phonology and accidence amount together to 1339 pages! The method is a combination of the synchronic and the diachronic; every MHG. phenomenon is explained by referring it back to OHG., WG., Primitive Germanic, and Indo-European, if necessary; in addition, the development to modern German is often indicated.


R. Loewe, *Germanische Sprachwissenschaft* (Sammlung Goeschens, 238 and 780). — The fourth, revised, edition has appeared.


W. Wittsack, *Studien zur Sprachkultur der Goethezeit*, Berlin, Junker und Dünne, 1932. — The art of declamation as understood and practised in Goethe’s time might be an interesting theme, but few will have the patience to wade through this prolix and ill-arranged book, in which a thin current of text meanders through an ocean of footnotes, and a semi-philosophic jargon teases the reader with dreary and elusive abstractions.

**GERMAN MEDIEVAL LITERATURE**

*By M. D. I. Lloyd*

As in previous years, OHG. literature¹ has attracted little attention. The new editors of Notker aim at producing a critical text, based not only on the St. Gall MS., as is the case with the editions of Graff and Piper, but on all the available MS. material.

In MHG. literature one or two works of a general nature deserve mention. Korn² tries to show how the members of chivalric


society by means of their ‘Freude’ overcome ‘Leid’, both in their
general attitude towards life as well as in their ‘Minne’ in particu-
lar; by passing through the fire of ‘Leid’ they are so to speak
purged and prepared for the ‘Freude’. A volume of the ‘Ger-
manische Studien’ is devoted to a study of the peculiar institution
of the guardianship of the lady, so often referred to in MHG.
poetry; its origin is discussed—it certainly was not Germanic,
the question of whether it existed in actual life or merely as a
poetic motif, and finally the attitude to it of the various poets.

Coming to the Court epic, Sawicki shows, by an analysis of
Gottfried’s style, language, and metre, the latter’s indebtedness to
medieval Latin rhetoric—a further proof, if such were needed,
that Gottfried was a priest and had been educated as such. From
a comparison of Wolfram’s poem (particularly Books 7–13) with
Chrestien, Paetzel concludes that the latter must be regarded as
the immediate source of the German poem. There is no trace of
a common source (Arabic), and the author regards Kyot as a mere
scribe. The first complete edition of the fourteenth-century Ale-
mannic Alexander poem has now appeared. Another fourteenth-
century poem, Der Seele Rat, written by a Franciscan priest
in the Tyrol, is an allegorical picture of repentance as a prepara-
tion for death and the future of the soul.

The year has produced little work on the Popular Epic. Accord-
ing to de Boor the figure of Atli, as found in Old Norse literature,
originated among the Goths in southern Europe, and came to the
north along the well-known trade routes, by way of Russia, and
not along the Rhine. Consequently, a Gothic origin must also be
ascribed to the story of the destruction of the Burgundians. J. de
Vries discusses the Dutch fragments of the Nibelungenlied, and

3 Lilli Seibold, Studien über die Huote, Berlin, Ebering, 1932 (Germanische
Studien, Nr. 123).
4 Stanislaus Sawicki, Gottfried von Strassburg und die Poetik des Mittelalters,
Berlin, Ebering, 1932 (Germanische Studien, Nr. 124).
5 Martin Paetzel, Wolfram von Eschenbach und Chrestien von Troyes, Disserta-
tion Berlin, 1931.
6 Seifrits Alexander, aus der Strassburger Handschrift herausgegeben von
Paul Gereke, Berlin, Weidmann, 1932 (Deutsche Texte des Mittelalters, Bd. 36).
7 Heinrich von Burgus, Der Seele Rat, hrsgbn. von Hans-Friedrich Rosenfeld,
Berlin, Weidmann, 1932 (Deutsche Texte des Mittelalters, Bd. 37).
8 Helmut de Boor, Das Attilabild in Geschichte, Legende und heroischer Dichtung,
Bonn, Francke, 1932.
9 J. de Vries, ‘De Nederlandsche fragmenten van het Nibelungenlied’,
TNTL, lli, 1933. — BGDSL, lvi, 1932.

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