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Hrotsvithae Opera by H. Homeyer
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cerning the nature of Nicholas's thought in relation to the philosophical and theological movements of the early fourteenth century remain unanswered. Hillenbrand has relied on the conclusions of Grabmann and Koch and has not undertaken an analysis of his own. In his treatment of the *Summa philosophiae* he makes the statement, surprising in view of his attack on the failures of previous scholarship, that "eine Darstellung seiner Lehre im einzelnen ist nicht erforderlich." Beyond mentioning the authorities most quoted in this work, Hillenbrand provides no exposition of content. Similarly, his analysis of the German treatises and sermons concludes only that they have "scholastic" elements and thus are more closely related to the philosophical work of Nicholas than was previously thought.

The questions raised by Hillenbrand in his introduction are important and can, in all probability, be answered. Nicholas treated some of the major philosophical and theological problems of his day, such as epistemology and the Eucharist. These issues were raised by Nicholas as early as his *Summa philosophiae* and continued to be examined in his later treatises, which concern angelic and human cognition, the Trinity, and the Eucharist. These writings need to be evaluated against the background not of Eckhartian mysticism, which has been the approach of earlier scholars as well as Hillenbrand, but rather of the Dominican theologians in the early fourteenth century, such as John Quidort, James of Metz, Hervaeus Natalis, Peter of Auvergne, and Durand of St Pourçain. Hillenbrand has, through his examination of the manuscripts, arranged the documents for such a future study.

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H. HOMEYER, *Hrotsvithae Opera*. Mit Einleitungen und Kommentar. München, Paderborn, Wien: Ferdinand Schöningh, 1970. Pp. 496.

HELENE HOMEYER is known to us as the author of a tasteful and accurate German translation of Hrotsvitha's works: *Roswitha von Gandersheim Werke* übertragen und eingeleitet von Helene Homeyer (Paderborn: Ferdinand Schöningh, 1936). Now decades later she gives us as a very useful handbook a complete edition of the works of the Gandersheim Canoness with introduction, commentary, and all of the essential apparatus. One may ask, was such a new rendition really necessary? After all, we have two reliable, excellent editions of Hrotsvitha. No essentially new material has come to light. Nor does Homeyer even claim to base her work on a new reading of the manuscript: "Der lateinische Text stützt sich auf die Ausgabe P. v. Winterfelds" (30). However, the results of all other treatments are "im Kommentar erörtert" (30). Homeyer tries to make the existing scholarly evaluations, often smaller articles scattered in various journals, easily accessible to a wider reading public.

The texts are arranged in historical order. Perhaps the most valuable parts of her book are the general introduction and the introductions to the individual works. Here too a number of known facts are repeated, but some entirely new and interesting conclusions are drawn. Homeyer follows Schönbach in pointing

to the strong influence of the language of the church on Hrotsvitha's style. Yet she rightly explains the difficulty of finding specific sources because "Hrotsvithas Diktion ist — und das keineswegs nur in den religiös betonten Partien des Werkes — so durchsetzt mit kirchensprachlichen Elementen, es klingen darin so viele Reminiszenzen aus der Liturgie auf, dass die jeweilige Herkunft eines Topos, einer Formel oder formelhaften Wortgruppe, bzw. eines bestimmten Einzelausdrucks nur selten eindeutig festzustellen ist" (12). Although "Nicht in allen Versdichtungen Hrotsvithas ist der kirchensprachliche Einfluss gleich Stark" (15). Very few nonchristian authors or authors who do belong to the partristic tradition influenced Hrotsvitha's style. Traces of Virgil can be detected now and then, or of Ovid or Lucan; but much if not all of these traces may be followed back to florilegia of the time. Hrotsvitha's most important model was Prudentius. For dramas one should expect Terence to be of particular significance; however, on first reading, Hrotsvitha's plays will seem quite different in development of the plot, structure, and even language from the works of the Palliata. Yet on closer consideration, Homeyer shows that Hrotsvitha in her dialogue technique and the effectiveness of her closet dramas has learned a great deal from the Roman dramatists. Homeyer elucidates very well how Hrotsvitha acquired a freer and freer technique in treating her sources. To be sure, Hrotsvitha never clung slavishly to these sources; she always had the gift to condense, eliminate repetitions, and to concentrate on important points. In her later works, however, she developed this art to a grandiose superiority. She could play with her sources.

Homeyer's work is not so much for the Hrotsvitha specialist nor for the specialist in mediaeval Latin, but it is almost mandatory for the general mediaevalist and exceedingly useful for every literary scholar.

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EDOUARD JEAUNEAU, *Jean Scot. Homélie sur le prologue de Jean*. Introduction, texte critique, traduction et notes. (*Sources Chrétiennes*, 151.) Paris: Les Editions du Cerf, 1969. Pp. 392.

EDOUARD JEAUNEAU is best known to North American mediaevalists for his contributions to the history of ideas in the twelfth century, in particular for his excellent edition of William of Conches's commentary on the *Timaeus*. The volume under review, a critical text of Eriugena's *Vox Spiritualis*, is the first of at least two studies devoted to the ninth century. Maintaining the high standards of the best of the *Sources Chrétiennes*, the edition contains a great deal of material helpful for understanding the text. After a lively general introduction to Eriugena's life and work (pp. 9–50), Jeauneau discusses the sources and content of the homily (pp. 51–77), the manuscripts and previous editions (pp. 78–129), and the *Fortleben* down to the eighteenth century (pp. 130–167). Following the text and translation are eleven appendices on specific problems (pp. 300–349). The virtually complete bibliography and Abbé Jeauneau's general mastery of it immediately permit his contribution to the recent renaissance of Hiberno-Latin studies to be set alongside those of Dom Cappuyns, I. P. Sheldon-Williams, and Ludwig Bieler.