



Fig. 9 Brunn, Universitni Knihovna Ms. R. 396, fol. 16r

Third in size are initials mainly in the style of the *Te Igitur* initial, in which there appear interlacing vines, animals, or fantastic, composite beasts, usually on vermiculé grounds (figs. 15–21)<sup>8</sup>. Extending three to four lines, these initials are found mainly in the twelfth-century Sanctorale, where they introduce the collects for the major feasts and saints' days.

Other less important feasts of the Sanctorale are introduced by the fourth type of initial, which is two lines high (good examples of these can be seen just above the larger animal initials in figs. 15, 16 and 21). These initials also have a style of their own, as does also the fifth group, the smallest in size, which are only one line high (these can be seen scattered in the text (fig. 1) and in the margin (fig. 18 and 20). They introduce smaller parts included within feasts of the Tempore and Sanctorale.

All of these initials are most closely comparable with the various initial types found in the group of late Helmarshausen manuscripts, that is those associated with Herimann and the Gospels of Henry the Lion. From among this group, to which have been associated six manuscripts<sup>9</sup>, three have been particularly useful as comparisons with the Brunn Missal. These include the Gospels of Henry the Lion<sup>10</sup> whose dating in 1188 is now generally accepted<sup>11</sup>, the Gospels in the Trier Cathedral

Treasury (Ms. 142)<sup>12</sup>, of uncertain date, but certainly made soon after the Gospels of Henry the Lion, and the manuscript in the Kassel Landesbibliothek (Theol. Ms. 2, 58) containing a Graduale, Sequentiary, Sacramentary and Lectionary, which will be referred to as the Kassel Sacramentary, and which is generally dated 1160–70<sup>13</sup>. Comparison with the Kassel Sacramentary, which is an early member of this late group, will demonstrate the long life of the "conservative" style at Helmarshausen. The Helmstedt Gospels in the Herzog August Bibliothek at Wolfenbüttel (Ms. Helmst 65), which are firmly dated 1194, will also be part of this discussion<sup>14</sup>. This gospelbook was probably not made at Helmarshausen, since the script and small initial style is totally different from the late Helmarshausen group. But the style of the ornamental features of many of its miniatures is so close to the Helmarshausen manuscripts that it needs to be discussed together with them.

The first style to be discussed here is appropriately what has been referred to as the "conservative style" in Helmarshausen painting, and which, in the Brunn Missal, is found most fully articulated in the *Vere Dignum* page (fig. 3). Each element of this style is comparable to examples found in manuscripts whose attribution to Helmarshausen has not been questioned. So an attribution of the

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Fig. 7 Brunn, Universitni Knihovna Ms. R. 396, fol. 16r

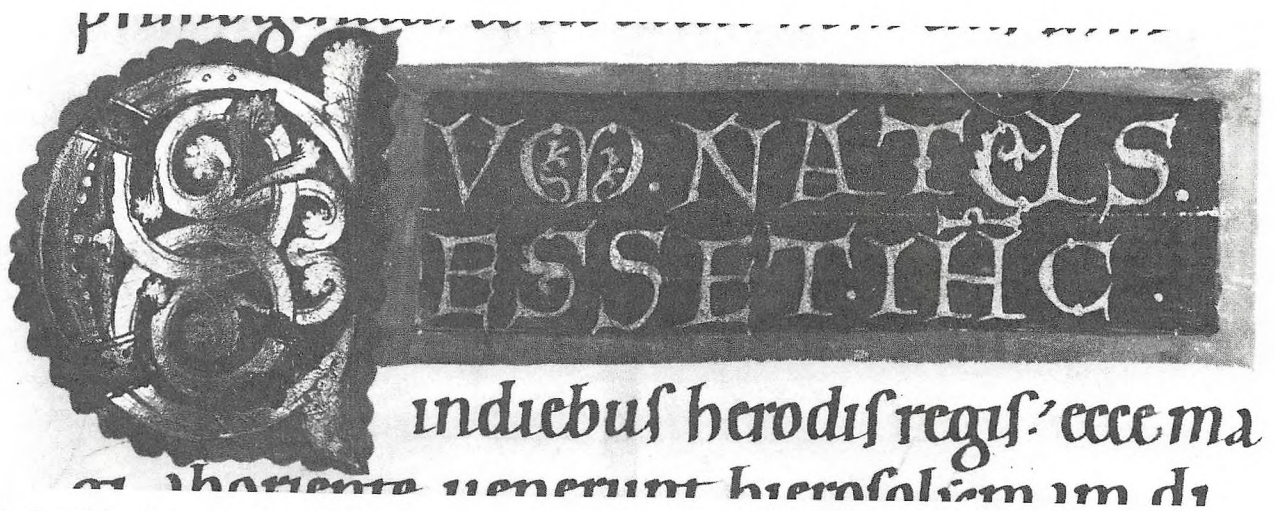


Fig. 8 Trier, Domschatz Ms. 142, fol. 3r

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