

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.

Founded in 2018 as part of *Fragmentarium*, an international research project at the University of Fribourg (Switzerland) funded by the Swiss National Science Foundation, Stavros Niarchos Foundation (SNF), and the Zeno-Karl-Schindler Foundation, *Fragmentology* is published by the University of Fribourg and controlled by the Editorial Board in service to the scholarly community. Authors of articles, research notes, and reviews published in *Fragmentology* retain copyright over their works and have agreed to publish them in open access under a [Creative Commons Attribution](#) license; images may be subject to other licenses. Submissions are free, and *Fragmentology* does not require payment or membership from authors or institutions.

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Fragmentology is published annually at the University of Fribourg. For further information, inquiries may be addressed to fragmentarium@unifr.ch.


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Funded by:


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Volume VIII, 2025

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Research Note

Tracing Origins and Reassembling Fragments: Material from St. Gallen, Stiftsbibliothek, Cod. Sang. 1396.1-32

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Abstract: The recent publication on *e-codices* of the thirty-two fascicles comprising Cod. Sang. 1396 provides an opportunity to address certain questions relating to the long history of the use and reuse of a few selected fragments from this large collection. Additionally, the gradual availability online of the eight volumes of fragments compiled by Ildefons von Arx and Johann Nepomuk Hauntinger enables these volumes to be cross-referenced.

Keywords: fragment volumes, *Vita sancti Amandi*, virtual reconstruction

The Abbey Library of Saint Gall's collection of medieval manuscripts includes eight important volumes of fragments that were assembled by two monks, Johann Nepomuk Hauntinger (1756–1823) and Ildefons von Arx (1755–1833). Between 1774 and 1785, they removed these fragments from the bindings of medieval and modern manuscripts, and of printed volumes.¹ Von Arx entitled these volumes *Veterum fragmentorum manuscriptis codicibus detractorum collectio. Tomus I–VIII* (today Cod. Sang. 214, 730, 1394–1399) that he arranged and classified by themes. In 1822, he dedicated them to his old friend Hauntinger, who was the librarian of the monastery at that time.² While some volumes contain fragments from a single

1 C. Dora, "Ruinen aus Pergament. Die Fragmentensammlung der Stiftsbibliothek St. Gallen", in *Fragment und Makulatur. Überlieferungstörungen und Forschungsbedarf bei Kulturgut in Archiven und Bibliotheken*, ed. H.P. Neuheuser and W. Schmitz, Wiesbaden 2015, 51–78.

2 On the back of the title page of each volume was this dedication: "D. Joanni Nepomuc. Hauntinger, Bibliothecario inter primos eruditissimo. Quae quondam operculis librorum juvenes deglubegamus Fragmenta, quae tibi de re diplomatica scribendi dein ansa fuere, quae nostro ejecti Monasterio adhuc solliciti custodiebamus, haec in libros octo dispesta in contestationem veteris



Figure 1: St. Gallen, Stiftsbibliothek, Cod. Sang. 1396.1, open view, showing the 32 folders of the former Cod. Sang. 1396



manuscript ([Cod. Sang. 214](#) with eighth-century parts of the four books of the *Dialogues* of Gregory the Great and [Cod. Sang. 730](#) with fragments from the *Edictum Rothari*, dating around 670/680), others are thematically organized ([Cod. Sang. 1397.1–23](#), with fragments from liturgical manuscripts, or [Cod. Sang. 1398b.1–18](#), with biblical texts from the ninth century), and still others contain a wide variety of texts, of various dates and provenances, such as the volume we will discuss in this short note.

Ildefons von Arx ordered the fragments of Cod. Sang. 1396 by themes, that is into *Metrica*, *Grammaticalia*, *Medica*, *Ecclesiastica*,

necessitudinis nostrae offero, obsecutus Plinii monito: sit apud te antiquitati honos. In S. Gallo in die festo S. Galli MDCCCXXII. Ildefonsus ab Arx”. It is still preserved in the volumes that were not rebound in folders (Cod. Sang. 214, p. V4 [<https://www.e-codices.unifr.ch/en/csg/0214/V4>], Cod. Sang. 730, p. V4 [<https://www.e-codices.unifr.ch/en/csg/0730/V4>], Cod. Sang. 1394, p. V4 [<https://www.e-codices.unifr.ch/en/csg/1394/V4>], Cod. Sang. 1395, p. V6 [<https://www.e-codices.unifr.ch/en/csg/1395/V6>].

Historica and *Documenta*. The entire volume was first partially described by Gustav Scherrer in his catalogue of the manuscripts of the Stiftsbibliothek St. Gallen.³ Since then, scholars have studied in detail only a few fragments.⁴ From 2001 to 2021, for reasons of conservation, the codex was taken apart and rebound into 32 fascicles [Figure 1], which contain two different types of materials: charters and charter fragments (Cod. Sang. 1396.10–14, 18–32), and manuscript fragments (Cod. Sang. 1396.1–9, 15–17). Not only do these fragments vary by type (charter⁵ or manuscript), but they also date from very different periods, ranging from the seventh century for the oldest example to the end of the fifteenth century, and they come from various places (St. Gall and abroad). In the following pages, we would like to highlight a few discoveries made possible through the recent publication of Cod. Sang. 1396.1–32 on *e-codices*,⁶ By selecting only certain fragments, we are aware that we are re-fragmenting the collection compiled by von Arx, but our interest here is not on the collection but only on a few items.⁷ As the fragments have already been identified, the aspect that interests us mainly concerns their history, either their original provenance, as shown in the case of a lost bifolium from a manuscript still preserved at the Stiftsbibliothek (n° 1), their reuse (n°s 2, 3, and 4), or their use by (in)famous scholars (n° 5). Finally, we would like to underline the benefits of publishing the different volumes of fragments from St. Gall, as it has been possible to assemble fragments that were previously scattered (n°s 6 and 7).

3 G. Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, Halle 1875, 464–467.

4 For the bibliography, see the descriptions on *e-codices*.

5 The complete or incomplete charters (Cod. Sang. 1396.10–14, 18–32) described and identified by Dr. Philipp Lenz on *e-codices* are excluded from this note. Furthermore, we will not resolve the question of whether charters are fragments in the same way as manuscript fragments. In any case, they were for Ildefons von Arx, who compiled these collections of fragments without distinguishing between the two.

6 See on *e-codices* for complete access to the images and the descriptions.

7 On this process of refragmentation, and for an interesting view on the St. Gall volumes of fragments as codices per se, see Mateusz Fafinski, “In an Archive of Fragments: the loud silences of Cod. Sang. 1394”, *Digital Philology: a Journal of Medieval Cultures* 13 (2024), 286–301.

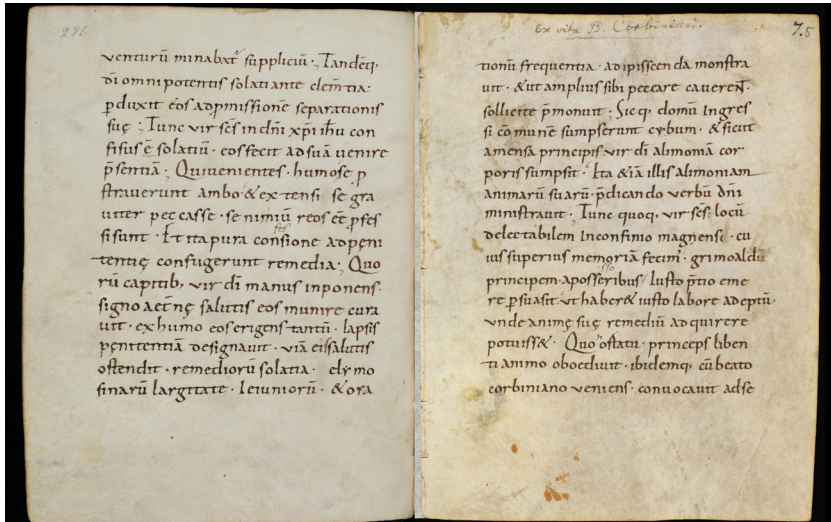


Figure 2: St. Gallen, Stiftsbibliothek, Cod. Sang. 551, p. 281 (left) and 1396.15, p. 5 (right), reconstructing the open book



1. A lost bifolium rediscovered (Cod. Sang. 1396.15, pp. 5–8)

A [fragment](#) made up of four small leaves contains the life of saint Corbinian by Arbeo, bishop of Freising (723–783). It corresponds to the two missing folios that Scarpatetti thought were lost in his entry of [Cod. Sang. 551](#).⁸ This manuscript contains a series of saints' lives, including that of Corbinian (pp. 227–310). The four leaves of the fragment were to be found between pages [281](#) and [282](#) [Figure 2]. The end of the text on p. 281: “& ora” continues at the top of [page 5](#) of Cod. Sang. 1396.15: “tionum frequentia adipiscenda...”. Similarly, the first words on page 282: “signo cum laude” are preceded by “salutifero crucis Christi” on [page 8](#) of the fragment. The fragments form a bifolium that would have been at the center of the original

8 B.M. von Scarpatetti, *Die Handschriften der Stiftsbibliothek St. Gallen, Bd. 1: Abt. IV: Codices 547–669: Hagiographica, Historica, Geographica*, 8–18. Jahrhundert, Wiesbaden 2003, 16–19: “unter Angabe der Lücke cap. 18–21, wegen der 2 fehlenden Bll., dazu s. o. äussere Beschreibung: beim jetzigen Ternio p. 276–287 muss der innerste Bogen verloren gegangen sein”.

quaternion in Cod. Sang. 551, going from [p. 278](#) to [287](#) (quaternion number “IIII”, as written on the bottom of p. 287). It is impossible to say with certainty what caused the loss of this bifolium, or when it occurred. The current binding of Cod. Sang. 551 dates from the eighteenth century, and it is possible that, when the codex was rebound, this bifolium fell out.

Scarpattetti dates the manuscript to the tenth century, von Euw to the first quarter of the tenth century, while Bischoff estimates the fragments date to the third/fourth quarter of the ninth century. Several hands can be identified in the manuscript, and the one that copied the life of saint Corbinian (pp. 227–310) is the same that appears in the Passion of saint Pelagius (pp. 311–319). In total, this scribe copied the 6 quires (numbered I–VI) composing these two saints’ lives (pp. 227–319). Interestingly, the first 8 quires of the codex (pp. 1–145) are also numbered (from I to VIII), and the last ones (pp. 348–422) are numbered from I to V. The manuscript appears to be homogenous, particularly in terms of its size and overall layout (one column drawn with dry point, from 15 to 17 lines) despite these different numberings. One explanation for the signatures could be that the copying of the saints’ lives was entrusted to different scribes, each of whom numbered the quires he copied before the quires were bound together.

2. The long life of fragments (Cod. Sang. 1396.1, pp. 1–2)

This small [bifolium](#) (16.5 × 22 cm) contains an extract from Avianus’ fables, with some glosses. Written in elegiac verse imitating Aesop, these fables were a medieval success, and they were frequently used alongside Cato’s *Distichs* for the education of young students.⁹ Dating from the ninth/tenth century, this fragment comprises parts of the following fables: “de piscatore et pisce” (xx), “de alite et messione” (xxi) [p. 1], “de cupido et invido” (xxii), “de imbre

9 M. Baldzuhn, *Schulbücher im Trivium des Mittelalters und der Frühen Neuzeit*, Berlin 2009 (in part. 770–772 for Cod. Sang. 1396.1, pp. 1–2 = SGa).

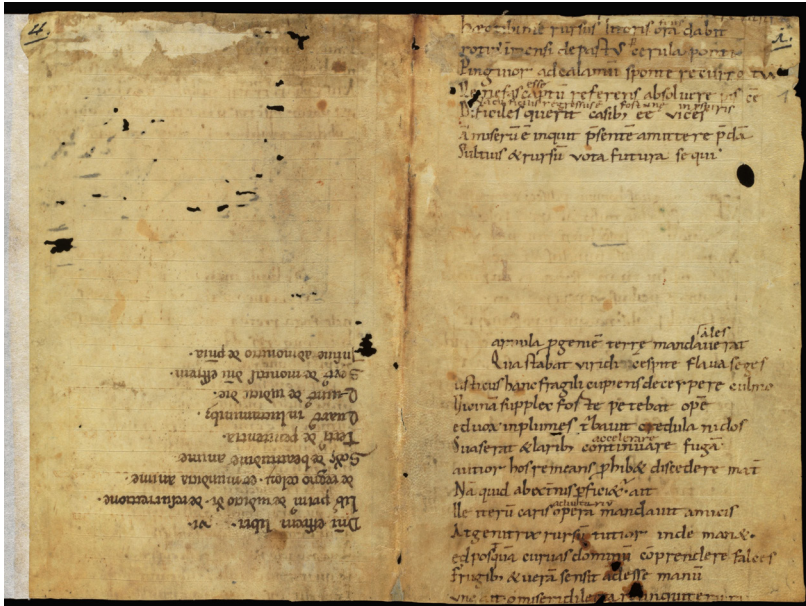


Figure 3: St. Gallen, Stiftsbibliothek, Cod. Sang. 1396.1, p. 1:
Avianus' fables, with table of contents on the left side.



et testa" (XLI) and "de lupo et haedo" (XLII) [p. 2].¹⁰ The text is copied in Carolingian minuscule, in one column of 28 lines. Some spaces are left empty at the beginning of each fable, probably for the insertion of an illustration, as shown in a similar Avianus-manuscript from the ninth/tenth century.¹¹ The initials of the fable are barely visible, almost entirely erased. The contemporary interlinear glosses and marginal notes indicate that the manuscript was used, even if the illustrations were not executed.

On the left half of page 1 [Figure 3], originally ruled but left empty, a note was added, probably in the thirteenth century, in Gothic script, providing a table of contents for the fragment's former host volume: "Domini effrem libri VI / Liber primus de iudicio dei / de resurrectione / de regno celorum et mundicia anime / Secundus de beatudine anime / Tertius de penitentia / Quartus in luctaminibus

¹⁰ J. Duff Wight and A. Duff Wight (ed.), *Latin Minor Poets with Introductions and English translations*, London 1934.

¹¹ Paris, Bibliothèque nationale de France, NAL 1132 ([ark:/12148/bt1b8426793j](https://nla.bnf.fr/ark:/12148/bt1b8426793j)).

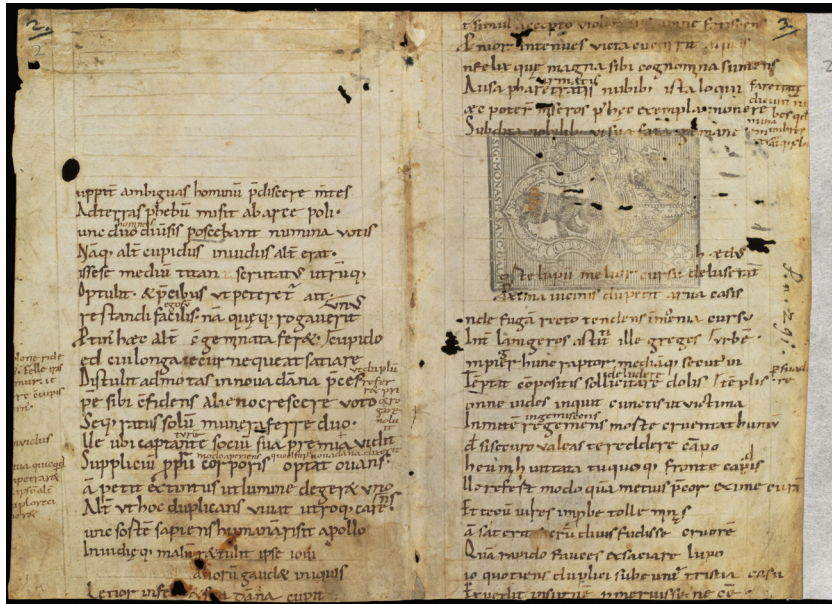


Figure 4: St. Gallen, Stiftsbibliothek, Cod. Sang. 1396.1, p. 2, with the old shelfmark and the stamp of Abbot Diethelm Blarer

/ Quintus de iudicie die / Sextus de monita domini effrem / In fine admonitio de penitentia". This table of contents accurately describes a manuscript of the Stiftsbibliothek St. Gallen, [Cod. Sang. 92](#). Dating from the ninth century and rebound in the fifteenth century,¹² it contains various works by the church father Ephraem the Syrian, exactly in the order listed on the fragment. Confirmation that the latter originates from this manuscript is provided by the old shelfmark indicated on page 2 [Figure 4]: "S.n. 291". Thanks to Pius Kolb's St. Gall manuscript catalog (1755/1759), the correspondence of the manuscript "S.n. 291" can be established with Cod. Sang. 92.¹³ On the same page of this fragment there is furthermore the library stamp of the Abbey of St. Gall of abbot Diethelm Blarer dating from 1553–1564. Both sides of the leaf had to be visible (p. 1 with the table

12 P. Lenz, *Reichsabtei und Klosterreform. Das Kloster St. Gallen unter dem Pfleger und Abt Ulrich Rösch 1457–1491*, St. Gallen 2014, 464, n. 59.

13 St. Gallen, Stiftsbibliothek, [Cod. Sang. 1400, p. 598](#).

of contents and p. 2 with the shelfmark and the stamp); therefore, it must have been used as a flyleaf and not as a pastedown.

As a matter of fact, Cod. Sang. 92 had another fragment as a pastedown, which is identified by a note (p. [V1](#)). It came from the collection of eighth century fragments of Gregory the Great's *Dia-logues*. The binding of Cod. Sang. 92 dates to the restoration campaign carried out by the librarian Ulrich Rösch in the 1450s and especially in 1460 and 1461, when nearly 180 manuscripts were repaired and rebound using old parchment.¹⁴ It was probably when the old binding was changed that the fragments of Gregory the Great were used to reinforce the volume. The fragment of Avianus' fables must have been used as a flyleaf or a cover in the binding of Cod. Sang. 92 before the current, fifteenth-century one was created. To sum up, the examination of this bifolium revealed that it came from an annotated copy of Avianus' fables and was reused as a flyleaf or a cover, during which reuse it received, in the thirteenth century, a table of contents. When the book was subsequently rebound in the fifteenth century, fragments from an even older text were also used.

3. A medieval drawing of Saint Paul (Cod. Sang. 1396.15, pp. 1–2)

Cod. Sang. 1396.15, [p. 1](#) shows a table of contents written in red ink and in Carolingian minuscule [Figure 5]. The text reads as follows: “Vita sancti Ermenlandi / Passio sancti Meginradi / Passio sancte Euphemie / Vita sancte Otilie / Faustini et Iovite / Passio sanctorum Theonisti Tabram et Tabratham / Vita et transitus sancti Innocenti / et inventio corporis sancti Martiani. / Post hec lege capitula que sequent[ur]”. Next to these titles of hagiographical works, a later hand noted the dates of the feasts of the corresponding saints (in black ink). They are the same saints who appear in the first part of the *Passionarum novum* ([Cod. Sang. 577](#), pp. 5–136), written in the ninth/tenth century in St. Gall. The fragment, cut very irregularly, is too small (20.2 × 16 cm) to be thought to come from this large manuscript (34.5 × 26 cm). Nevertheless, it can be assumed that it

¹⁴ Lenz, *Reichsabtei und Klosterreform*, 454–473.



Figure 5: St. Gallen, Stiftsbibliothek, Cod. Sang. 1396.15, p. 1, table of contents

was at the beginning of a manuscript containing the lives of saints, fewer in number but of the same type as the *Passionarum novum*. On the verso of the table of contents ([p. 2](#)), a drawing represents Saint Paul, along with the inscription: “Paulus servus domini nostri



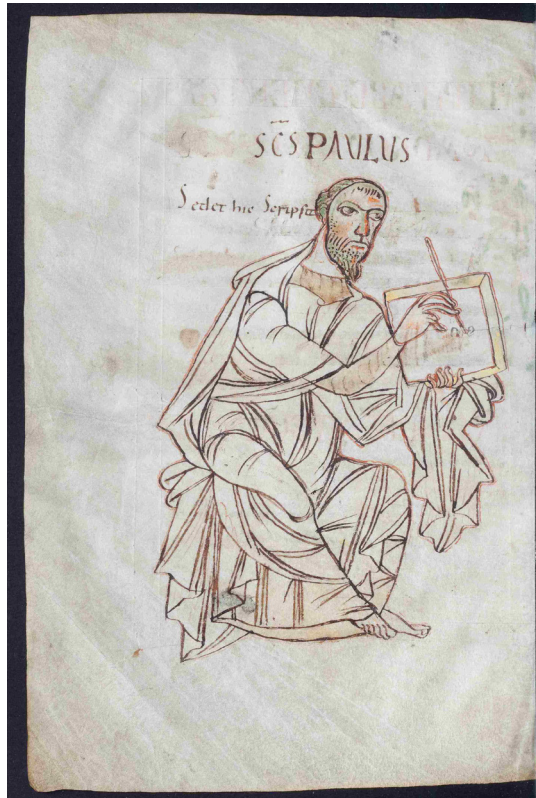
Figure 6: St. Gallen, Stiftsbibliothek, Cod. Sang. 1396.15, p. 2, drawing of St. Paul



ihu [Iesu] xpi [Christi] vas electionis” [Figure 6].¹⁵ The writing appears on the drawing, proving that the drawing predates it. Written in Carolingian minuscule, the inscription probably dates from the eleventh century. The Apostle is depicted in three-quarter profile, and in a slightly-sketched bust form. One of his hands, proportionally too small in relation to his face, can be seen, appearing to hold an unrolled scroll. The long head has the typical pointed beard and receding hairline of this saint. Entirely drawn in black ink, Paul’s face is enhanced with a small touch of red (minium) on his lips. His large eyes are turned to the left. Drawings from this period are rare, making this example particularly valuable. However, it remains difficult to understand its connection, if any, to the table of contents listing the lives of saints.

¹⁵ A second inscription placed near Paul’s head says: “Eme agros”, that does not seem to be related to the drawing.

Figure 7: Stuttgart,
Württembergische
Landesbibliothek,
HB II 54, f. 25v,
drawing of St. Paul



Given that the saints cited on the first page are the ones of *Passionarum novum* copied in St. Gall, can we assume that the drawing was also produced in the monastery? There is indeed a strong tradition of drawing at the monastery of St. Gall, between the eighth and eleventh century.¹⁶ The depiction of Paul at the beginning of the Epistle to the Romans in a Bible copied in St. Gall around 830–840 may have served as a model for the drawing on the fragment (Stuttgart, Württembergische Landesbibliothek, HB II 54, f. 25v) [Figure 7].¹⁷ The physical characteristics (shape of the mouth, eyes, hairline)

¹⁶ A. von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts*, St. Gall 2008; M. Holcomb, *Pen and Parchment. Drawing in the Middle Ages*, New York 2009, n^{os} 4–5.

¹⁷ Von Euw, *Die St. Galler Buchkunst*, n^o 21. [URL : <http://digital.wlb-stuttgart.de/purl/bsz349887195>]



Figure 8: St. Gallen, Stiftsbibliothek, Cod. Sang. 555, p. 166, drawing of St. Columba

and the position of the head seen from three-quarters are common to both, even though the later reverses the direction. However, these common characteristics remain far too generic to establish a model relationship between the two. This example documents a common practice among medieval artists, who used all the free

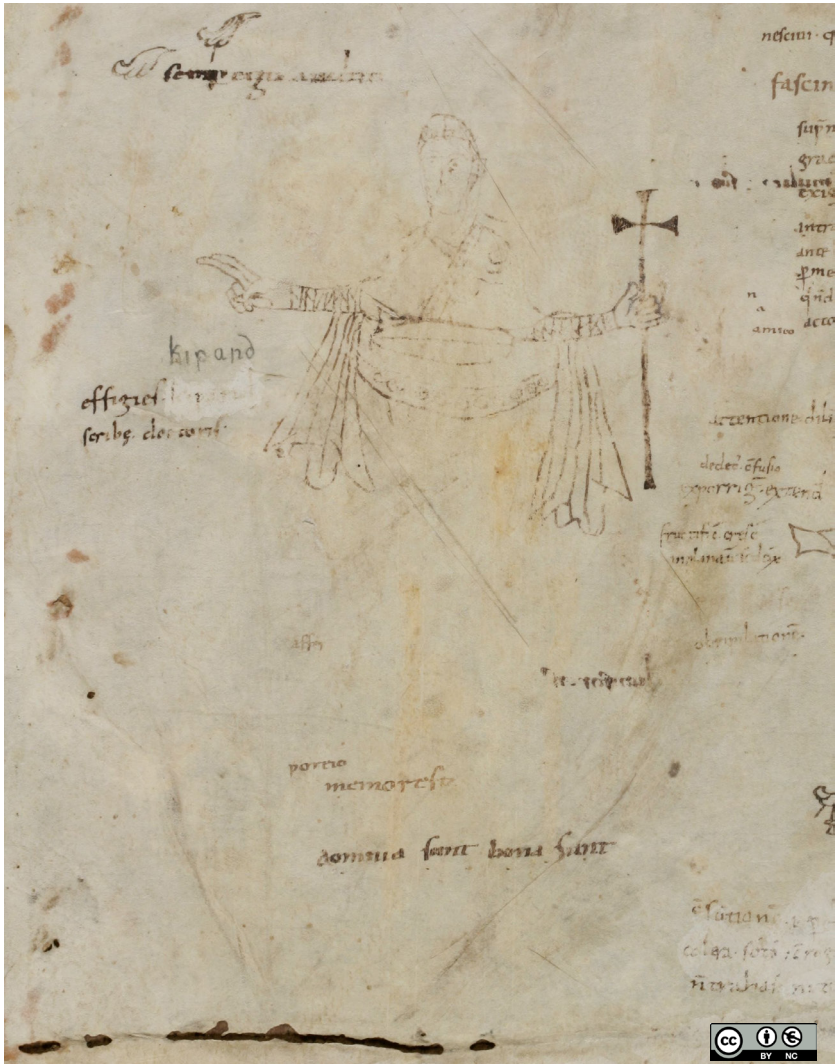


Figure 9: St. Gallen, Stiftsbibliothek, Cod. Sang. 28, rear pastedown, drawing of a person wearing a tunic and a pallium and holding a crozier

space available to them for practice, as shown in other manuscripts from the same library (e.g. Cod. Sang. 555, [p. 166](#) [Figure 8]; Cod. Sang. 28, [rear paste-down](#) [Figure 9]).

4. Reuse as binding (Cod. Sang. 1396.9, pp. 1–4)

The oldest fragments of medical texts, mainly preserved in fascicules 8 and 9, were studied by Augusto Beccaria.¹⁸ Among these are six leaves that belonged to the medical-pharmaceutical compendium of [Cod. Sang. 217](#), which Peter Köpp edited.¹⁹ They have been removed from the *vademecum* before its rebinding around 1460,²⁰ but there is no indication as to what they were re-used for. There are other examples where the use of the fragments is quite clear, as shown by this bifolium (Cod. Sang. 1396.9, pp. 1–4). It contains medical recipes written in Carolingian minuscule, dating from the ninth/tenth century. On the first part (p. 1), a title has been written over the Carolingian text: “Discantus” [Figure 10]. This term refers a type of medieval polyphony having a plainchant tenor.²¹ One wonders if this bifolium would not have been used in the binding for one manuscript of the songbook collection of Aegidius Tschudi (1505–1572). The fold marks on the parchment suggest that the bifolium was used as cover for an oblong book, such as these songbooks, which are of a similar size, and some of which ([Cod. Sang. 463](#) [Figure 11], [Cod. Sang. 464](#)) were sold by his heirs to the Stiftsbibliothek in 1768. Could it be that the fragments were used to protect these manuscripts before they were rebound at the end of the eighteenth or the beginning of the nineteenth century?

5. *Vita sancti Amandi* (Cod. Sang. 1396.16, pp. 11–14)

Four pages written in Carolingian minuscule contain a fragment from the *Vita sancti Amandi* in prose, dating from the third quarter of the ninth century [Figure 12]. The provenance of a small strip of [p. 13/14](#) is known thanks to a note added by the Benedictine Alban Dold (1882–1960): “12. IX. 36 / Abgelöst von dem hintersten Blatt von cod. 299”. Dold, a renowned liturgical scholar, expert in paleography,

¹⁸ A. Beccaria, *I codici di medicina del periodo presalernitano*, Rome 1956.

¹⁹ P. Köpp, *Vademecum eines frühmittelalterlichen Arztes*, Aarau 1980.

²⁰ Lenz, *Reichsabtei und Klosterreform*, 464 (Einband Typ B).

²¹ R. Flotzinger, E. Sanders, and P. Lefferts, “Discant”, in *Grove Music Online*, 2001 [<https://doi.org/10.1093/gmo/9781561592630.article.07839>].

Figure 10:
St. Gallen,
Stiftsbibliothek,
Cod. Sang. 1396.9,
p. 1, traces of reuse
as binding, label
“Discantus”

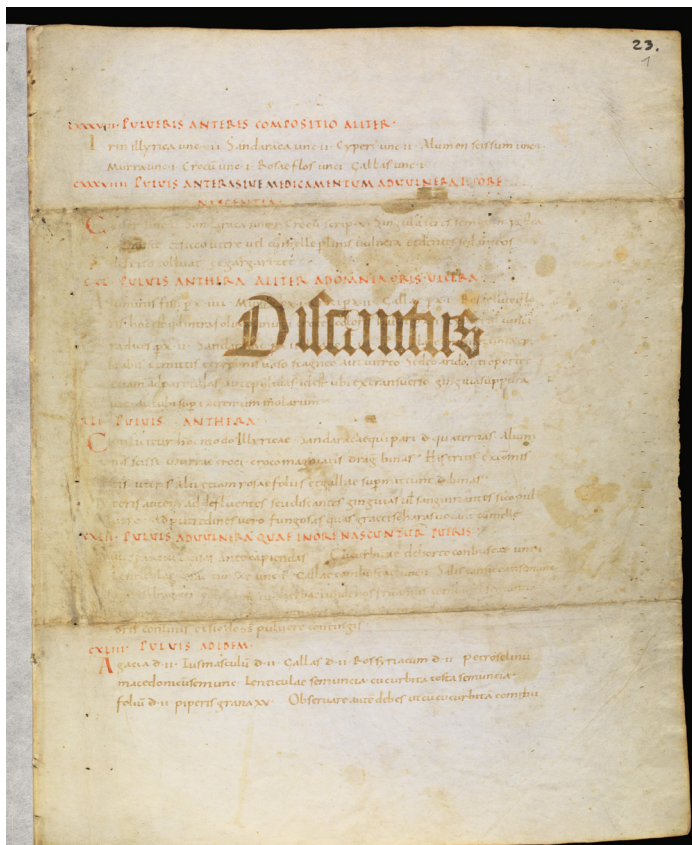


Figure 11: St. Gallen,
Stiftsbibliothek,
Cod. Sang. 463, Front
cover – From the
songbook collection
of Aegidius Tschudi:
volume for descant and
alto voices



a palimpsest researcher, conducted extensive research in the Stiftsbibliothek collection, where he found numerous fragments. With his discoveries, he had a habit of writing the date and the origin on the fragment itself and placing a note in the host volume. In this case, we still find in Cod. Sang. 299, a small piece of paper which states that “A strip was detached before the last page of Codex 299, the inscription on which probably belongs to the texts collected in anthology 1398b. Text identification not yet carried out” (p. 334a).²² In fact, this narrow strip of parchment belonged to a page in the collection of fragments Cod. Sang. 1396 (and not 1398b), to which it has since been carefully reattached by the restorer Martin Strebel.

The text contains chapters (cap. 17–20; 24–25) from the *Vita prima* of Saint Amand (BHL 332 – MGH, SS rer. Merov. 5).²³ Bischoff linked it to a fragment of the same text (cap. 1–15) housed at the Vatican Library.²⁴ This manuscript is a collection of fragments coming from “codicibus sangallensibus”.²⁵ This St. Gall provenance is suggested by various clues: there is the presence of Diethelm Blarer’s stamp (1553–1564) on f. 54v; the handwritten ex-libris of Bartholomäus Schobinger on f. 47r: “Bibliothecae Schobingiae ex Monast. fol. 8”, and on f. 70r a note by Melchior Goldast: “Ex ms Cod. Monasterii S. Galli inter Illustres Viros Hieronymi et Genadii interque Cl. Claudianum”.²⁶ Schobinger and Goldast were

22 “Vor dem hintersten Blatt der Codex 299 wurde ein Streifen losgelöst, dessen Beschriftung wahrscheinlich zu den im Sammelband 1398b vereinigten Texten gehört. Textbestimmung noch nicht geglückt”.

23 A. Verhulst and G. Declercq, “L’action et le souvenir de saint Amand en Europe centrale”, in *Aevum inter utrumque, Mélanges offerts à Gabriel Sanders*, ed. M. Van Uytanghe and R. Demeulenaere, The Hague 1991, 503–526 (at 506, n. 11).

24 B. Bischoff, *Katalog der festländischen Handschriften des neunten Jahrhunderts*, vol. 3, Wiesbaden 2014, 337, n° 5892; Città del Vaticano, Biblioteca Apostolica Vaticana, [Reg. lat. 339](#), ff. 39r–46r.

25 A. Wilmart, *Codices Regenses latini*, vol. 2, Vatican City 1945, 263–269; E. Pellegrin, J. Fohlen, C. Jeudy, and Y.-F. Riou, with the collaboration of A. Marucchi, *Les manuscrits classiques latins de la Bibliothèque Vaticane. Tome II, première partie. Fonds Patetta et fonds de la Reine*, Aubervilliers 1978, 66.

26 This note means that this page was detached from Cod. Sang. 191, where it would have been situated between the *De viris illustribus* by Jerome and Genadius (p. 115) and the poems by Claudian (p. 119).

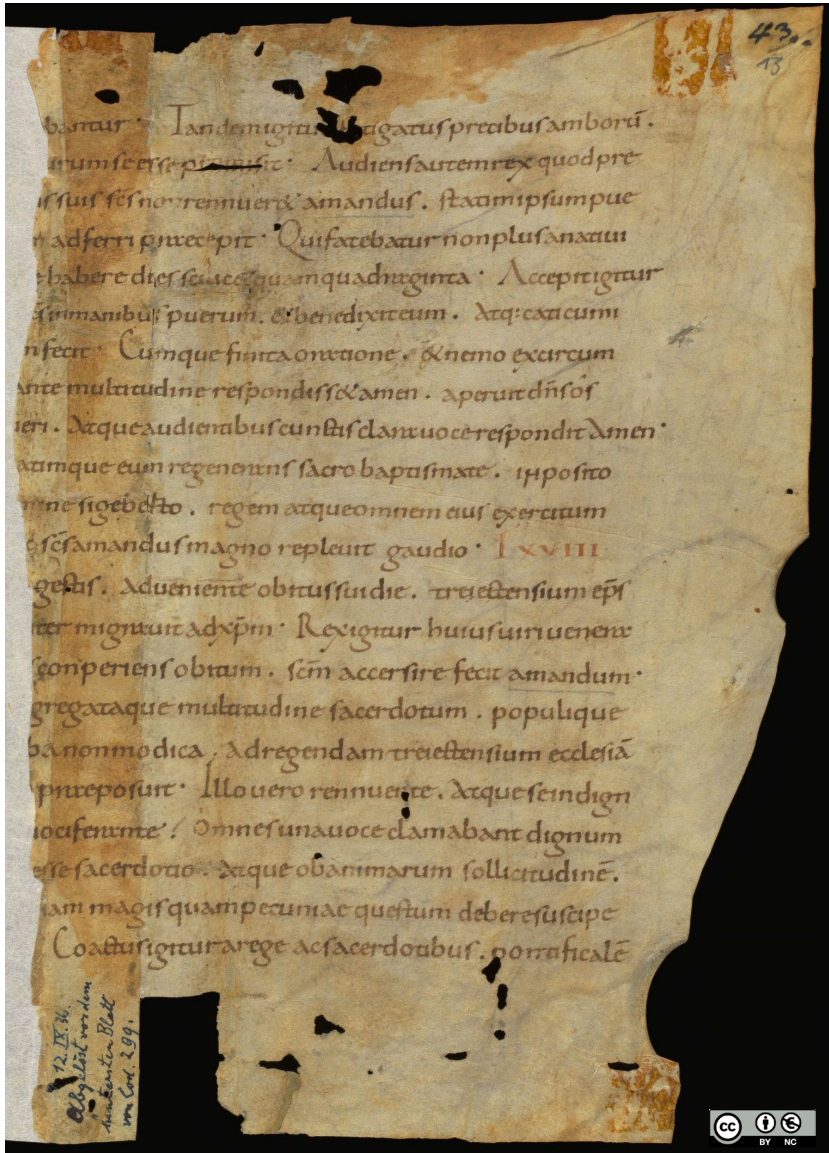


Figure 12: St. Gallen, Stiftsbibliothek, Cod. Sang. 1396.16, p. 13, showing a strip detached by Alban Dold from Cod. Sang. 299

bibliophiles who met in St. Gall. They were granted personal access to the city library and were allowed to borrow books, manuscripts,

and documents from there as well as from the Stiftsbibliothek.²⁷ However, upon Schobinger's death in 1604, Goldast was accused of, and partially admitted to, appropriating manuscripts and books from these libraries. He then sent his collection of books (one chest and ten barrels) to Bremen. Sometime after Goldast's death (1635), the city offered a lot of 32 Greek and Latin manuscripts to Queen Christina of Sweden.²⁸ Ten manuscripts from the Goldast collection became part of the Reginensis collection in the Vatican library, including Reg. lat. 339.²⁹

Goldast has left a note above the incipit of the prologue of the *Vita sancti Amandi* (Reg. lat. 339, f. 39r)³⁰ and some shorter remarks in the margins throughout these pages. The size and general appearance of the Reginensis fragment is like the ones of the Stiftsbibliothek.³¹ Copied in a single column in Carolingian minuscule, the text is divided into chapters introduced by a simple red initial two lines high, set off in the margin. However, the number of lines per column differs: 19 in the Vatican copy, 22 in the St. Gall one. Similarly, the chapter numbers, in Roman numerals, are written in brown ink in one case and in red ink in the other. The Reginensis and the St. Gall fragments have been produced in the scriptorium of Saint-Amand, as suggested by the characteristic script³² and the extraordinary

27 K.H. Burmeister, "Goldast von Haiminsfeld, Melchior", in *Historisches Lexikon der Schweiz* [16.07.2024 version], <https://hls-dhs-dss.ch/de/articles/015859/2024-07-16/>.

28 See J. Sandrock and D.F. Jackson, "Melchior Goldast and Christina Queen of Sweden", *Scriptorium* 70 (2016), 116–153.

29 As a matter of fact, it seems that parts II and III of Reg. lat. 339 were bound with fragments composing the actual VadSlg [Ms. 317](#), (description by Rudolf Gamper, 2009) in the Kantonsbibliothek St. Gallen (B. Hertenstein, *Joachim von Watt (Vadianus), Bartholomäus Schobinger, Melchior Goldast, Die Beschäftigung mit dem Althochdeutschen von St. Gallen in Humanismus und Frühbarock*, Berlin 1975, 151).

30 "Auctor Milo S. Amandi monasterii qui Carolo Crasso vixit", and an identification with the Bollandist edition, providing the note "A. Maius" (cf. Wilmart, *Codices Reginenses latini*, vol. 2, 266).

31 Cod. Sang. 1396.16, pp. 11–14: 21,8 × 15,6 cm; Reg. lat. 339, ff. 39–46: 22,6 × 18,3 cm.

32 See the relatively rectangular (instead of round) forms of the letters *m* and *n* and the ligatures *ct* and *ra*. Many thanks to Philipp Lenz from the Stiftsbibliothek, who examined the scripts.

ornate initial letter in the title (Reg. lat. 339, f. 41r). Indeed, this Franco-Saxon initial displays the main characteristics of the production of illuminated manuscripts of this scriptorium and must date from around 860.³³ Unfortunately, the fragment Cod. 1396.16, pp. 11–14 has no ornament that could link it to the Vatican one. However, on both fragments, the names of people have been underlined, certainly by Goldast, who had a habit of underlining the manuscripts he studied. Could it be that the differences of the number of lines per column, or the color ink of the chapter numbering, might only reflect the work of two different copyists? Or does it mean that there were two very similar copies (same text, same origin, same date) preserved in St. Gall, and that both underwent a fragmentation?

6. Layout issue (Cod. Sang. 1396.2, pp. 17–18 and Cod. Sang. 1396.3, pp. 11–14)

In Scherrer's catalogue, the current Cod. Sang. 1396.2, pp. 17–18 and Cod. Sang. 1396.3, pp. 11–14 were described as two separate fragments. The first one is identified as “Ein Blatt Hexameter in 12^o” and the second: “Hexameter mit einer Aufforderung zum Kreuzzug”.³⁴ As a matter of fact, these three leaves come from the same manuscript as shown by their common layout, writing and text [Figure 13]. Written in a Gothic minuscule in one column, they transmit some verses of Galfridus de Vino Salvo's *Poetria nova*. These verses are situated at the beginning of this poem on the art of writing verses, precisely in the third chapter on amplification and abbreviation. They belong to the same quire in the following order: pp. 13–14 (v. 319–405); 18–17 (v. 406–473); 11–12 (v. 545–589). There is therefore a leaf missing (approximately 80 lines) between p. 17 and p. 11. The *Poetria nova* is not uncommon in the Middle Ages, being widely used as a school textbook. However, there is only one copy preserved in the Stiftsbibliothek (Cod. Sang. 875), which dates from the fourteenth century. The fragments date from the thirteenth century, and unlike the manuscript, do not contain glosses.

33 Many thanks to Fabrizio Crivello for this information (email, June 2025).

34 Scherrer, *Verzeichniss der Handschriften*, 465.

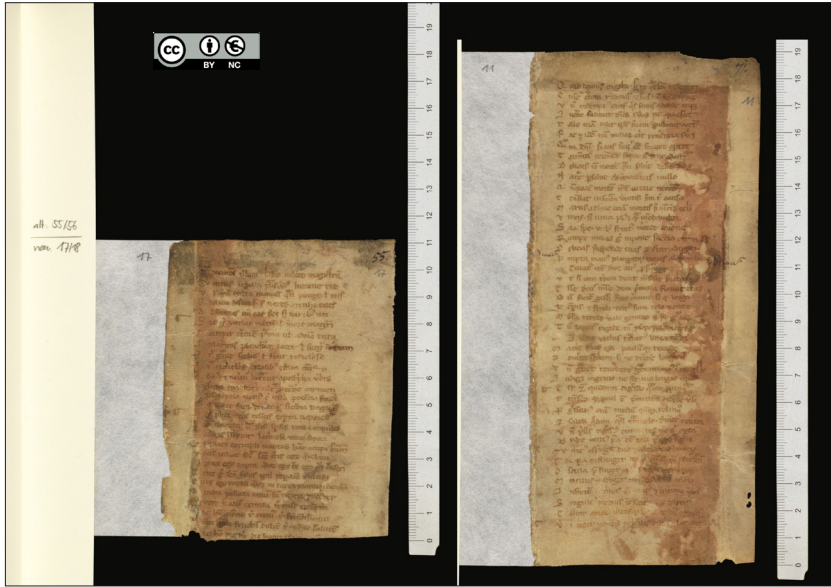


Figure 13: St. Gallen, Stiftsbibliothek, Cod. Sang. 1396.2, p. 17 (left) and 1396.3, p. 11 (right), compared

7. An initial reunited (Cod. Sang. 1396.16, pp. 19–20 with fragment Cod. Sang. 1398a.9, pp. 15–16)

Thanks to the online publication of the volumes of fragments from St. Gall, it is now possible to bring together some of them that have been scattered across different volumes. This is the case, for example, with a rather small fragment revealing part of an ornate initial drawn in ink ([Cod. Sang. 1396.16, p. 20](#)). Above it, the fragmentary title of the book, written in red capital letters, can be reconstructed: “[Inc]ipit vita sancti [Caril]effi abbatis [sacerdotis] presbiteri”. This fragment from Saint Carileffus’ life belongs to the same leaf as the one in Cod. Sang. 1398a.9, [p. 15](#), where the rest of the ornate initial “V” is drawn. If we put these two fragments together, we can see that the original manuscript was quite large, approximately 38 cm high [Figure 14]. This manuscript was probably copied at St. Gall in the middle of the ninth century.³⁵ The cult of this saint

³⁵ Bischoff *Katalog der festländischen Handschriften*, v. 3, 337, n° 5893.

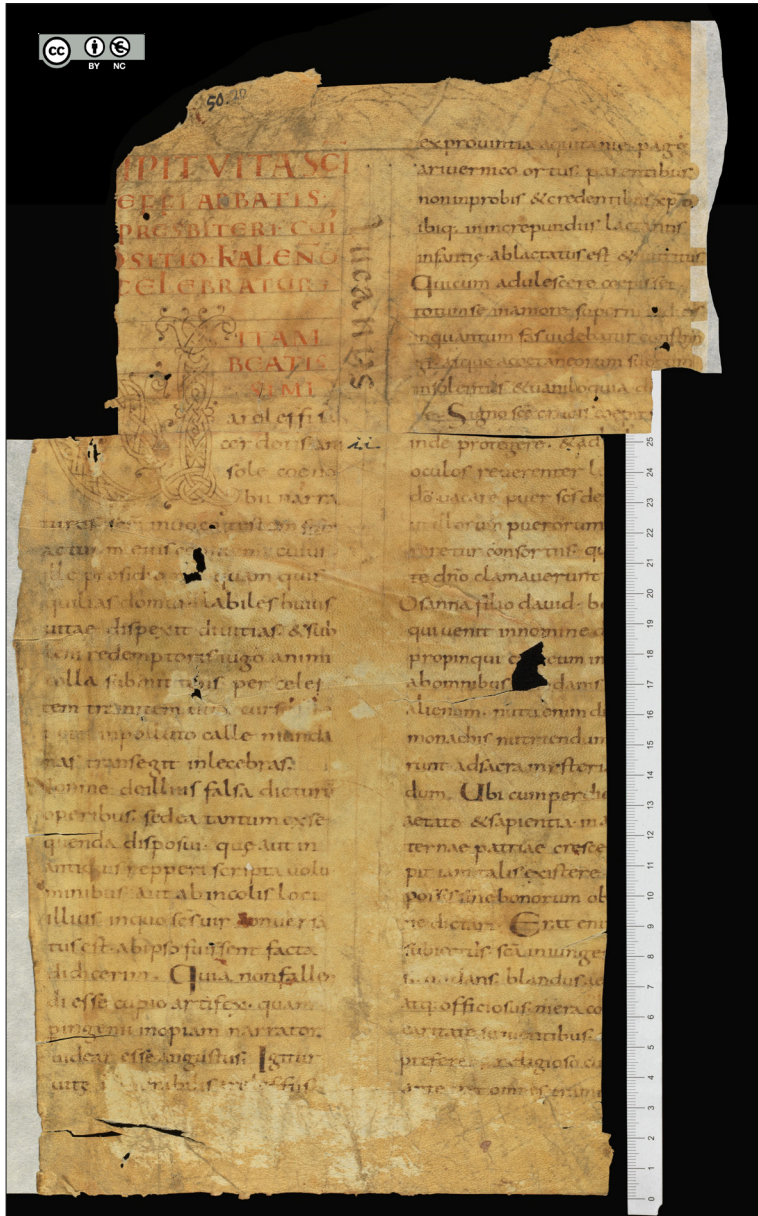


Figure 14: St. Gallen, Stiftsbibliothek, Cod. Sang. 1398a.9, p. 15 (top) and 1396.16, p. 19 (bottom), virtual reconstruction

must later have fallen into disuse at St. Gall, leading to the recycling of the manuscript. The inscription of the name of the Latin author Lucanus on Cod. Sang. 1396.16, p. 20, suggests that it was reused in a manuscript or a printed work containing a text by this author, but does not provide enough information to determine when the volume with Carileffus' life was dismembered.

Conclusion

The comprehensive description of the fragments contained in Cod. Sang. 1396 has made it possible to identify their contents, date them, and in some cases trace their long history of reuse. The work is often difficult due to the size of the fragments, their state of preservation, and even their legibility. These fragments are important for understanding the state of the Stiftsbibliothek's collections. Not only do they give us an insight into the texts it owned, but above all they allow us to trace a certain history of its collections. Furthermore, this study highlighted the diversity of fragmentation phenomena in medieval manuscripts in complete quires, single folios, and even small pieces of parchment. As we mentioned in the introduction, this note does not consider Cod. Sang. 1396 from the perspective of its existence as a codex, which it also is. As such, we have deliberately ignored the fascicles containing charters, whose characterization as fragments should be clarified. The result of this note is therefore biased and may resemble an anthology. However, this anthology is just waiting to be completed by other researchers. Indeed, the primary objective of gradually putting all the volumes compiled by von Arx online on *e-codices* is to make available all the images and brief descriptions in the hope that they will be studied further by specialists.