

# Fragmentology

A Journal for the Study of Medieval Manuscript Fragments

*Fragmentology* is an international, peer-reviewed Open Access journal, dedicated to publishing scholarly articles and reviews concerning medieval manuscript fragments. *Fragmentology* welcomes submissions, both articles and research notes, on any aspect pertaining to Latin and Greek manuscript fragments in the Middle Ages.

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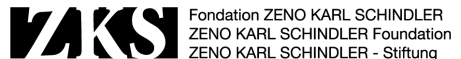
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## Conference report

### *Fragmente und Fragmentierungen. Neue Zugänge zur mittelalterlichen deutschsprachigen Überlieferung*

Freiburg (CH), 13–16 September 2023

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The 28th colloquium of the Wolfram von Eschenbach-Gesellschaft, organised by CORNELIA HERBERICHS (Fribourg, Switzerland) in collaboration with the Departement für Germanistik and the Medieval Institute of the University of Fribourg, was held from 13 to 16 September 2023 in Fribourg. This year, the conference was once again preceded by a workshop for early-career researchers entitled *Fragmentologie – Aktuelle Ansätze der wissenschaftlichen Analyse mittelalterlicher Handschriftenfragmente mit einem anwendungsorientierten Praxisteil zur digitalen Erschließung* (“Fragmentology – Current Approaches to the Scientific Analysis of Medieval Manuscript Fragments with an Application-oriented Practical Section on Digital Indexing”), led by INCI BOZKAYA (Fribourg) and LENA STOCKBURGER (Karlsruhe) in collaboration with WILLIAM DUBA (Fribourg). Early-career scholars worked with selected fragments of Rudolf von Ems’ *Barlaam und Josaphat*, some of which were digitised especially for the workshop (and will be published on *Fragmentarium* in due course), enabling them to try their hand at digital manuscript cataloguing methods and discuss current theoretical approaches in Fragmentology.

The conference itself served as a platform for in-depth discussion; with the exception of the opening and evening lectures, papers were distributed in advance, and each contribution consisted of a ten-minute summary followed by a comprehensive discussion. The conference focussed on the topic *Fragmente und Fragmentierungen*.

*Neue Zugänge zur mittelalterlichen deutschsprachigen Überlieferung* (“Fragments and Fragmentation. New Approaches to Medieval German Literary Transmission”). This choice of topic addressed the ongoing material turn in Cultural Studies, which is particularly evident in the growing significance of research focussing on the evolution of texts as well as literary transmission history. In addition to a focus on manuscript fragments, the status of literary fragments was also discussed, in particular how later generations handled texts remaining only in incomplete form.

The opening lecture, given by MICHAEL STOLZ (Bern), *Denkbruchstücke. Fragmentarität als Gegenstand der mediävistischen Literaturwissenschaft* (“Fragments of Thought. Fragmentariness as a Subject of Medieval Literary Studies”), was held in Fribourg’s Museum of Art and History. “Gather the pieces that are left over. Let nothing be wasted” (John 6:12). The soul and spirit are nourished much the same way: piece by piece, or, as it were, fragment by fragment. Stolz began with philosophical reflections on fragmentariness — and the part-whole relationship inherent in it — across a broad historical arc, drawing upon Walter Benjamin’s eponymous concept of *Denkbruchstücke*. Focussing the discussion on medieval literary transmission, Stolz took a comparative approach to variants from the *Parzival* tradition – including the text of the oldest surviving fragment 26 (part of branch \*T of *Parzival*), which with its three pieces each a mere centimetre in size embodies the topic of ‘*Bruchstücke*’ quite literally. For Stolz, parallels in wording with Chrétien’s *Erec* point towards possible interference between *Parzival* version \*T, which Karl Lachmann did not consider, and Chrétien’s text.

The second day focussed mainly on the materiality of manuscript fragments and was opened by CHRISTOPH MACKERT (Leipzig). In his contribution, *Handschriftenfragmente im Niemandsland zwischen Bibliothek und Universität. Ein Parcours zu verteilten Kompetenzen anhand einiger Beispiele aus der Arbeit des Leipziger Handschriftenzentrums* (“Manuscript Fragments in No Man’s Land between Libraries and Universities. Clearing the Hurdle of Scattered Competences with Examples from the Leipzig Manuscript Centre’s Work”), Mackert pointed out practical problems that often make it difficult to efficiently catalogue, publicise and frame the literary significance

of new finds. Framing object-led approaches within German Medieval Studies, Mackert made a case for codicological approaches, using his examples to show what fruits careful study of the textual object, and not just the text itself, can bear. In light of the often complementary distribution of skills in the field, Mackert argued for the absolute necessity that institutions involved in manuscript research, namely libraries, manuscript centres and universities, integrate themselves into a network oriented to achieving these goals.

NORBERT KÖSSINGER (Magdeburg/Bamberg), in his presentation *Die Teile und das Ganze? Die frühmittelalterliche Textüberlieferung im Fragment (8.–12. Jahrhundert) und die Erzählungen der Literaturgeschichten – mit einem Ausblick auf die Fragmentüberlieferung des 13. Jahrhunderts* (“Parts and the Whole? Fragments from the Early Medieval (Eighth– to Twelfth-Century) Literary Transmission and the Telling of Literary History – Including Perspectives on the Fragments of Thirteenth-Century Texts”), applied selected modern concepts of fragmentariness to findings from the earliest German-language literary tradition. Kössinger underscored the fragility of attempts to situate surviving texts in literary history, as each new discovery could change the picture of the overall mosaic. At the same time, it is precisely this comparative approach used by literary historians that enables the classification of surviving texts as literary fragments: they might not have been perceived as such by the medieval audience, especially since a different concept of ‘completeness’ can be assumed in the historical paradigm. As a consequence, Kössinger argues, when considering early medieval texts as *textes vivantes*, their materiality must be given particularly careful consideration.

The problematic editorial classification of individual stanzas as ‘fragments’ was the subject of KATJA WEIDNER’s (Vienna) presentation, which was dedicated to *Das Leid der Schneemutter. Der Modus Liebinc [C] und ein Fragment, das keines ist* (“The Suffering of the Snow Mother. The *Modus Liebinc* [C] and a Fragment that isn’t one at all”). An inserted stanza in the Latin poem *Modus Liebinc*, which has no counterpart in the Middle Latin and Middle High German versions, was, with one exception, cut by the editors for formal reasons and then printed separately as a *Frauenlied* despite

fitting seamlessly into the layout of the manuscript (Cambridge, UL, Gg. 5.35) and corresponding metrically with the final strophe. In her detailed comparative study, Weidner explained why such an editorial decision can hardly be justified as it stands at odds with how the text would have been received by its historic audience.

Not fragments themselves, but rather fragmentation processes, were the focus of EVA BAUER'S (Munich) paper *Fragmentierung und Sammlungskonzept. Die Wiener Sammelhandschrift Cod. Vind. 2696* ("Fragmentation and Collection Principles. The Viennese Composite Manuscript ÖNB, Cod. 2696"). This codex, with its own programmatic structure, assembles ten spiritual texts (including *Kindheit Jesu, Anegenge, Tnugdalus, Warnung*) to produce an admonition to strive for spiritual salvation. The manuscript shows clear traces of manipulation in the form of the removal of quires and leaves. Yet Bauer, following the lead of Stephan Müller and Jürgen Wolf, concedes that the composite manuscript has its own completeness on a programmatic level, and thus the fragmentations appear in a different light. Although the interventions in the individual texts led to the loss of certain content, the composite manuscript can be convincingly read as a complete work, so that one might even consider whether the changes made at different points in time were possibly carried out with a view to streamlining the manuscript's theological programme.

In his contribution, STEFAN ABEL (Bern) discussed *Textallianzen in den Bearbeitungen des altfranzösischen Lai du cort mantel und von Chrétien de Troyes Érec et Énide in Deutschland und Skandinavien* ("Textual Alliances in the Adaptations of the Old French *Lai du cort mantel* and Chrétien de Troye's *Érec et Énide* in Germany and Scandinavia"). He started with the *Ambraser Heldenbuch*, in which can be found the textual alliance (*Textverbund*) of *Mantel* and *Erec*, which can be related to each other both 'analeptically' and 'proleptically'. Abel pointed out the numerous possible connections between the two texts in terms of content, particularly the motifs of outer and inner beauty and associated items of clothing. Concerning the Scandinavian tradition, in which the *Möttuls saga* and *Erex saga* were transmitted together in some manuscripts, Abel raised the possibility of the existence of a combined *Mantel-Erec* courtly

romance created by compensating for textual losses in Hartmann's *Erec*, as seen in the *Ambraser Heldenbuch*.

KATRIN AUF DER LAKE's (Düsseldorf) paper continued the discussion of texts that refer to other texts and focussed on *Textverbünde(te)*. *Überlegungen zum Verhältnis von Fragment und Fortsetzung als Text(e)* ("Textual Alli(anc)es. Reflections on the Relationship between Fragment and Continuation Seen as Text(s)"). Based on Ulrich von Türheim and Heinrich von Freiberg's continuations of Gottfried's *Tristan*, auf der Lake scrutinised established categories such as 'fragment' and 'continuation'. She interprets the continuations as 'textual allies' (*Textverbündete*), which on the one hand build on the content of Gottfried's text, but on the other hand are conceptually distinct from Gottfried's *Tristan* and make a claim to being autonomous works. Auf der Lake examined the 'textual alliances' (*Textverbünde*) established in the manuscripts using the prologues of the two continuations, paying particular attention to the demarcation of textual boundaries, either by emphasising or concealing the continuation's link to the preceding text. She suggested that, instead of 'fragment' and 'continuation', it would be better to use the term 'partial texts' (*Teiltexzte*), eliminating the hierarchical implications of these terms in favour of a more neutral one.

JAN-DIRK MÜLLER (Munich) dedicated the evening lecture to the topic of *'Fragment' und 'offener' Text im Mittelalter* ("Fragment' and 'Open' Text in the Middle Ages"). According to Müller, the consciously created aesthetic fragment, such as Novalis' *Heinrich von Ofterdingen*, was foreign to medieval thinking. In general, the medieval perceptions of literary works involved different notions of 'openness' and 'wholeness'. Despite significant abridgements and contractions, manuscript d of the *Nibelungenlied* (Vienna, ÖNB, Cod. Ser. n. 2663) contains an intact beginning and end and could be regarded as a 'complete work'. Viewed as a *plurale tantum*, the *Nibelungenlied* had fixed structures (metre, stanzas, sequence of content) within which the text could be adapted relatively freely without losing its textual identity. Further, the 'Nibelungen complex' (*Nibelungenlied* and *Klage*) was treated as a single work, which is hardly reflected in modern editions to this day. Using numerous

other examples (including *Alexander*, *Tristan*, *Jüngerer Titurel*), Müller showed that the makers of medieval literature were primarily interested in the completeness of the story (*mære*), whereas the author, who is familiar to the modern reader and has sole responsibility for producing a coherent work of art in its own right, was of secondary importance.

The third day of the colloquium opened with *Das Ende von Wolframs Willehalm* (“The Ending of Wolfram’s *Willehalm*”), the starting point for ELKE BRÜGGEN’s (Bonn) reflections. The final scenes of the fragmentary text centre on Willehalm’s lament for Rennewart and his respectful conversation with the departing heathen Matribleiz. Manuscripts G (St. Gallen, Stiftsbibliothek, Cod. Sang. 857) and V (Vienna, ÖNB, Cod. 2670) contain a further 15 verses in which Willehalm begins to lament anew. Brügggen sought to find explanations for the vehemence of this lament (that earns it criticism from Willehalm’s brothers), which is after all not about a dead person but simply a missing one. In her analysis of Willehalm’s relationship with the multi-faceted figure of Rennewart, she noted the shifting of the relationships of dependency, which comes to the fore in the lament. In her conclusion, Brügggen pointed out that Ulrich von TÜRHEIM’s continuation of the narrative complexes in *Willehalm* still requires closer examination.

Just such a continuation of *Willehalm* was LINA HERZ’S (Hamburg) subject of discussion in her paper *Arabel to be continued. Über das Problem unvollständig vollständiger Fragmentierung bei zyklischen Texten* (“Arabel to be Continued. On the Problem of Incompletely Complete Fragmentation in Cyclical Texts”). The transmission of *Arabel* is most complex. Firstly, Heidelberg, Universitätsbibliothek, Cpg 395, on which the editions are based, which transmits the entirety of the \*A text, represents an atypical textual constellation: *Arabel* is not in the usual grouping with *Willehalm* and *Rennewart*; instead the text follows Stricker’s *Karl* and Konrad von Würzburg’s *Heinrich von Kempten*. Secondly, it is the only manuscript that offers a ‘continuation of the continuation’, i.e. it resolves the fragmentary character of *Arabel* and completes the text – in contrast to the more widely transmitted version, \*R, which, like *Willehalm*, breaks off in the middle of a sentence. In Hannover,

Landesbibl., Ms. IV 489, which contains *Jüngerer Titurel* alongside *Arabel* (\*R), the abrupt ending is marked by the scribe with markings that could signify continuation dots. According to Herz, the text could be seen to mark its own openness. The recent discovery of the Nordhausen fragment of *Rennewart* by the same scribe completes the picture: version \*R of *Arabel* was always transmitted together with *Willehalm* and *Rennewart*. The \*R text thus makes no claim to being self-sufficient, but instead openly emphasises its fragmentary character and openness to being continued.

Fragmentariness as a narratological programme was the subject of BRITTA BUSSMANN and ALBRECHT HAUSMANN's (Oldenburg) contribution entitled *Fragmentarisches Erzählen: Zur Poetik narrativer Unabgeschlossenheit im Parzival-Titurel-Komplex Wolframs von Eschenbach* ("Fragmentary Narration: On the Poetics of Narrative Open-endedness in Wolfram von Eschenbach's *Parzival-Titurel* Complex"). In contrast to narrative techniques that – building on the structural principle of duplication (*Doppelwegstruktur*) set out in *Erec* – bring the narrated world into a meaningful order, *Parzival* pursues a 'poetics of open-endedness'. This narratological approach aims to do justice to the complexity of the 'real world' by using a fragmentary narrative that neither narrates each and every detail nor the story to its very end, but deliberately leaves empty spaces (cf. *Iser*). *Titurel*, which focusses on genealogical complementarity, continues this process, independently of its physically fragmentary nature. The narrative inscribed in the *Brackenseil* (dog lead), which eludes being read to its very end, can be understood as a metaphor for Wolfram's narrative technique. *Der Jüngere Titurel*, in turn, can be seen as a reaction to this fragmentariness with its all-encompassing narrative that endeavours to create a world in its totality.

JULIA FRICK (Zurich) traced implicit concepts of fragmentariness in medieval texts from a historical perspective. In her study *Vollständigkeit und Fragmentierung. Poetologische, mediale und pragmatische Bedingungen des Fragmentarischen am Beispiel von Konrads von Würzburg Trojanerkrieg* ("Completeness and Fragmentation. Poetological, Medial and Pragmatic Conditions for Fragmentariness in Konrad von Würzburg's *Trojanerkrieg*"), she highlighted the reciprocity of the part-whole relationship inherent



to all fragmentary texts, using the example of the transmission of Konrad von Würzburg's *Trojanerkrieg*. In the prologue, the narrator announces his intention to forge a whole, both material and aesthetic, out of the heterogeneous mass of literary texts that constitutes the Matter of Troy. This narratological approach presupposes a fragility of literary traditions that is to be countered by 'de-fragmentation' (*De-Fragmentarisierung*). Konrad's unfinished epic is always transmitted in combination with an anonymous continuation (based on Dicty's *Ephemeris belli Troiani*), which aims at a summation of the pure facts of the story while negating Konrad's poetological programme. In St. Gallen, Stiftsbibliothek, Cod. Sang. 617, on the other hand, these two texts are followed by an additional (fragmentary) prose version that retells Konrad's text in a heavily abridged form. In this interplay between a claim of completeness on the one hand and fragmentation on the other, a historical awareness of fragmentariness can be identified.

The third day's two concluding contributions involved religious literature. BEATRICE TRÎNCA (Berlin) devoted her paper to the topic of *Zensur und Fragment. Zu den deutschen Predigten Meister Eckharts* ("Censorship and Fragments. On the German Sermons of Meister Eckhart"). The process of censorship initiated by the church authorities can be seen to have triggered a noteworthy dynamic in the transcription of Meister Eckhart's works. The act of censorship is characterised by a seemingly paradoxical Janus-faced quality, as the intention to remove incriminating passages from the public eye simultaneously promotes interest in those very passages. Trînca used selected examples to outline the fragmenting and excerpting processes which were carried out by different, albeit not always clearly identifiable, parties. The paper concluded with a reference to Paul Celan, who had read Quint's edition of Eckhart's works attentively. Celan used excerpts from the sermon *Surge illuminare Iherusalem* as 'chunks of mud' (*Schlammbrocken*) for his poem *Du sei wie du* – and thus continued the medieval practice of destruction and renewal in his unique way.

LINUS MÖLLENBRINK's (Heidelberg) interest lies in the fragmentary transmission of texts about whose origins little is known but much is speculated. In his contribution *Kleine Überreste, große*

*Erkenntnisse? Die Basler Pergamentstreifen des Sælden Hort als Fallbeispiel für den Erkenntniswert früher Handschriftenfragmente* (“Small Remains, Great Insights? The Basel Parchment Strips of the Sælden Hort as a Case Study for what Stories Early Manuscript Fragments Can Reveal”), Möllenbrink focussed on the Basel fragments discovered in the 1970s (Basel, Universitätsbibliothek, F IV 43). Combining codicological and literary approaches in his analysis, Möllenbrink tended towards the view that the host volume of the fragments was produced in a Dominican monastery and bound by a commercial workshop. From a literary-sociological perspective, albeit impossible to define with certainty, both a clerical and secular reception can be assumed. Möllenbrink’s presentation was also a plea for tighter future collaboration between research on binding fragments and Literary Studies.

For some time now, the Marburg Manuscript Census (*Handschriftencensus*) has served as an important tool for codicologically and palaeographically robust literary analysis. NATHANAEL BUSCH and DANIEL KÖNITZ (both Marburg), two driving forces behind the *Handschriftencensus*, presented *Fragmentierte Verstexte im Überblick* (“A Summary of Fragmented Verse Texts”) in the morning of the conference’s final day. They presented a list of 72 manuscript fragments in all, comprising a representative selection from the thirteenth century, organised according to text type. The importance of fragmentary transmission from this period, especially for literary historiography, is evident from the fact that around 70 per cent of the surviving manuscripts are fragments. Accordingly, the speakers emphasised the need for intensive scholarly engagement with fragments. This would require new methodological approaches as well as the creation of the necessary institutional framework.

HENRIKE MANUWALD (Göttingen) provided initial insights into a digital edition project launched in October 2023 in her contribution entitled *‘Trümmerschiebe’? Zum Verhältnis von Ganzheit und Fragmentarität in der Überlieferung der Vier Wachen der minnenden Seele* (“*Trümmerschiebe’? (‘Drift of Debris’)? On the Relationship between Wholeness and Fragmentariness in the Transmission of Vier Wachen der minnenden Seele*”). The text – which is not indexed in the *Verfasserlexikon* – is transmitted in

fourteenth- and fifteenth-century manuscripts. The title-giving term *Trümmerveschiebe* was coined by the Meister Eckhart editor Hermann Büttner, who used it to denote a process of destruction, in contrast to the term *Mosaiktraktat* (mosaic treatise) which was also in use. As the text has survived in widely differing versions, conditions and contexts, Manuwald used it as a paradigmatic text to discuss questions of textual identity, what it means to be a fragment and what constitutes a single literary work. Due to the complexity of the manuscript transmission of the *Vier Wachen*, the edition will have to find its own ways of adequately and comprehensibly representing the specifics of the text's transmission.

NIKOLAUS HENKEL (Hamburg/Freiburg i.Br.) concluded the conference with his paper *Ein 'heimatloser' Quaternio. Eine unbeachtete deutsche Übersetzung des Osterhymnus des Venantius Fortunatus aus dem 15. Jahrhundert* ("A 'Homeless' Quaternion. An Overlooked German Translation of the Fifteenth-Century Easter Hymn by Venantius Fortunatus"). The 'homelessness' of this quaternion written in 1478, which is kept in München, Bayerische Staatsbibliothek, Cgm 5249/66, refers to the fact that it was transmitted on its own, without being integrated into a codex. In addition to another Latin text, it contains the Easter hymn *Salve festa dies*, which was written by Venantius Fortunatus, as well as an adaptation thereof rendered in German rhyming couplets. Taking into account other contexts in which the hymn was transmitted as well as the page layout, Henkel made plausible the hypothesis that the quaternion was intended for use in Latin schools. Henkel sees the reason for the 'homelessness' of the quaternion in its lack of the usual explanatory aids that are otherwise characteristic of such didactic instruments: it was probably never used.

The contributions will be published in volume 28 of *Wolfram-Studien*.