

entstanden ist. Letztere Fassung übersetzte den Text ins Westfälische, ohne dass dies offensichtlich größere Schwierigkeiten bot.

Walter Haas bewegt sich darauf in die Frühneuzeit und zeigt anhand eines Textes aus der lutherischen Bibel, wie bei Neuauflagen und Nachdrucken sprachliche Veränderungen auftraten. Franz Simmler konkretisiert dies anhand von Luthers Septembertestament von 1522 mit Blick auf makrostrukturelle Gegebenheiten, die sich abgesehen von lexikalischen Phänomenen erstaunlich wenig veränderten. Er hebt hervor, wie wichtig es ist, sorgfältig zwischen Nach- und Neudruck zu unterscheiden, da in diesen Fällen ganz unterschiedliche sprachliche Umsetzungen an den Tag treten können. Dies illustriert Walter Hoffmann anhand dreier Kölner Druckfassungen der Reimchronik des Neusser Autors Christian Wierstraet über die Belagerung von Neuss durch Karl den Kühnen 1474/1475. Der hessische Autor Hans Wilhelm Kirchhoff erstellte 1564 eine Neufassung für seinen eigenen Sprachbereich, womit er gewissermaßen dolmetschte.

Der speziellen Arbeitsweise von Schreibern nehmen sich darauf Werner Besch (Otto von Passu, *Die vierundzwanzig Alten* u.a.) und Thomas Klein (*Brulocht* in Köln und Straßburg etc.) an, während Martin Durrell, Astrid Ensslin und Paul Bennett ein vergleichbares Phänomen anhand von Zeitungen aus dem 17. und 18. Jahrhundert verfolgen.

Die Beiträge bilden ein in sich geschlossenes Ganzes, das aber etwas abrupt mit dem letzten Aufsatz abschließt. Immerhin hat Thomas Klein in einer knappen Einleitung die theoretischen Rahmenrichtlinien abgesteckt, während ansonsten der Charakter eines Beiheftes zu der Zeitschrift noch deutlich erkennbar ist.

ALBRECHT CLASSEN

The University of Arizona

Hughes, Timothy Jolyon. *Wolfram von Eschenbach's Criticism of Minnedienst in his Narrative Works*. Lanham: University Press of America, 2009. 126 pp. \$22.00 paperback.

This book is concerned with the representation of *Minnedienst* and its impact on the female characters in Wolfram von Eschenbach's *Parzival* and *Titirel*. Relying on close textual analysis, the author sets out to demonstrate that Wolfram, motivated not least by a sympathetic stance towards women, was highly critical of 12th- and 13th-century constructs of courtly love as propagated by his predecessors. Hughes posits that Wolfram's texts unmask the destructive consequences, both for the individual and for society, of *Minnedienst* when taken to extremes. He presents ample textual evidence relating to various couple constellations in either work to substantiate this claim, although one wishes that he would have made a clearer distinction between character and narrative voice in the passages under consideration. Much of Hughes's assessment rests on positioning Wolfram against Hartmann von Aue, claiming Wolfram to have been unique in his questioning approach to the ideals "of his own social class" (21). This, however, is problematic in that the author's reading of Hartmann is largely one-dimensional. Dis-

regarding crucial Hartmann scholarship, Hughes not only fails to note Hartmann's critique of the excessive demands of courtly love, as can be gleaned from the horrors of the *Joie de la curt*-scenario in *Erec*, he also glosses over the earlier author's probing of the ethics of violence and *aventure*-seeking for its own sake, evident particularly in *Iwein*. Hartmann, too, thematizes female suffering, as analyzed most comprehensively in Scott Pincikowski's *Bodies of Pain: Suffering in the Works of Hartmann von Aue* (New York: Routledge, 2002). Hughes might have clarified his position in this respect more successfully through a more nuanced discussion of Wolfram's predecessor.

While the study throws up a number of provocative questions as well as provide some answers to them, more care in contextualizing Wolfram's narratives would have been desirable throughout. For example, much of Hughes's early argument hinges on the overlap between literary constructions of aristocratic identity and socio-historical factors, yet he classifies both Wolfram's audience and his Arthurian personnel simply as "noblemen" (12), making no distinction between e.g., high and low nobility, which were after all distinct groups in society each concerned with their very own peculiar set of problems (although Hughes does elsewhere refer to Wolfram himself as "a *ministeriales* [sic]", 15). Lack of appropriate context is sometimes a problem; instead of the latter, the reader is presented with a medley of somewhat random cultural references, such as when the ring of invisibility in *Iwein* is said to be "reminiscent [sic] of J.R.R. Tolkien's ring" (85), or when the author spends substantial parts of one chapter (7) validating claims made in a bestseller tied up with the blockbuster movie *The Da Vinci Code*.

A comprehensive discussion of the role of women in Wolfram, or indeed a re-appraisal of earlier scholarly work on this topic, such as Marion Gibbs's crucial monograph from 1972, on which Hughes draws explicitly, remains something of a desideratum (ground only recently covered, to some extent, in Green, Dennis H. *Women and Marriage in German Medieval Romance*. Cambridge: Cambridge University Press, 2009); Hughes's contribution to this area, however, is not wholly satisfying. Through close readings of Wolfram's texts the book presents interesting observations on the topic at hand, but shies away from a more in-depth analysis of pertinent issues such as constructions of gender, or the nexus of *minne* and violence, while missing the opportunity to broaden its findings by engaging with gender theory.

The slim volume, which relies heavily on quotations from Wolfram, would have benefitted from more thorough editing to avoid repetitions and commonplaces (e.g., "it must be stated that Wolfram von Eschenbach was a unique author in both style and content," 104). Lacking an index, the book concludes with a brief, five-page bibliography, in which no title has a publication date more recent than 2000, resulting in the exclusion of topical material, such as Robert Scheuble, "*mannes manheit, vrouwen meester.*" *Männliche Sozialisation und Formen der Gewalt gegen Frauen im Nibelungenlied und in Wolframs von Eschenbach "Parzival"* (Frankfurt: Peter Lang, 2005).

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