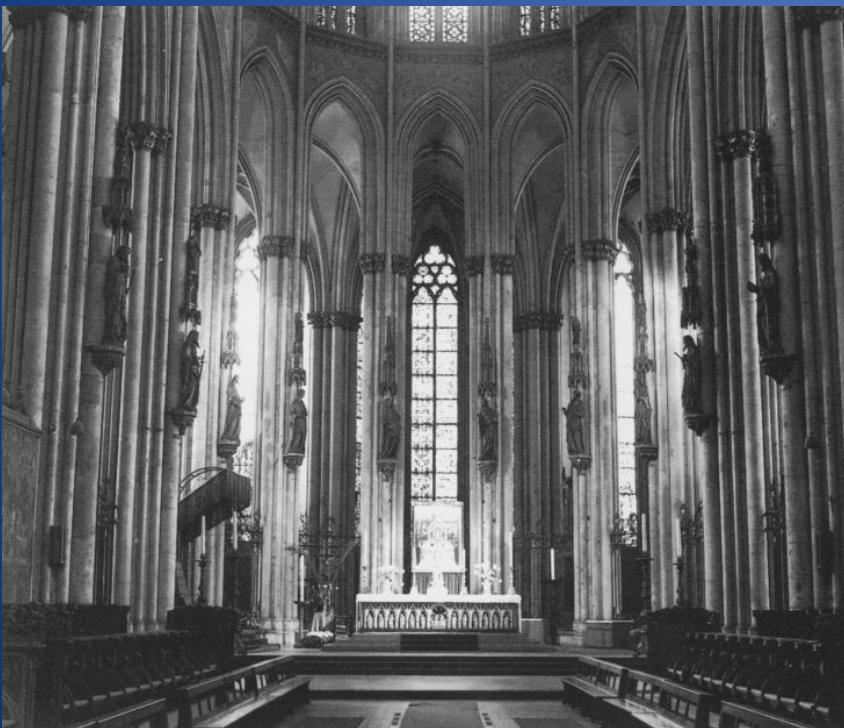


Nicholas of Verdun
The offering of Otto (IV) Brunswick
Reliquary of the Magi in the Cathedral of Cologne





The Adoration of the Magi.
Marble altar of the Cathedral of Cologne
(ca. 1310)
Joan A. Holladay: The Iconography of the High
Altar in Cologne Cathedral. In: *Zeitschrift für
Kunstgeschichte*. LII. (1989), 4, pp. 472–498





Jacques de Baerze
Crucifixion Altarpiece, 1390's
Dijon, Musée des beaux-Arts
Commissioned by Philip the Bold, Duke of Burgundy



Description of the offering of Charles VI, King of France, 1378

...si fu l'offrende du roy tèle qui s'ensuit: trois chevaliers, ses chambellans, tenoient hautement trois bèles coupes dorées et esmaillées; en l'une estoit l'or, en l'autre l'encens, et en la tierce le myrre, et alèrent tous trois par ordre, comme l'offrende doit estre bailliée, devant le roy et le roy après, qui s'agenoillèrent, et s'agenolla devant l'arcevesque, et la première offrende qui fu de l'or, luy bailla celuy qui la tenoit et il offri et baisa la main.

Les Grandes Chroniques de France, VI, Paris, 1838, 382–383.

On the left: figure of Charles V from the Golden Horse, Altötting



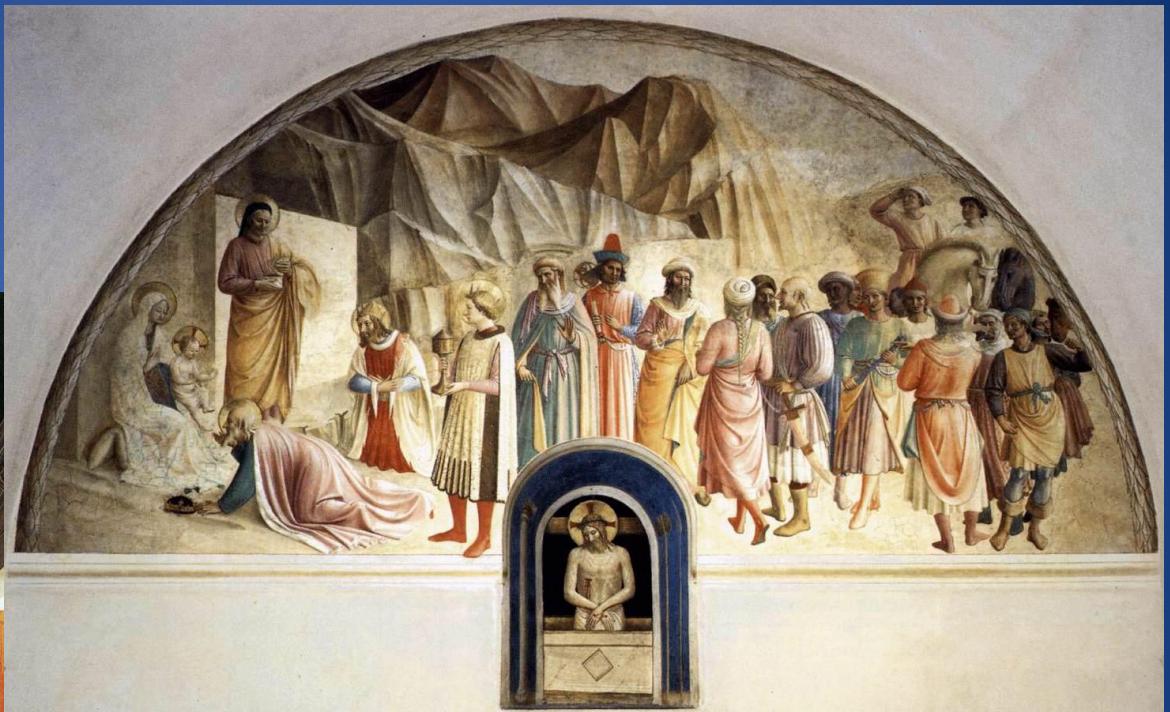


Das Goldene Rössl. Altötting, Treasury of the Dome (1404)



Benozzo Gozzoli: Frescoes of the Medici Chapel, Florence





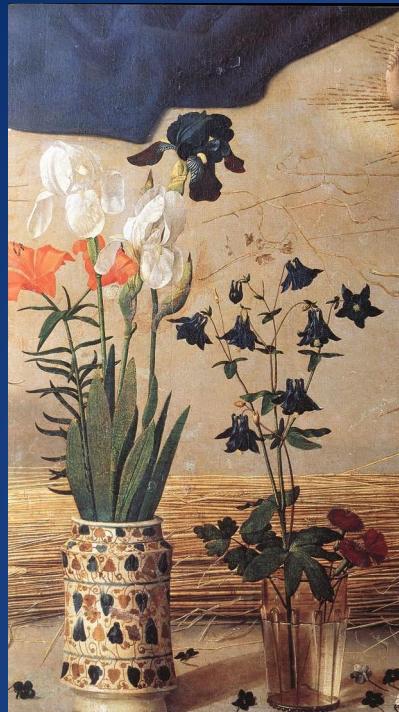
Fra' Angelico: Adoration of the Magi
Florence, San Marco

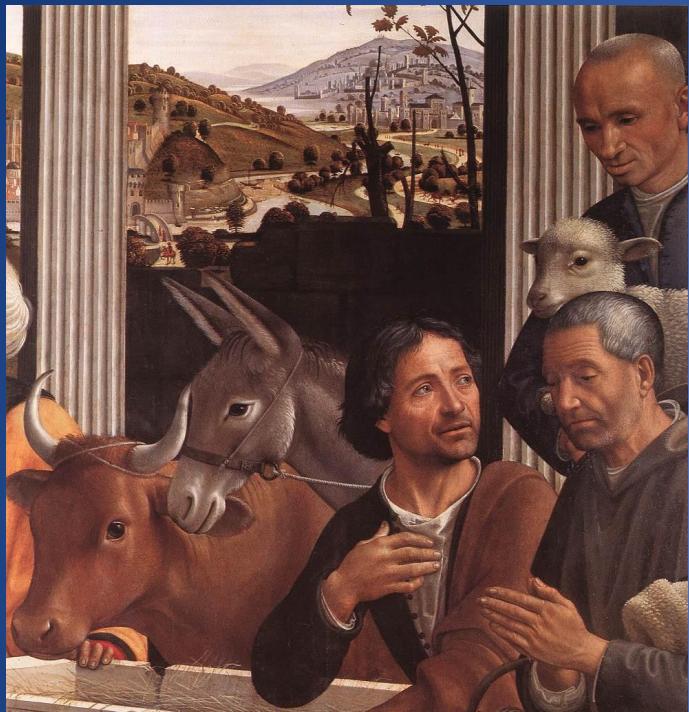


Domenico Ghirlandaio:
Sassetti chapel, Santa Trinita, Florence



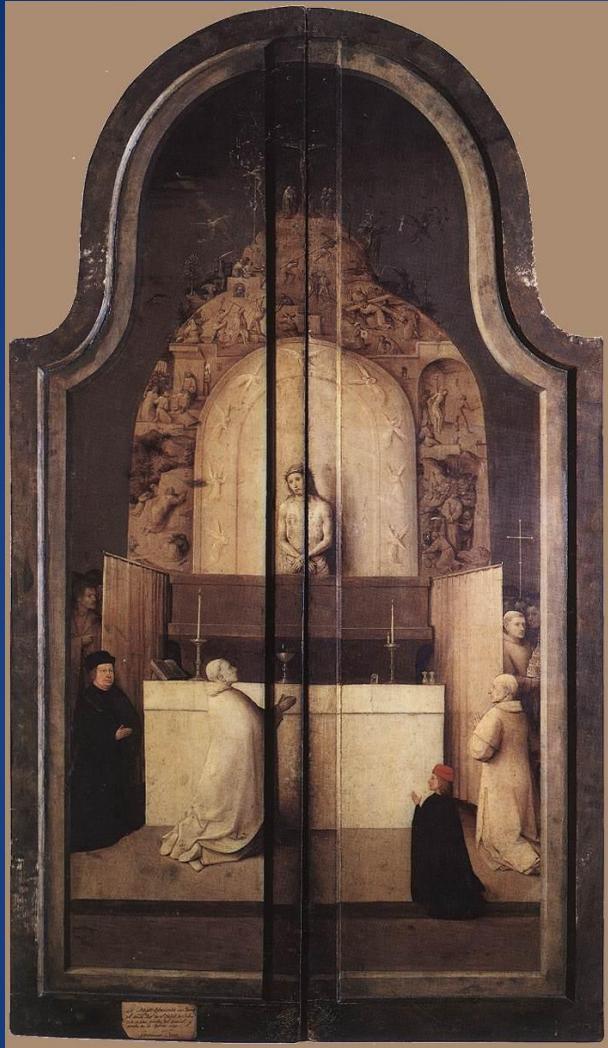
Hugo van der Goes: The Portinari altarpiece
Florence, Uffizi







Hugo van der Goes: The Nativity. Berlin, Gemäldegalerie



Hieronymus Bosch: Bronchorst-triptich, 1495 ca. Madrid, Prado
Reinerd Falkenburg: Hieronymus Bosch's Mass of saint Gregory and „sacramental vision“
In: Andreas Germans – Thomas Lentes (hrsg.) Das Bild der Erscheinung. Die Gregorsmesse
im Mittalalter. Dietrich Reimer Verlag, Berlin, 2007, 178–206.



Mass of Pope Saint Gregory

