

# 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](mailto:fragmentarium@unifr.ch).

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# Fragmentology 4

Editorial



Editing *Fragmentology* has become a holiday tradition, and this volume reflects the richness and diversity of the various collaborations the *Fragmentarium* project has fostered over the years. Two of the publications, those by Fanni Hende and Paulina Pludra-Žuk, come from *Fragmentarium* Fellowship research; a third, by Estel van den Berg, stems from a traineeship involving publishing material on *Fragmentarium*. The other pieces come from prominent fragmentologists whose connection to the project ranges from close collaboration to professional familiarity.

The theme of reconstruction weaves through each contribution. Jean-Philippe Échard and Laura Albiero take us inside three Stradivari and rebuild a prayer book, and in the process remake the instruments themselves. Dirk Schoenaers, Laurent Breeus-Loos, Farley Katz, and Remco Sleiderink use a partial column of text to rebuild how Middle Dutch Chivalric Romance texts were themselves assembled from their components. Paulina Pludra-Žuk uses the example of Elbląg, to show the potential of the study of fragments bound in, brought from, and imported to Teutonic Prussia; in a region with such a chaotic history, we can use fragments to rebuild libraries long sacked and burned. Hungary likewise has few surviving manuscript codices, and Fanni Hende studies a selection of leaves detached from incunabula to construct an impression of the international book market, especially in Germany, in the eighteenth and nineteenth centuries. Scott Gwara and Timothy Bolton uncover the origins of an Otto Ege manuscript, one of the celebrities of the Fragment world; David Gura reveals the Roman provenance of another. Estel van den Berg rebuilds incunabula from pieces, painting the movement of persons and books, and the recycling of vellum prints, during the Reformation. Book reviews address recent publications in art history and musicology. In all, this issue provides a glimpse of a thriving field, with the *Fragmentarium* project at the heart of it.

A note should be made about the means of production of this volume. On November 30, 2021, in my last exchange with the other founding editor, Christoph Flüeler, he expressed his desire that this volume be published by the end of the year. We have succeeded in doing so, thanks in large part to the flexibility of the authors and

referees in performing their work within short delays. Special thanks is also due to Veronika Drescher, who, in addition to performing her duties as Book Review Editor, has also proofread the volume, diligently volunteering her time, even after receiving the news that she would not be employed next year to work on the project.

I have not been party to recent discussions on the project's future, but I can help reconstruct its past. The Swiss National Science Foundation (SNSF) has been the primary supporter of *Fragmentarium*, and in no small part on its reputation and that of the project host, the University of Fribourg, the project has flourished to gain the trust and support of institutions, projects, and researchers around the world. Hundreds of individuals have contributed to the *Fragmentarium* database, and much of their work has gone uncredited. To-date, the project has had over fifty collaborations around the world, many of which are still active. These scholars, librarians, archivists, collectors, students, and supporters gave the project their confidence and hard work, and, thanks largely to them, the database has become a resource that doctoral students, advanced researchers, projects, and institutions have come to rely upon. The Zeno-Karl-Schindler Foundation and the Stavros Niarchos Foundation both supported excellent researchers outside of Switzerland, and decisively, not only for the project's success, but in the careers of the early-career scholars they have supported.

SNSF research projects enable permanent employees to realize their goals with collaborators on limited-time contracts. On *Fragmentarium* worked numerous people, organizing the preliminary meetings, performing contract work, serving in unpaid internships, and as limited-time employees, including: Laura Albiero, Guillaume Bankowski, Marina Bernasconi Reusser, Sandra Buchs, Pierre Chamberbert-Protat, Joon Ki Choi, Veronika Drescher, Ramona Fritschi, Tomas Germann, Stefanie Herrmann, Douglas Kim, Roger Klein, Maina Loat, Sandy Maillard, Nicolas Mermoud, Sylviane Messerli, Roberta Napolitano, Roberta Padlina, Natalie Ravaz, Brigitte Roux, Christa Schaffert, Rafael Schwemmer, Selda Urech, Johanna Vogelsanger, Martin Wünsche, Yoshe, and others. They built *Fragmentarium*.

The mantra of the precariat is that you are only as good as your last project. It was the best project.

*William Duba*

*Editor of Fragmentology 4 (2021)*

*Copenhagen, Christmas Day, 2021.*