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Individualität im hohen Mittelalter«. Horst FUHRMANN, »Neues zur Biographie des Ulrich von Zell († 1093)«. Josef FLECKENSTEIN, »Über den engeren und den weiteren Begriff von Ritter und Ritterschaft (*miles* und *militia*)«. Otto P. CLAVADETSCHER, »Das Totengedächtnis und sein Wandel im Raume St. Gallen«. Wilhelm KOHL, »Beobachtungen an der älteren Memorialüberlieferung des Domstiftes St. Paulus zu Münster«. Franz-Josef JAKOBI, »Die Amtszeit Bischof Hermanns II. von Münster (1174–1203) und die Entwicklung der *civitas monasteriensis*«. Hansmartin SCHWARZMAIER, »Die Gründung des Prämonstratenserklosters Allerheiligen. Ein Beitrag zum Thema ›Staufer–Welfen–Zähringer‹«. Dieter MERTENS, »Beutelsbach und Württemberg im Codex Hirsaugiensis und in verwandten Quellen«. Hubert HOUBEN, »Eine Mönchsliste aus den Abruzzen (S. Giovanni in Venere, 1. Januar 1200)«. Berent SCHWINEKÖPER, »Hochmittelalterliche Fürstenbegräbnisse, Anniversarien und ihre religiösen Motivationen. Zu den Rätseln um das Grab des letzten Zähringers (Berthold V. 1186–1218)«. Michael BORGOLTE, »Nepotismus und Papstmemoria«. Rolf SPRANDEL, »Studien zu Heinrich von Herford«. Hagen KELLER, »›Kommune‹: Städtische Selbstregierung und mittelalterliche ›Volksherrschaft‹ im Spiegel italienischer Wahlverfahren des 12.–14. Jahrhunderts«. – A list of Karl Schmid's writings ends the volume.

George T. BEECH, Kalamazoo

Johannes DUFT, Die Abtei St. Gallen. Band 1: Beiträge zur Erforschung ihrer Manuskripte. Ausgewählte Aufsätze in überarbeiteter Fassung von Johannes Duft, herausgegeben zum 75. Geburtstag des Verfassers von Peter OCHSENBEIN und Ernst ZIEGLER, Sigmaringen (Jan Thorbecke) 1990, XIII–273 p., 40 plates (24 in colour).

This handsome volume is preceded by eight pages of Tabula Gratulatoria in tribute to Johannes Duft, Librarian at St. Gallen from 1948 to 1981. It contains a selection of his articles written between 1953 and 1986 edited by his successor at the library Peter Ochsenbein, and by Ernst Ziegler, the St. Gall archivist. They also provide a full bibliography of Duft's works since his 1979 Festschrift. A second volume of these articles is planned; the contents here range from his accounts of individual St. Gall manuscripts and ivories to the text of his pamphlet about the library, and a 1968 article on the importance of library catalogues for intellectual history. In several cases the footnotes have been updated. The lavish illustrations all have separate descriptions (pp. 243–266) and the dimensions of the manuscripts illustrated are included.

Most of the articles derive from lectures and they have kept the form of the lecture. This may make them inappropriate for the footnotaries of *FRANCIA*, but though the volume was published with lavish subsidies from the city and the canton of St. Gall it is not simply a tribute to Swiss affluence. Duft's account of Irish manuscripts at St. Gall supplements the volume he published with Peter Meyer in 1953 and his celebrated »Iromanie-Irophobie« article of 1956, distinguishing volumes brought to St. Gall from those copied there and exploring the legacy of Columbanus at the abbey. The brief account of Greek manuscripts, first published in 1957, has been superseded by the recent study by Bernice Kaczyński, *Greek at St. Gall* (Cambridge, Medieval Academy of America 1989) which supports Duft's view that the *ellinici fratres* of Notker Balbulus' letter to Lambert were the monks at St. Gall who studied Greek, not visiting Greeks. Kaczyński illustrates Greek liturgical texts from the abbey, and also a letter apparently written by a Byzantine guest.

Not all readers will accept Duft's bold hypothesis about the origins of the ivory bookcovers on St. Gall manuscripts 60 and 53. In a monograph published with the Zurich art historian Rudolf Schnyder in 1984 Duft suggested that the ivory tablets reused as covers were the writing tablets used by Charlemagne. Codex 53, copied by Sintram for abbot Salomo in c. 894, has tablets carved by Tutilo which Salomo obtained from the treasure of Hatto of Mainz

(Ekkhart Casus 22–23). Duft and Schnyder suggest that both covers had come to Mainz with Charlemagne's treasure. But Codex 359, copied in c. 923 has a Byzantine ivory carved with pagan scenes around 500 as its cover, showing that the abbey owned high quality ivories from other sources, and the date and origin of the excellent carving of the tablets on Codex 60 remain uncertain. Even if readers do not accept this bold guess they will admire this proof of the rigor with which Monsignor Duft has explored every detail of his manuscripts and their construction.

The brief survey of music at St. Gall includes an account of the theory manuscripts (Augustine, Cassiodorus, Isidore and Notker Teutonicus, and the letters of Notker Balbulus and Berno of the Reichenau), as well as a list of sequences and the early modern choirbooks and songbooks. There are fine colour plates of the pictures of Hartgar in his Antiphonary and Eberhart in his Hymnarius presenting the volume to Gregory and St. Gall.

A study of the Nibelungen manuscript Codex 857 describes a lavish mid-thirteenth century volume which also contains the best text of Wolfram's Parzival, the Stricker and Willehalm, and traces its history back to Aegidius Tschudi. It may well have been copied in the Southern Tirol. Tschudi's manuscripts, including accounts of Roman coins, geographical surveys of ancient Gaul and Germany and Africa and Asia, carolingian manuscripts of Freculph and the Lex Salica and copies of Roman inscriptions, are briefly listed in another article. The important survey of legal manuscripts in the library catalogues of the Reichenau, St. Gall, Chur and the city church at Feldkirch reveals the importance of library catalogues to supplement surviving manuscripts, and explores the work of the scribe Reginbert at the Reichenau. It is illustrated with two colour plates showing Wandalgarius and the monogram of Charlemagne from Codex 731, the copy of Lex Theodosiana, Lex Salica and Lex Alamanorum dated to 793. Duft does not mention the problems which the latinity of this copy of Lex Salica raise about how useful the book might have been.

Two studies of Columbanus and Magnus in St. Gall manuscripts show the combination of historical acumen and art historical sensitivity which characterize Duft's work. While Columbanus's exposition of the Psalms is lost, Duft gives a plate of the St. Gall copy of his Rule and of Jonas of Bobbio. Magnus is depicted in a manuscript from Augsburg now Paris B.N. Latin 10867, and in volumes from St. Gall, Zwiefalten and Augsburg dating from the twelfth to the fifteenth century. St. Gall 565 has a sketch of Magnus healing a blind cripple in front of a domed building with two towers labelled Brigantium.

The essays reprinted here are often so brief that they inspire the reader but do not satisfy all his curiosity. But Duft has always recognized the librarian's duty to instruct the casual visitor as well as the expert. This volume makes his enthusiastic delight in the books of St. Gall easy to share. Those who wish for more will need to follow him to the manuscripts themselves.

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Mélanges à la mémoire du Père Anselme Dimier, présentés par Benoît CHAUVIN. I: Père Anselme Dimier, l'homme et l'œuvre, Arbois 1987, 506 S. [ISBN 2-904 690-00-X].

In der »Francia« sind einige der sechs Bände »Mélanges Anselme Dimier« (1982–1987) bereits angezeigt; es fehlt jedoch der erste, der zuletzt erschienen ist. Er enthält nur im letzten Teil (S. 431 ff.) Nachdrucke der außerordentlich zerstreut erschienenen Zisterzienserforschungen Dimiers, unter anderem Grabungsberichte über nordfranzösische Abteien (Foigny, Igny, Trois-Fontaines, Vauclair) sowie eine Reihe von Rezensionen über seine größeren Veröffentlichungen (S. 355–414). Individueller und höchst aufschlußreich für die Zeitgeschichte wirken die Auszüge aus autobiographischen Aufzeichnungen. Sie beleuchten zunächst die beiden letzten Kriegsjahre: 1917–18 am Chemin des Dames, vor Ypern, in der Champagne, vor Saint-Quentin, notiert von einem Neunzehnjährigen, dem die nachfolgende Zwischenkriegszeit