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The Partisan Voice: A Study of the Political Lyric in France and Germany, 1180-1230 by
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edition of the text, clearly a desideratum now after Professor Jacoby's many new findings, both textual and historical.

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KAREN WILK KLEIN, *The Partisan Voice: A Study of the Political Lyric in France and Germany, 1180-1230*. (Studies in General and Comparative Literature, viii.) The Hague, Paris: Mouton, 1971. Paper. Pp. 212.

ALTHOUGH ostensibly writing a comparative study, Karen W. Klein in fact sketches the production of political poetry in France during a period rather arbitrarily determined and then appends a discussion of Walther von der Vogelweide, whom she erroneously considers to be the only German political poet of the time period discussed. She does not add appreciably to the information in the rather spotty selection of literature on Walther she has used (some of the many pertinent omissions: A. Haidacher, "Walther-Miszellen," *ZfdA*, 81 (1962) 322-327; G. F. Jones, *WvdV*, 1968; K. H. Halbach, *WvdV*, 1965 [!]; C. v. Kraus, *WvdV, Untersuchungen*, 1935 [!]). Perhaps if she had treated Reinmar von Zweter and such minor poets as Leutholt von Seven (and the later Marner, Friedrich von Sonnenberg, the Schulmeister von Eßlingen etc., since the tradition of political poetry does not cease in either Germany or France with Walther's death), the comparative approach could have been made more meaningful. And though not a lyric poet, Thomasin von Zirclaere should not have been completely ignored.

The chapter on the definition and general characteristics of political lyric (pp. 31-54) is excellent and useful. The author denies the term *political* to poems on general topics of ethics and morality, occasional and religious poems and personal ones which may contain political allusions. Pragmatically, this distinction is worthwhile — it does, however, suggest an encapsulation of intent which is not matched in the poetry itself. Hybrid poems which deal with love, ethics, society, religion, politics and the like in various permutations are perhaps more typical of the age than "pure" examples of love poetry, crusading songs, political lyric or gnomic stanzas. The thrust of Walther's "Ouwe war sint verschwunden" makes the poem a political song, and as such it deserves more than a passing comment (p. 189). To be sure, the poem (whose authorship has recently been questioned!), which supports Frederick II through an exhortation to his followers to undertake a crusade, is not purely political, but neither are the three strophes in the *Reichston* which Klein rightly prizes.

The comments on Bertran de Born (pp. 127-152) form the high point of the book. Bertran's status as a petty lord is reflected in his political views: "Feudalism gave Bertran nearly all the subject matter of his political poetry" (p. 331). Klein gives a full and convincing picture of Bertran's ideals, themes and technique. Her sketch of the conventions, techniques and style of French political poetry (pp. 55-84) also contains interesting observations, but remains superficial and overly general. The exclusion of a consideration of the "complex of sound" is

probably justifiable, but certainly not for the reasons given (p. 69). The comments on structure — an attempt is made to analyse Tomier and Palaizi's "Si co-l flacs molins torneia" as a representative example (pp. 79–83) — elucidate little. Klein regards the multiplicity of adversaries as a structural weakness in the poem, but this is after all the theme. Perhaps she is right that the final strophe is not an appropriate conclusion — since it marks, however, the greatest geographical spread of adversity possible in view of the topic, it would seem to fit the poem's consistent pattern of ever greater geographic extension. Certainly the structure of the poem is rather loose and the conclusion lacks the force of the opening strophes; however, if one transposes VI and VII, as Klein maintains is possible without affecting the poem's meaning, the poem no longer effectively calls into question the validity of the Albigenian Crusade.

In a negative sense, Klein's study is provocative: are we to assume, as we almost must if the author has not overlooked or defined away important material, that Walther's political poetry is essentially *sui generis*? When we know how heavily he was indebted to Latin, French and earlier German poetry otherwise, his apparently complete independence in creating political poetry (the parallels which do exist are minimized) is all the more startling. In the one case where he clearly reacts to Provençal political poetry, he creates "Ir sult sprechen willekomen," which Klein does not (cf. p. 113) and could not within her parameters discuss as a political poem. Within her self-imposed restrictions, she has given us a useful survey of political poetry in France.

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CASIMIR KUCHARÉK, *The Byzantine-Slav Liturgy of St. John Chrysostom, Its Origin and Evolution*. Allendale, N. J.: Alleluia Press, 1971. Pp. 836. \$11.75.

THERE are very few good commentaries in English on the Eastern liturgies. This is without doubt the most comprehensive to appear to date, with a wealth of historical, theological, liturgical, and devotional material. The author is a Roman Catholic priest of the Byzantine-Slav Rite, serving Ukrainians in Saskatchewan. His commentary is based on the Ruthenian recension of the Slavonic Liturgy of St Chrysostom, published in Rome in 1942. English translations of relevant parts of the liturgy are provided, and frequent comparisons are made with other Eastern rites in detail. An interesting chapter (xiv: "The Oriental Rites Today") provides information about various uses of Eastern liturgies by Uniat Catholics, and especially those of the Ukrainians in Canada. There are full indices of editions and manuscripts, names and topics, and a twenty-three page bibliography.

We shall confine our comments to Part One, which surveys the historical background of the Eastern liturgies. It is a competent survey, yet leaves many questions either ignored or unanswered. The author strongly emphasizes the Jewish sources of the early Christian liturgy (especially the *Chaburah*), but ignores the later Hellenistic influences upon it after the beginning of the fourth century. He very much overstates the jurisdiction and supremacy of the Roman see in the early centuries (pp. 82–84). In his classification of the Eastern rites he does not