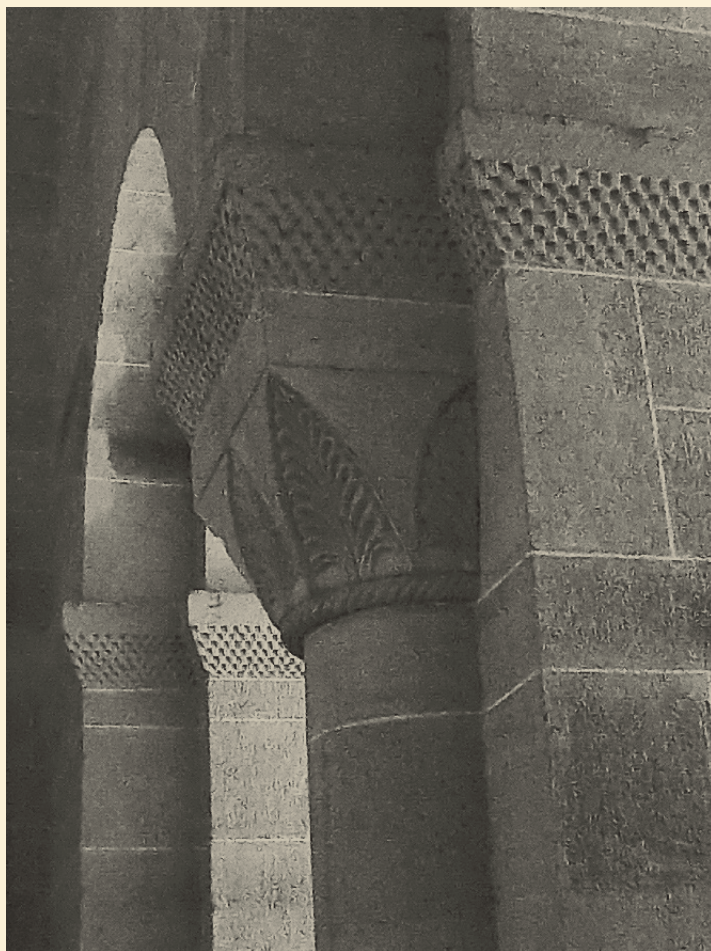


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Begründet von Peter Dinzelbacher
Herausgegeben von Albrecht Classen



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Das Kloster Bebenhausen

Der Bau von Kloster Bebenhausen im Kreis Tübingen (Baden-Württemberg) wurde 1188 als prämonstratensische Niederlassung begonnen, doch schon 1191 von den Zisterziensern übernommen. Stifter waren die Pfalzgrafen von Tübingen, die hier in ihren Gräber die Auferstehung unter dem Schutz der monastischen Gebete erwarten wollten. Die Kirche, bis 1227 fertiggestellt, ist eine Pfeilerbasilika mit ganz typischen romanischen Stilmerkmalen, die die Reformorden schätzten: Strenge, klare Formen, minimale Ornamentik wie die nur knapp vegetabil gestalteten Kapitäle und die in dieser Region beliebten Würfelfriese.

(Bild und Text: Peter Dinzelbacher)

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Inhalt

Aufsätze/Articles

L. J. Andrew Villalon: “For the Sake of the Patrimony”: Proliferation of a New Property Tenure- <i>Mayorazgo</i> -in Late Medieval Castile (1260–1505) _____	7
Cary J. Nederman: Marsiglio of Padua’s Two Bodies: The Heart and the Head in the <i>Defensor pacis</i> _____	53
Thomas A. Fudge: Divine Ideas and the Liberal Arts: Jerome of Prague’s Rejoinder to the “Croaking of Frogs and Toads in Medieval Swamps” _____	75
Werner Heinz: Symbolzahlen im Mittelalter _____	103

Rezensionen/Reviews

Allgemein/General

Annette Kehnel, <i>The Green Ages: Medieval Innovations in Sustainability</i> (A. CLASSEN) _____	129
Stephen Knight, <i>Nature and Medieval Literature</i> (A. CLASSEN) _____	131
<i>Kompromissfindung in der Literatur und Kultur des Mittelalters: Strategien und Narrative zwischen Zweifel, Dissens und Aporie</i> , hrsg. Christiane Witthöft (A. CLASSEN) _____	133
Beñat Elortza Larrea, <i>Polity Consolidation and Military Transformation in Medieval Scandinavia: A European Perspective, c. 1035–1320</i> (A. OBERLIN) ____	135
<i>Loups-garous du moyen âge. Textes éd., traduits et commentés par Corinne Pierreville</i> (A. CLASSEN) _____	137
<i>Manoscritti datati del Sud. Inventario</i> , a cura di Marco Palma, Teresa De Robertis, e Nicoletta Giovè Marchioli (J. KUJAWIŃSKI) _____	139
<i>Marxism and Medieval Studies: Marxist Historiography in East Central Europe</i> , ed. Martin Nodl, Piotr Węcowski, and Dušan Zupka (W. MAHAN) ____	143
<i>Das Mittelmeer und die deutsche Literatur der Vormoderne: Transkulturelle Perspektiven</i> , hrsg. Falk Quenstedt (A. CLASSEN) _____	146
<i>Paradigmen und Perspektiven einer Mediävistischen Komparatistik: Freiburger Colloquium 2011</i> , hrsg. von Cornelia Herberichs, Martin Rohde et al. (A. CLASSEN) _____	148
Peter Dinzelsbacher, <i>Sklaven und Hörige im Mittelalter: Ausgewählte Quellen, übersetzt und kommentiert</i> (A. CLASSEN) _____	151
<i>A Plura Peninsula: Studies in Honour of Professor Simon Barton</i> , ed. Antonella Liuzzo Scorpo (C. SCARBOROUGH) _____	152
<i>Religionsgespräche und Religionspolemik im Mittelalter</i> , hrsg. von Christine Reinle (A. CLASSEN) _____	156
<i>Religious Rites of War beyond the Medieval West. Vol. 1: Northern Europe and the Baltic</i> , ed. Radosław Kotecki, Jacek Maciejewski, and Gregory Leighton (D. BACHRACH) _____	159
Sears Jayne, <i>Plato in Medieval England: Pagan, Scientist, Alchemist, Theologian</i> , ed. Christopher Moore (T. WILLARD) _____	161
Richard Sermon, <i>Easter: A Pagan Goddess, a Christian Holiday, and their Contested History</i> (A. OBERLIN) _____	163
Volker Sliepen, <i>Der Minnebund mit Gott: Modelle religiöser Liebe im legendarischen Erzählen</i> (A. CLASSEN) _____	165
<i>Curiositas</i> , hrsg. Andreas Speer und Robert Maximilian Schneider (R. LÜTZELSCHWAB) _____	167

Miriam Strieder, <i>Heldentypologien: Die Konstruktion des heroischen Protagonisten in der europäischen Epik des Mittelalters</i> (A. CLASSEN)	169
Jenő Szűcs, <i>The Historical Construction of National Consciousness: Selected Writings</i> (G. TROMPF)	172
Harriet M. Sonne de Torrens, <i>Crusader Rhetoric and the Infancy Cycles on Medieval Baptismal Fonts in the Baltic Region</i> (T. FUDGE)	173
<i>Trees as Symbol and Metaphor in the Middle Ages: Comparative Contexts</i> , ed. Michael D. J. Bintley and Pippa Salonijs (A. CLASSEN)	176
Victoria Flood, <i>Fantastic Histories: Medieval Fairy Narratives and the Limits of Wonder</i> (A. CLASSEN)	178
<i>Vom Buch aufs Feld – vom Feld ins Buch: Verflechtungen von Theorie und Praxis in Ernährung und Landwirtschaft (ca. 1300–1600). Tagungsband des 3. internationalen Symposions UNESCO Welterbe Kloster Lorsch, 31. März bis 2. April 2022.</i> Hrsg. von Stephan F. Ebert und Gerrit Jasper Schenk (A. CLASSEN)	179
<i>Wir Schwestern: Die vergessenen Chorfrauen von Klosterneuburg: Begleitband zur Ausstellung</i> , hrsg. von Eva Schlotheuser, Jeffrey F. Hamburger und Christina Jackel (A. CLASSEN)	181

Frühes Mittelalter/Early Middle Ages

Simon Keith, <i>Surveying the Domesday Book</i> (A. LEHNERTZ)	185
<i>The Life of St Brendan and His Prayer.</i> Trans. with an Intro. and Notes by Gordon Barthos (A. CLASSEN)	186
Peter J. Lucas, <i>Old English Poetry from Manuscript to Message</i> (A. BREEZE)	187
Mark Griffith, <i>The Battle of Maldon. A New Critical Edition</i> (B. MURDOCH)	188
Otfried von Weissenburg, <i>Evangelienbuch</i> . Aus dem Althochdeutschen übertragen und mit einer Einführung, Anmerkungen und einer Auswahlbibliographie versehen von Heiko Hartmann. Bd. 3: <i>Liber quartus</i> (A. CLASSEN)	193
Nicole Demarchi, <i>Paolo Diacono e il dolore. I racconti di un'emozione</i> (E. PIAZZA)	194
<i>New Light on Formulas in Oral Poetry and Prose</i> , ed. Daniel Sävborg and Bernt Ø. Thorvaldsen (A. OBERLIN)	195
Hans Ulrich Schmid, <i>Althochdeutsche Grammatik II: Grundzüge einer deskriptiven Syntax</i> (J. JEEP)	197
Jennifer Neville, <i>Truth is Trickiest: The Case for Ambiguity in the Exeter Book Riddles</i> (C. HAAS)	199

<i>Sources of Knowledge in Old English and Anglo-Latin Literature: Studies in Honour of Charles D. Wright</i> , ed. Stephanie Clark, Janet Schrunck Ericksen, Shannon Godlove (A. BREEZE)	200
Jan M. Ziolkowski, <i>Nostalgia and the German(ic) Past: The Medieval Poem of Walthare</i> (A. CLASSEN)	202

Hohes Mittelalter/High Middle Ages

Frank Rexroth, <i>Knowledge True and Useful: A Cultural History of Early Scholasticism</i> (E. KUEHN)	205
Innocenz III., Honorius III. und ihre Briefe. Die Edition der päpstlichen Kanzleiregister im Kontext der Geschichtsforschung, hrsg. von Andrea Sommerlechner und Herwig Weigl (R. LÜTZELSCHWAB)	207
Verena Spohn, <i>Vom Du erzählen: Die Du-Anrede als narrative Strategie in volkssprachlichen religiösen Texten des späten Mittelalters</i> (J. JEEP)	209
Abbey Stockstill, <i>Marrakesh and the Mountains: Landscape, Urban Planning, and Identity in the Medieval Maghrib</i> (M. VARGAS)	211
Enrico Veneziani, <i>The Papacy and Ecclesiology of Honorius II (1124–1130): Church Governance after the Concordat of Worms</i> (E. KUEHN)	215
Dorett Elodie Werhahn-Piorkowski, <i>Die Regule Cancellarie Innozenz' VIII. und Alexanders VI.: Überlieferungsgeschichte, Inkunabelkatalog und Edition der päpstlichen Kanzleiregeln im frühen Buchdruck</i> (H. BERWINKEL)	216
Wolfram von Eschenbach, <i>Willehalm</i> . Traduit et annoté par Danielle Buschinger et Alain Corbellari (A. CLASSEN)	218
<i>Wolfram-Studien XXVIII: Fragmente und Fragmentierungen: Neue Zugänge zur mittelalterlichen deutschsprachigen Überlieferung. Freiburger Kolloquium 2023</i> , hrsg. von Cornelia Herbrichs und Robert Schöller. (A. CLASSEN)	219

Spätes Mittelalter/Late Middle Ages

Michaela Jacques, <i>Grammar and Poetry in Late Medieval and Early Modern Wales: The Transmission and Reception of the Welsh Bardic Grammars</i> (A. BREEZE)	223
Hanno Jansen, <i>Rektorwahlen an mittelalterlichen Universitäten Europas. Eine Studie zur Entscheidungskultur im akademischen Raum</i> (A. LEHNERTZ)	224
Carsten Selch Jensen, <i>Through Words, Not Wounds: History and Theology in the Chronicle of Henry of Livonia</i> , trans. Henry Bainton (T. FUDGE)	226
Claire Taylor Jones, <i>Fixing the Liturgy: Friars, Sisters, and the Dominican Rite, 1256–1516</i> (M. VARGAS)	228

Julia Hörmann-Thurn und Taxis, <i>Angepasst oder selbstbestimmt? Zur Sozial- und Kulturgeschichte spätmittelalterlicher Fürstinnen im Herzogtum Österreichs und in der Grafschaft Tirol im 13. und 14. Jahrhundert</i> (A. CLASSEN)	231
Juliane von Fircks, <i>Panni Tartarici: Seidengewebe aus Asien im spätmittelalterlichen Europa</i> (A. CLASSEN)	233
Christopher Kast, <i>Der Papsthof auf Reisen: Die Reisen der römischen Kurie in den Pontifikaten von Martin V. bis Pius II. (1417–1464)</i> (A. KOBAYASHI)	235
Christian Kayser, <i>Freiburg und die Folgen – Bau- und Konstruktionsgeschichte gotischer Maßwerktürme</i> (H. HEISEL)	237
Sharon Kinoshita, <i>Marco Polo and His World</i> (A. CLASSEN)	239
<i>Konrad von Würzburg: Ein Handbuch.</i> Hrsg. von Markus Stock (A. CLASSEN)	241
Nicola Kramp-Seidel, <i>Salomon Adrets Responsa als Praxis religiösen Entscheidens</i> (A. LEHNERTZ)	242
<i>Le chevalier aux deux épées</i> , ed. and trans. Damien de Carné (W. JORDAN)	244
<i>Les monstres des hommes: Un inventaire critique de l'humanité au XIIIe siècle.</i> Édition bilingue avec ses enluminures, traduite, présentée et annotée par Pierre-Olivier Dittmar et Maud Pérez-Simon (A. CLASSEN)	245
<i>Li Seint Confessor: édition critique</i> , ed. Ariane Pinche (W. JORDAN)	247
<i>Literatures of the Hundred Years War</i> , ed. Daniel Davies and R. D. Perry (A. BREEZE)	248
Lo Pseudo Bonaventura. <i>Studi, edizioni e repertorio dei testi e dei manoscritti</i> , hrsg. von Francesco Santi (R. LÜTZELSCHWAB)	250
<i>Malerei, Musik und textile Künste in Frauenstiften des späten Mittelalters</i> , hrsg. von Julia von Dittfurth und Jörg Bölling (A. CLASSEN)	252
<i>Die römischen Repertorien. Neue Perspektiven für die Erforschung von Kirche und Kurie des Spätmittelalters (1378–1484)</i> , hrsg. Claudia Märkl, Irmgard Fees, Andreas Rehberg und Jörg Voigt (R. LÜTZELSCHWAB)	254
Maryvonne Hagby, <i>‘Die Königstochter von Frankreich’ des Hans von Büchel: Fünf kontextualisierende Studien. Mit einer Bibliographie raisonnée zum Manekine-Stoff</i> (A. CLASSEN)	256
<i>Mechthild von der Pfalz: Eine Fürstin und ihre Höfe.</i> Hrsg. von Sigrid Hirbodian und Peter Rückert (A. CLASSEN)	257
Wendy Pfeffer, ed., <i>Medieval Diet and Medicine: ‘Occitan Health Advice for the Layperson’</i> (N. MORTON)	258
Grabiela Rojas Molina, <i>Decoding Debate in the Venetian Senate. Short Stories of Crisis and Response on Albania (1392–1402)</i> (R. LÜTZELSCHWAB)	260
Albrecht Classen, translator, <i>Der Niederrheinische Orientbericht (An Account of the Oriental World by an Anonymous Low German Writer), c. 1350</i> (W. MAHAN)	262

<i>Old St Paul's and Culture</i> , ed. Shanyin Altman and Jonathan Buckner (R. LÜTZELSCHWAB)	264
<i>Le bolle di Celestino V</i> , hrsg. von Ugo Paoli und Paola Poli (R. LÜTZELSCHWAB)	267
Amandine Postec, <i>Matthieu d'Aquasparta: portrait d'un maître en théologie franciscain au miroir de ses Quodlibets</i> (W. JORDAN)	269
<i>Riccoldo da Monte di Croce (†1320): Missionary to the Near East and Expert on Islam</i> , ed. Kurt Villads Jensen and Davide Scotto (A. CLASSEN)	271
<i>The Rise of an Academic Elite: Deans, Masters, and Scribes at the University of Vienna before 1400</i> , ed. Monica Brinzei (E. KUEHN)	272
Mermet Claret, <i>Livre de mémoires de Mermet Claret, seigneur de Treschenu, habitant de Valréas, texte occitan (1458–1466)</i> , ed. Jean-Claude Rixte (W. PFEFFER)	274
James Ross, <i>Robert de Vere, Earl of Oxford and Duke of Ireland (1362–1392)</i> (A. BREEZE)	277
Verena Spohn, <i>Vom Du erzählen. Die Du-Anrede als narrative Strategie in volkssprachlichen religiösen Texten des späten Mittelalters</i> (A. OBERLIN)	278
<i>Thomas Hoccleve's Collected Shorter Poems: A Critical Edition of the Huntington Holographs</i> , ed. Sebastian J. Langdell (A. CLASSEN)	280
Thomas von Aquin, <i>De electione humana. Wissenschaftliches Streitgespräch über die Frage der menschlichen Wahl</i> . Übersetzt und herausgegeben von Andreas Speer (A. CLASSEN)	281
Dorett Elodie Werhahn-Piorkowski, <i>Die Regule Cancellarie Innozenz' VIII. und Alexanders VI.: Überlieferungsgeschichte, Inkunabelkatalog und Edition der päpstlichen Kanzleiregeln im frühen Buchdruck</i> (H. BERWINKEL)	283
Marion Turner, <i>The Wife of Bath: A Biography</i> (S. ABDELKARIM)	284
Ingrid Würth, <i>Regnum statt Interregnum. König Wilhelm 1247–1256</i> (A. RAFFEINER)	288
<i>La chanson d'Yde et Olive et de Croissant: chanson de geste de la fin du XIIIe siècle</i> , édition critique d'après le manuscrit T, L. II. 14 de la bibliothèque de Turin, ed. Elena Podetti (S. GORDON)	290
Catherine Chêne, <i>Le Formicarius de Jean Nider O.P. († 1438). La société chrétienne au miroir de l'Observance</i> (R. LÜTZELSCHWAB)	291

Hartmann verdient unsere Anerkennung für seine stilistisch saubere Übersetzung und damit für seine Bemühungen, diesen großartigen frühmittelalterlichen Dichter dem modernen Publikum wieder näherzubringen. Es bleibt abzuwarten, wann diese Reihe abgerundet und vollendet wird. Es wäre sehr zu hoffen, dass dann auch ein Wortverzeichnis oder ein Namensregister angebracht werden.

Albrecht Classen

Nicole Demarchi, *Paolo Diacono e il dolore. I racconti di un'emozione. Haut Moyen Âge 46. Turnhout: Brepols, 2024, 316 pp.*

The volume contributes to the increasingly nuanced and detailed historiographical field of research on emotions in the medieval period (inspired by Barbara Rosenwein's historiographical research). In the introduction, Demarchi explains the decision to analyze the emotion of pain in the works of Paul the Deacon for several reasons: first, pain is closely associated with the most significant moments of Paul's life; second, Paul himself engaged with multiple emotional communities), from the Lombards of Benevento to the court of Charlemagne; and third, the diverse genres of Paul's literary works allow him to explore different shades of emotion in different narrative contexts (10–11). The introduction also situates Paul's literary output within the broader scholarly literature on emotions and addresses methodological issues of historiography and terminology (11–25). The volume consists of six chapters. The first three discuss the historiographical foundations of the research, key aspects of Paul's life, and the specific theme of mourning. The remaining three chapters focus on an in-depth analysis of Paul's literary corpus, identifying the most significant expressions of pain in his works.

The first chapter focuses on the role and significance of emotions in the early Middle Ages, framed within a broader reflection on the state of research in the history of emotions (27–58). Demarchi emphasizes that in the early Middle Ages there was no clear distinction between physical and psychological pain (60–62). These two aspects were deeply interconnected, a relationship rooted in Greek and Roman thought and later reinforced by Christian teachings. In this context, the work includes detailed references to Augustine of Hippo and Gregory the Great (63–67). The second chapter reconstructs the biography of Paul, emphasizing his presence at the Lombard court of Benevento, the monastery of Montecassino, and the court of Charlemagne (72–86). These were moments when Paul personally experienced and expressed pain. For example, he lamented the probable death of a fellow monk (74) and expressed sorrow over his brother's imprisonment in France (77–78). In the third chapter, Demarchi examines the experience of mourning in relation to Charlemagne, who suffered the loss of several family members. At the emperor's request, Paul composed a series of epitaphs – included in the *Liber de episcopis Mettensibus* – dedicated to two sisters, two daughters, and one of Charlemagne's wives (Hildegard). These epitaphs vividly capture Charlemagne's grief and his expressions of sorrow in the face of profound personal losses (88–95). Rather than presenting grief as a sign of weakness, Paul presents it as a model of fatherhood and widowhood to be emulated by members of the court (96). Paul also explored mourning in the Lombard context, as seen in the epitaph

dedicated to Queen Ansa. In addition, Demarchi analyzes other texts where Paul's authorship or contribution is less clearly established (117–40).

The fourth chapter shifts the focus to the *Vita Sancti Gregorii Magni*, a work that highlights Pope Gregory's experience of illness and suffering (especially his affliction with syncope). In addition to his physical pain, Gregory's inner anguish is equally significant, stemming from the onerous and unrelenting responsibilities of his roles – first as apocrisiarius (a representative of the Church of Rome at the imperial court of Constantinople) and later as pope – which had torn him away from the peaceful monastic life he had previously cherished (148–57). Equally noteworthy is the theme of shared suffering (*condescensio passionis*), conveyed through acts of mercy and Gregory's ability to empathize with the suffering of others (168–73). In the *Liber de episcopis Mettensibus*, however, the pain experienced firsthand by members of the high clergy seems less present (183). Instead, the focus is on the bishops's efforts to alleviate the suffering of those most in need (190). *Dolor, ira, and vindicta* are the three central themes of Demarchi's analysis of the *Historia Langobardorum*. The results of this analysis are presented in the fifth chapter, which focuses particularly on the connection between pain and intense expressions of anger. A notable example is the narrative of Alboin and Rosamund (205–21). The sixth chapter explores the theme of weeping in religious, liturgical, monastic, political, and legal contexts. Tears that purify the soul and tears that underscore the gravity of royal deeds are among the various forms of weeping examined in the *Historia Romana*, the *Historia Langobardorum*, and the *Vita Sancti Gregorii Magni* (226–47).

In the conclusion, Demarchi reviews the content of the six chapters that comprise his study, emphasizing how pain permeates multiple narrative contexts and diverse emotional communities in Paul the Deacon's works. These works display a range of emotional expressions, from *ira* to *furor* and from *tristitia* to *metus* (253). Weeping is identified as a significant “emotional marker” that serves as an expressive medium closely linked to the manifestations of sorrow. The volume includes a repertoire of sources and bibliographies, as well as appendices of primary sources. However, the absence of a useful index of names is conspicuous.

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***New Light on Formulas in Oral Poetry and Prose*, ed. Daniel Sävborg and Bernt Ø. Thorvaldsen. Utrecht Studies in Medieval Literacy, 57. Turnhout: Brepols, 2023, ix, 368 pp.**

Derived from a 2019 symposium in Tartu, *New Light on Formulas in Oral Poetry and Prose* presents an introduction and thirteen essays. Contributions range from Slavic to Celtic to Germanic, with the majority covering Old Norse, Old English, and runic texts. Most of the contributions add new approaches in the field or challenge old assumptions, although some better than others. Four chapters are not covered here for thematic reasons.