



5. Missale (R 396), f. 1a.

V. Dokopce, Katalogi codd. manu scriptorum bibl. ae
 uimasterii ordinis n. Benedict Raybradeus (1966)



timus uti accepta habeas & benedicas
hec dōna hec mūnera hec san^{ct}a sacri
ficia illibata in primis que tibi offeri
mus p^{ro} ecclesia tua scā catholica quam
pacificare custodire adunare et rege
re digneris toto orbe terrarum una
cum famulo tuo papa nro. n

7. Missale (R 396), f. 79a.

V. Dokoupil, Catalogus codicum manu scriptorum bibliothecae monasterii
ordinis sancti Benedicti Rajhradensis (1966)

lcl Virginia Röhrig-Kaufmann, The Brunn Missal:
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Antike

Platte

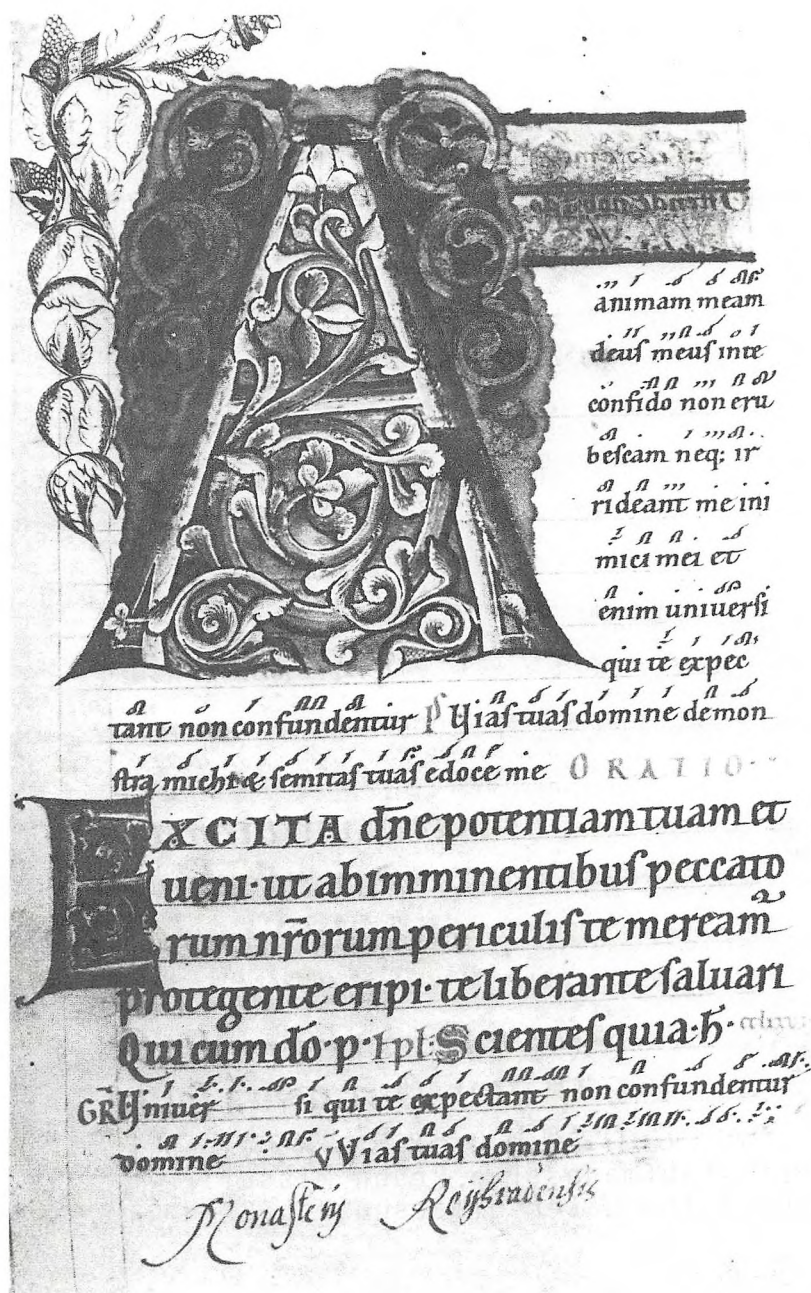


Fig. 1 Brunn, Universitni Knihovna Ms. R. 396, fol. 1r. Ad te levavi

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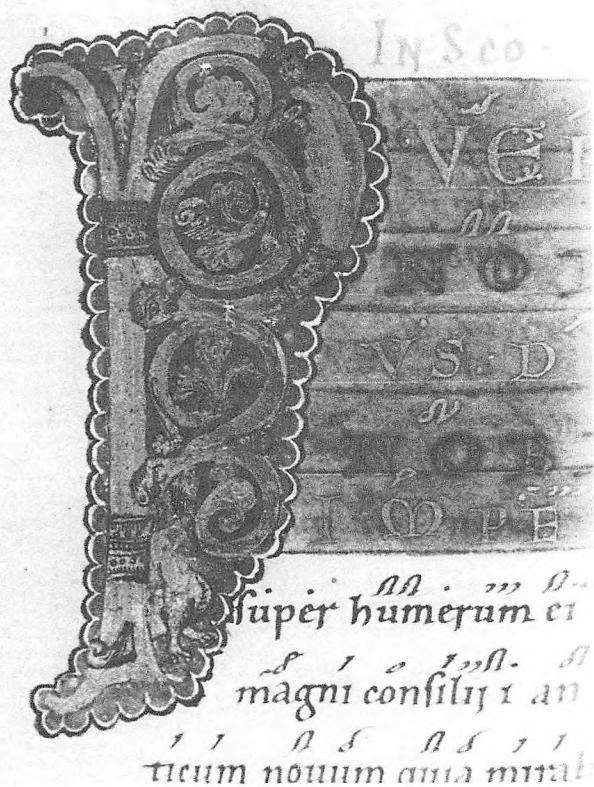


Fig. 5 Brunn, Universitni Knihovna Ms. R.396, fol. 10r

The *Vere Dignum* on the left seems much older: its spiralling and interlacing vines are thick and painted in gold and silver without any attempt to model any of the surfaces. Both the initial and the introductory words of the text in display script are enclosed within a full-page frame. By contrast the *Te Igitur* composition is more vibrant, with a fuller palette in which bright colors predominate, and more movement, with animals and human figures climbing within the tightly wound, and slim coiling tendrils. The flora and fauna so overwhelm the field that the "T" is almost entirely obscured. The initial occupies only half the page and the remaining letters are relegated to a space outside the frame. Despite their differences these two initials do form an integral part of the book and belong to the original campaign of illumination, as will be shown in the analysis which follows this introduction to the different types of initials.

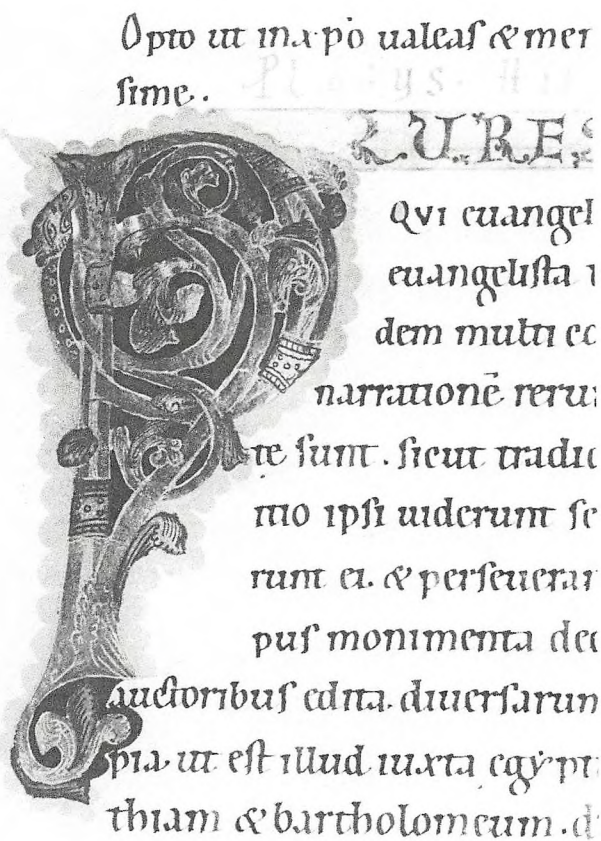


Fig. 6 Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 105, Noviss. 2°, fol. 8r

The initial "A" of the *Ad te levavi*, on the first page of the manuscript (fig. 1), introduces the introit for the first Sunday in Advent and thus begins the Tempore. The style of this third, very important initial, is also distinctive. Although the vines and many of the leaf types are similar in size and type of spiral to the *Vere Dignum* initial, in the "A" they are painted in colors against a gold ground, which is just the reverse of the *Vere Dignum*.

Besides these three large initials which introduce the most important texts, there are four other sizes of initials. A hierarchy of size seems to be related to the importance of the texts they begin. The largest of these, extending six to ten lines, are in the style of the *Vere Dignum* initial (figs. 5, 7, 9, 11, 13). These initials appear at the beginning of the introits and collects of the major feasts of the Tempore. They are attached to purple bands which extend across the page on which several lines of gold and silver letters of the text appear.

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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)⁸. 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 manuscripts⁹, three have been particularly useful as comparisons with the Brunn Missal. These include the Gospels of Henry the Lion¹⁰ whose dating in 1188 is now generally accepted¹¹, the Gospels in the Trier Cathedral

Treasury (Ms. 142)¹², 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 1160–70¹³. 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 discussion¹⁴. 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

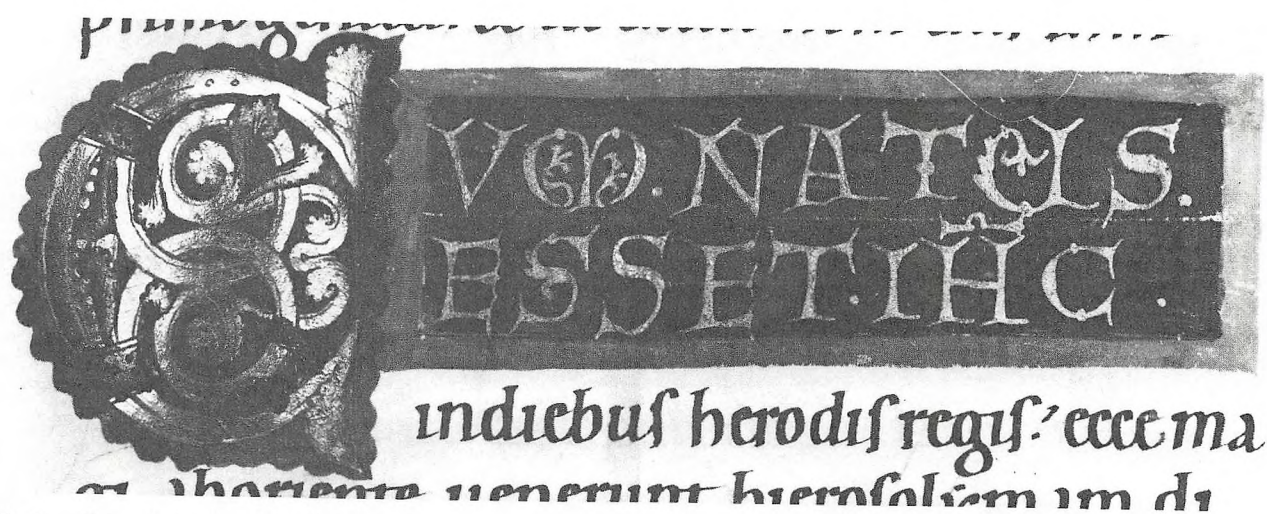


Fig. 8 Trier, Domschatz Ms. 142, fol. 3r

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Fig. 15 Brunn, Universitni Knihovna Ms. R.396, fol. 46r



Fig. 16 Brunn, Universitni Knihovna Ms. R.396, fol. 58v

bunches of grapes, and what appear like Christmas tree ornaments of Hildesheim manuscripts (fig. 31) also appear, elsewhere, in the Brunn Missal (figs. 28 und 29). These comparisons of Hildesheim and Helmarshausen manuscripts complement those made already by Jansen in 1933 regarding the banderoles, and the tendency to divide the page into two scenes. Jansen showed that such features are found in the Hildesheim manuscripts mentioned above and in several Helmarshausen manuscripts including the Gospels of Henry the Lion²³. It is to be hoped that future scholarship will be able to determine if the similarities in illumination at Hildesheim and Helmarshausen are due to the use of similar models, or a direct influence of one scriptorium on the other.

Let us now turn to the smaller initials in the Brunn Missal (figs. 15, 16, 21). This type of initial, which extends only two lines, is often painted in gold, and is decorated in colors quite different from the palette of the larger

initials; they are pale and limited to medium blue, green and occasionally red, and thus painted in the colors of the palette of the "A" just discussed. Yet their style can be most closely related to the display script of the *Vere Dignum* page, which suggests that they may have been made by the same artist/scribe. The mixing in a single initial of the *Ad te levavi* and *Vere Dignum* styles can already be seen in fol. 1 (fig. 1) where a "conservative style" vine surrounds the top of the "A". The mixing of features found in one style with those of another suggests, in any case, that the two types were painted contemporaneously, rather than in two separate campaigns. Another feature of these smaller initials is the fleuronée penwork along the side of the letter (beside the "R" in fig. 16 and the "B" in fig. 21).

The smallest initials, extending only one-line, are found profusely on every page of the German part of the Brunn Missal ("S" in fig. 1, "U" in fig. 20 and "N" in fig. 18).

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Fig. 3 Brunn, Universitni Knihovna Ms. R.396, fol. 78v. *Vere Dignum*

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