

Die ganze Dastellung liest sich mühsam. Das müßte an sich nicht so sein. Man wird den Eindruck nicht ganz los, der Verfasser verfüge zwar über eine sagenhafte umfassende Kenntnis des Materials, sei aber im Ringen mit seinem Riesenstoff nicht immer siegreich gewesen, weil er sich um die methodischen Fragen der Stoffdarbietung zu wenig kümmerte. Es kommt hinzu, daß eine auffallende Unsicherheit in Stil und Grammatik der deutschen Sprache herrscht, die zu einer ungewöhnlich hohen Zahl eigentlicher Stilblößen führt.

Das Unglückliche an Szövérfy's Darstellungsmethode scheint uns zu sein, daß er das Hauptgewicht auf die Beschreibung der wichtigsten Einzelwerke legt, ohne aber die Kraft zu besitzen, ihren Gehalt in adäquater Weise herauszustellen und so der Beschreibung Profil zu geben. Auch nehmen diese meist recht unfruchtbaren und eintönigen Deskriptionen einen viel zu breiten Raum ein. An jeweils wenigen Beispielen das Wesentliche herauszustellen und das übrige kurz zusammenfassen, wäre hilfreicher gewesen, hätte viel Platz gespart und wäre mit einer quasi annalistischen Darstellungsweise durchaus vereinbar gewesen.

Wie oberflächlich (man muß schon dieses Wort gebrauchen) die Erörterungen zum Inhalt der Lieder oft sind, zeige etwa das Beispiel der einzigartigen anonymen Zöllnersequenz (Stans a longe), von der hinsichtlich ihres Verhältnisses zu ihrem biblischen Vorbild nur gesagt wird (II 304): „Ihr Inhalt entspricht der Bibel“. Dabei ist das großartige an dieser Dichtung ja eben gerade die Art, wie das lukanische Gleichnis wiedergegeben wird, indem die Gestalt des Zöllners allein herausgegriffen ist und in einer unübertrefflichen Weise ganz unmerklich Schritt um Schritt mehr aktualisiert wird.

Diese Dinge mußten gesagt werden. Ein Buch über Literatur sollte selbst Literatur sein. Szövérfy versteht es durchaus – und das ist ein weiterer Vorzug seiner Arbeit – die Denkmäler, die er behandelt, auch nach ihrem literarischen Wert zu sichten. Hätte er das auch bei seiner eigenen Darstellung getan, so wäre sein Werk nicht nur unentbehrlich und höchst verdienstlich, sondern auch klassisch und weit über die engere Fachwelt hinaus empfehlenswert geworden.

Zürich

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Joseph Szövérfy: *A Mirror of Medieval Culture. Saint Peter hymns of the middle ages.* (= Transactions of the Connecticut academy of arts and sciences, vol. 42) New Haven, Conn. København (Connecticut Acad. Munksgaard) 1965. 306 S., kart. \$ 4.50.

For the past twenty years professor Szövérfy has been a pioneer in the field of medieval hymnology. He has broken new ground, in particular, by tracing certain themes in hymns throughout the period which extends from Ambrose and Prudentius to the sixteenth century. Thus in a recent important article, in *Traditio* vol. xix (1963), he discussed the contents and sources of hymns in honour of S. Mary Magdalen, and the various features of the Magdalen legend emphasized by medieval hymn writers. In this present book he has applied the same techniques to a study of hymns in honour of St. Peter. However here his aim is somewhat more ambitious. As he tells us himself, "My program is to show that medieval hymns are a wide-open mirror reflecting medieval civilization". After he has put aside this book the reader may feel that this is rather too sweeping a claim. But he will certainly agree that the author has succeeded in showing that contemporary social and political changes can be seen reflected in hymns, which are probably the last kind of literature that one would expect to be influenced in this way. Moreover, the great virtue of his investigation is that he takes in all hymns in honour of St. Peter, the bad and mediocre as well as the good. He has obviously extracted the maximum amount of useful information from the rather forbidding mass of raw material provided by the *Analecta Hymnica*.

Before getting down to the main business of his book, the author first of all gives us a list of the hundred and fifty hymns and sequences which represent his

source material. In each case he sets out the provenance, the date when the hymn was written, if known, and the printed texts available, and usually gives a brief description of the contents. This section is entitled "A descriptive-chronological survey", and certainly the hymns are in chronological order as far as this can be ascertained. But it is only in the later sections that we are really shown the development of certain themes in the hymns over the centuries. Obviously this detailed catalogue of sources is necessary, but it is clearly meant for reference rather than for reading through from start to finish, so that it might perhaps have been better placed as an appendix. More serious is the absence of any index of subjects or persons. Reference to the hymns is made easy by an *incipit* list and the system of numbering all items described in the first part. The main themes of the Peter hymns can be seen set out in the table of contents. But it is quite impossible, for instance, to locate references by the author to medieval authors who do not happen to have written hymns.

S. begins the second section of his book by considering how the hymns treat the episodes of Peter's life as told in the biblical accounts of the Gospels and Acts. Here it is interesting to see which episodes are most often used in the hymns, and even more so, which ones are comparatively neglected. It is hardly surprising that the cutting off of Malchus' ear is not often referred to, or the healing of Peter's mother-in-law. But it is curious that neither the Transfiguration nor the Last Supper are popular themes. Perhaps in these episodes Peter's role was too obviously a minor one. On the other hand, the biblical episodes which refer to the promise of spiritual power made by Christ to Peter are very often referred to, and as S. shows in a later chapter, this is not unconnected with the various stages of the struggle between empire and papacy. In a similar way, S's discussion of the treatment of Petrine legends by hymn writers brings out clearly the popularity of some of these as compared to others. Thus they seem not to pay much attention to the *Quo Vadis* legend, but they supply us with a great deal of detailed information on the legend of St. Peter's staff and the alleged contest between Peter and Simon Magus. Peter is in a unique position. Most other saints, even the major ones, have a local importance, but he is the saint of Rome, and so of the whole *ecclesia Romana*. S. therefore goes on to show how the various images which Peter presented to the medieval church – as divine fisherman, pastor of the flock of Christ, 'claviger', rock on which the church is founded – are reflected in the hymns. Some of these attributes are so familiar to us that the many examples which S. gives of their presence in hymns do not really tell us anything that we do not already know. Most interesting perhaps are the examples he gives (p. 310) of St. Peter seen as the 'forma peccatorum', the supreme example of the sinner who repented.

In the third section, S. discusses the hymn writers' use of apocryphal and patristic sources, and ends his account with an examination of the way in which the hymns reflect contemporary events and intellectual or political movements. The most interesting instance of this uncovered by him is the fact that the various parts of the Simon Magus legend, though known in the earlier Middle Ages, were not used in Peter hymns until the tenth and eleventh centuries. The connection with the reform movement in the church is obvious. The investiture contest also influenced the content of the hymns. The themes of "*Roma caput mundi*", "*Roma felix*" etc., are found more frequently, and more and more stress is laid on Peter as the *claviger* and *princeps apostolorum*. Even the idea of Peter as *piscator hominum* can be used to emphasize his omnipotence, witness the lines of a Cividale sequence quoted by S. (p. 281):

"Pisci iacit retia,  
iecit ad imperia  
et ad mentes omnium."

This monograph has shown how fruitful can be the approach to hymnology through an examination of a certain theme in hymns over a long period. It may therefore seem ungrateful and pedantic to criticize it on merely stylistic grounds,

particularly as the author tells us in his preface that he has deliberately published this study in English so that he might "draw attention to many possibilities which are open to younger scholars interested in Classical languages and in medieval studies". No doubt he could have made things easier for himself and harder for his English-speaking readers by writing in his own language. But constructions like "substituted by the Roman liturgy" (p. 296), "this recognition made me clear" (p. 357), "largely independent from" (p. 116), "the original version is frequently published" (p. 122), "the third stanza lines up an allusion to the feast" (p. 132), "but the contents differ much" (p. 150) are no English. These make the first section in particular difficult to read. The real trouble is that there are occasions when, because of the eccentric wording, we are left in doubt as to what S. really means. When he says (p. 272) "And now, our next task will be to deal with the largest group of legends recorded in hymns", does he mean all hymns, or, as I suspect, only the Peter hymns? Perhaps the definite article should be inserted here before "hymns". Surely the author cannot mean what he seems to say when he calls the "*O admirabile Veneris idolum*" "a rather mundane early Latin poem" (p. 161). The reader has to think twice before it becomes clear to him what 'inconsistently coherent motifs' (p. 202) are. However, this rather forbidding style, while it does not exactly encourage the casual reader, in no way detracts from the great interest which this book must have for students of the thought and culture of the middle ages.

Belfast

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Die Urkunden Zwentibolds und Ludwigs des Kindes. Bearb. von Theodor Schieffer. (= MGH. Diplomata regum Germaniae ex stirpe Karolorum. Tom. IV). Berlin (Weidmann) 1960. XIV, 332 S., kart. DM 66.-.

Die Urkunden Lothars I. und Lothars II. Bearb. von Theodor Schieffer. (= MGH. Diplomata Karolorum. Tom. III). Berlin-Zürich (Weidmann) 1966. XXII, 591 S., geb. DM 130.-.

Beide Bände spiegeln ein langes und mühsames Kapitel der Monumenta-Arbeit. Lang, weil mit den 1960 erschienenen Urkunden Zwentibolds und Ludwigs des Kindes die auf vier Bände berechnete Reihe der Urkunden der ostfränkischen Karolinger ihren Abschluß findet und mit den Urkunden beider Lothare endlich nach dem schon 1906 nach Engelbert Mühlbachers Tode von Michael Tangl vorgelegten Bande der Diplome Pippins, Karlmanns und Karls des Großen ein weiterer Band erscheint. In dieser auf 3 Bände berechneten Reihe der Diplomata Karolorum fehlt immerhin noch das dringend benötigte Zwischenglied der Urkunden Ludwigs des Frommen. Wie dankbar darf man aber andererseits sein, daß außer diesen nunmehr die gesamten Königsurkunden einer so langen und bedeutenden Epoche wie der Karolingerzeit für die Forschung in großen Editionen erschlossen sind!

Von editorischer Mühsal und oft übermächtigem Einwirken der „Zeitgeschichte“ erfährt man, wenn man die Entstehungsgeschichte vor allem des Lothar-Bandes verfolgt, die der Herausgeber Theodor Schieffer in den Vorreden beider Bände spannend und anschaulich zu schildern weiß. Mehrere Generationen von Monumenta-Mitarbeitern haben unter Gunst und häufigerer Ungunst der Zeitverhältnisse das betreffende Material zusammengetragen, gesichert und geordnet, als letzter bereits seit 1938 Theodor Schieffer, dessen Arbeit durch die Wirren des Kriegsendes jäh um ihren Ertrag gebracht wurde, da bis auf den Apparat für Lothar II. die gesamten Materialbestände durch eine von Plünderern verursachte Brandstiftung im Salzbergwerk von Staßfurt, wohin das wertvolle Material ausgelagert worden war, verloren gingen. Auf der Grundlage von Mühlbachers vorzüglichen Regesta Imperii I. mußte daher die Arbeit fast gänzlich neu begonnen werden, die schon 1960 mit der Herausgabe der Urkunden Zwentibolds und Ludwigs des Kindes einen ersten großen Ertrag brachte und uns nach weiteren sechs Jahren die hervorragende Edition der Diplome beider Lothare beschert.