

anonymous Alsatian polemicist writing as late as 1509; according to this vernacular writer, illustrious Germans included Adam himself, as well as Alexander the Great, Tamerlane, and Prester John.

In the first part of the work the author examines the information about German origins, Germanic heroes, the German religion, and the transference of the Empire from the Romans to the Germans in a lengthy series of writers active between 1415 and about 1530. There follows a chapter on the origins of the beliefs in question in Tacitus, Suetonius, Eutropius, and a long list of patristic and medieval writers from Augustine to Martinus Polonus. Following this in turn is an account of beliefs regarding the Empire held by historians, imperial, papal, and national publicists, poets, and others between the late thirteenth century and the Council of Constance.

This organization perhaps leaves something to be desired, in that the decision to examine the accounts of primitive German history given by fifteenth- and early sixteenth-century writers before those of writers of the thirteenth and fourteenth centuries seems rather arbitrary. Moreover, the reservation until Chapter IV of the discussion of the classical and early medieval origins of the myths and anecdotes described means that the reader encounters the story of the defeat of Quintilius Varus and Augustus' lament for his lost legions in sixteen separate summaries of late medieval and humanist works before being given the appropriate reference to Suetonius. Despite the explanatory footnote on page 30 justifying this methodology, it seems a long wait.

The mass of detailed information supplied by the author appears to support his concluding contentions that a sense of anachronism, while present, is by no means "the main or essential feature of Renaissance historiography"; that a turning point in historical writing came with the exhaustion of the encyclopedic tradition and the development of political polemic in the fourteenth century; and that this change did not necessarily involve the discarding of previous historical tradition.

Notwithstanding its occasional infelicities ("Had it been left to the Middle Ages, Italian literature would have been deprived of its Ariosto and Tasso," pp. 4-5), this is a useful book.

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WOLFHART SPANGENBERG. SÄMTLICHE WERKE. Unter Mitwirkung von Andor Tarnai herausgegeben von András Vizkelely. BAND I: VON DER MUSICA; SINGSCHUL. Bearbeitet von András Vizkelely. (Ausgaben Deutscher Literatur des XV. bis XVIII. Jahrhunderts.) Berlin & New York: Walter de Gruyter, 1971. Pp. 173. DM 58.

In his *Literary History of Meistergesang* (New York: MLA, 1937), Archer Taylor discusses on page 2 earlier histories of Meistergesang. Prominent among these is, of course, Wagenseil's compilation of 1697 which served as a source for Richard Wagner. One of Wagenseil's sources was Spangenberg's *Singschul* which Taylor describes as a "lost play . . . which seems to have been largely a dramatic presentation of the rules, traditions, and procedures of the Meistersinger." A copy of this lost play was discovered in 1963 in Budapest and published in *Euphorion* (58 [1964], 153-85) by András Vizkelely, the editor of the first volume of Spangenberg's complete works.

In this volume, the *Singschul* (ca. 1611) is republished along with Spangenberg's history of Meistergesang, *Von der Musica* (1615?), published here for the first time in its entirety. Of the two works, *Von der Musica* is undoubtedly the more important because it provides concrete and specific information about the state of Meistergesang in Strassburg at the beginning of the seventeenth century. The *Singschul*, on the other hand, is certainly interesting, but is little more than a dialogue panegyric in which Virtus, Historia, Pietas and Musica explain to Simplicius the glorious tradition and edifying nature of Meistergesang. The dialogue is only 1112 lines long, including a 139-line introduction. It is characteristic of Spangenberg that he spends slightly more than a tenth of the dialogue (ll. 424–545) on the conflict between Meistergesang and the Church in the days of Otto I, for Spangenberg is imbued with as much zeal for the Reformation as he is for Meistergesang, a trait which is even more apparent in his *Von der Musica*.

As the grandson of Johann Spangenberg and the youngest son of Cyriacus Spangenberg, Wolfhart had predisposition enough for his attitudes toward religion and Meistergesang. Fritz Behrend (*Z.f. Kirchengeschichte*, 66 [1937], 114–23) discusses the three generations of Spangenberg's and the role they played in the Reformation. Wolfhart himself was certainly aware of the family tradition; on pages 94–101 of *Von der Musica* he discusses his grandfather and his father both as reformers and poets, and on page 100 he acknowledges his debt to his father's *Von der Musica und den Meistersängern* (1598): "Welches mir diß werck zu verfertigen nicht wenig gedienet." Wolfhart's history of Meistergesang is, however, more than a copy or amplification of his father's. He draws on other sources (Melchior Goldast) and his own fund of information and experience with the result that his accounts of the history of Meistergesang have his own stamp and his list of poets differs from that of his father's.

The publication of *Von der Musica* and *Singschul* is an important event for students of Meistergesang and the projected publication of Spangenberg's complete works is equally important for students of German literature in general. Until recently Spangenberg has been considered almost a marginal figure as the author of the "lost" *Singschul*, of *Ganskönig*, of *Schuldramen*, and as the translator of Greek and Latin dramas. In a three-part article, Hans Müller (*ZDP*, 81 [1962], 129–69, 385–401; 82 [1963], 454–71) evaluates Spangenberg and his works and observes (p. 401): "Die ihm gebührende Anerkennung in der Geschichte der deutschen Dichtung ist ihm nicht immer zu Teil geworden." This first volume of Spangenberg's works should draw the attention of scholars to Spangenberg and stimulate sufficient interest in him to determine just how marginal or just how important he is. Certainly, little could be done without an edition of Spangenberg's works, but the present edition should solve that problem if the promise of the first volume is fulfilled in subsequent volumes. The two texts in this volume are well edited and easy to work with, but unfortunately the editor chose to postpone introductory and interpretive commentary until the publication of a *Realienband*. Meanwhile, the articles by Behrend and Müller (the third part of which is bibliographical) must suffice as sources for general information and background on Spangenberg, and the reader must consult *Euphorion*, 58 (1964), 153–54 for the introductory material to the *Singschul* which is omitted in this edition.

At the beginning of his article, Müller gives some of the reasons Spangen-

berg has been neglected and summarizes: "Schließlich stand die wissenschaftliche Forschung über ihn unter einem Unstern" (p. 130). There is now evidence that the *Unstern* which has governed studies on Spangenberg is beginning to lose its influence; his works are being made available in a modern edition and the discovery of the *Singschul* has already resulted in an article by Boris Ravicovitch (*EG*, 22 [1967], 325-37). Existing studies of Meistergesang will have to be revised to accommodate both *Von der Musica* and the *Singschul*; future studies will no longer have to cope with a lost play.

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HUMANISMUS, BAROCK, AUFKLÄRUNG. GESCHICHTE DER DEUTSCHEN LITERATUR VOM 16. BIS ZUM 18. JAHRHUNDERT. Von Friedrich Gaede. Bern und München: Francke Verlag, 1971. Pp. 347. DM 29.

Die von Friedrich Gaede, der an der Dalhousie University in Kanada lehrt, verfaßte Darstellung bildet die erste Publikation eines geplanten vierbändigen Werkes über die deutsche Literatur in ihrer Gesamtheit. Während die bibliographischen Mitteilungen gewöhnlich mit einigen Seiten am Schluß abgespeist werden, manifestiert die Gattung der Literaturgeschichtschreibung hier eine Erneuerung: Die größtenteils schon im Druck vorliegende von Paul Stapf betreute zweite Abteilung umfaßt die stattliche Reihe von 12 bibliographischen Bänden.

Schon auf den ersten Blick kennzeichnet sich die Literaturgeschichte Gaedes dadurch, daß sie nicht aus zweiter Hand konzipiert und formuliert ist. In sehr gründlichen Studien hat der Verfasser ein riesiges Material literarischer Urkunden aus drei Jahrhunderten bewältigt und sich gleichzeitig, wie es die Anmerkungen besonders deutlich erkennen lassen, mit der schier unabsehbaren älteren, neueren und vor allem neusten Sekundärliteratur auseinandergesetzt. Der Verfasser hat nicht zuletzt seine Aufmerksamkeit auf die neueren amerikanischen Abhandlungen gelenkt. Unter diesen Umständen sind die innerhalb der Literaturgeschichtschreibung als solcher nur allzu stark wuchernden Topoi und Klischees verbannt. Diese Basis rechtfertigt eine einläßlichere Analyse. Der Auftakt des Verfassers ist jedoch nichts weniger als optimistisch, denn er spricht angesichts der deutschen romantisch-nationalistischen Darstellungen, von der unermüdlich wiederholten Erwähnung der germanistischen "Krise" beeindruckt, sogar von einer radikalen "Sühnung" dieser Erbsünde, nämlich durch die Liquidierung der Literaturgeschichte; er möchte jedoch nicht das Kind mit dem Bad ausschütten. Uns kommt es vor, als ob diese Beunruhigung ziemlich überflüssig sei, denn bei denen, die die krisenhafte Lage besonders eifrig akzentuiert haben, dominieren die propagandistischen "Epitheta ornantia" in einem bisher unerhörten Grad. Es überrascht, daß vergleichende Computeruntersuchungen noch fehlen.

In Gaedes Literaturgeschichte wimmelt es auf der Bühne von Haupt- und Nebenpersonen. Was die *poetae minores* betrifft, würde man z.B. Friedrich Traugott Hases, Adam Gottfried Uhrlrichs und Gottlieb Fuchs' Abwesenheit nicht bedauern, aber in solchen und ähnlichen Fällen liegt die Existenzberechtigung in der Darstellung bestimmter Gattungskräfte. Gaede bemüht sich "den Mittelweg zwischen Gattungsgeschichte und biographisch angelegter Litera-