

MARY VANDEGRIFT MILLS, *The Pilgrimage Motif in the Works of the Medieval German Author Hartmann von Aue*. Studies in Mediaeval Literature, vol. 13. Lewiston: Edwin Mellen Press, 1996. Pp. 116. ISBN: 0-7734-8855-3. \$49.95.

This slim volume consisting of an introduction plus five chapters seeks to outline Hartmann's use of a single motif in his major works from both historical and contemporary perspectives. In essence the book concentrates on his two non-Arthurian works, *Gregorius* and *Der arme Heinrich*, with supporting evidence from *Erec*, *Iwein*, and three short crusading lyrics. Mills draws heavily from theological writings, particularly from Augustine's *Civitas Dei* to demonstrate parallels between the knights' world of *vanitas* (vanity) and *êre* (worldly reputation), and the admonishments of the Church to be pleasing to God in all ways. Medieval culture thrusts the knight into a conflict of interests where he is sure to fail because winning earthly honor leads to hubris which runs counter to Church doctrine. In the introduction, Mills rightly contends that Hartmann's heroes must undergo a quest which exhibits all the attributes of a pilgrimage in order to regain *mâze*, the balance between godly commandments and the subordinate secular goals.

The first chapter introduces a concept which began in the ancient world and flowed into the Germanic one, that of the 'wandering hero.' This is the best chapter: in clear and logical steps, it demonstrates that linking the wandering hero motif with a pilgrimage has a long-standing tradition in Western literature, although much of this motif is found also in Oriental material from the Old Testament.

Mills does a satisfactory job of proving her stated purpose in the chapters dealing specifically with Hartmann's works. Chapter Two is a discussion of the importance of the pilgrimage motif within Hartmann's works. It is somewhat uneven, but effective. In the third chapter, Mills provides a good outline of the prevailing thinkers of the Middle Ages with whom Hartmann would have been familiar: Aquinas, Augustine, Anselm, Boethius, Lombard, Hugh of St. Victor, and Abelard. The final two chapters contain details on Hartmann's use of the pilgrimage motif, particularly in *Gregorius* and *Der arme Heinrich*. Her conclusions are generally supported by substantial evidence.

However, the work needs frequent expansion on some topics and, frankly, better editing. Based on the title, one has the impression that the book may be intended for a very general readership not familiar at all with Hartmann, as well as for medievalists. Also, readers must supply their own translations for the Middle High German passages, while the Latin and Old English sections are translated. Why? Few medieval terms, such as *mâze*, are ever explained. For those who may read modern German, terms such as *êre* ('worldly reputation,' not modern *Ehre*) and *arebeit* ('great trouble, distress,' not 'labor'), etc. are never succinctly defined within the context of Hartmann's courtly language. The defined Latin terms and passages are good examples of how the medieval German ones could have been treated.

Some of Mills' own terminology is enigmatic as well; for example, the reader is left wondering what 'personnel motifs' are. On page 57 one reads:

REVIEWS

In the *Gregorius*-Prologue, Hartmann provides an excellent summation of the personnel motifs which recurr [sic] throughout his works. The allegory gives an extremely visual treatment of the effect of the personnel motifs which in the cause [sic... case(?)...] of sin render the pilgrim physically and spiritually destitute until he is rescued by those personnel motifs representing the theological virtues and ultimately [sic] God's mercy and help in the form of salvation.

There are numerous flaws in the documentation portions of the work. For example, the numerical reference to footnote 32 appears on page 18, and the entire note is at the bottom of page 19, where the author's name is misspelled. An article by H. B. Willson noted on page 23 is not cited in the bibliography. B. Haage is cited on page 43 in footnote 99 simply as 'Haage, 149' without a full previous citation anywhere in the book; the same is true for the Whittick citation on page 71. Finally, Mills has the unusual habit of referring to medieval authors in the bibliography section as if they had modern last names, *e.g.*, von Aue, Hartmann or Vogelweide, Walter von der.

Although the work represents a good start into the investigation of the pilgrimage motif in Hartmann, two serious needs exist: considerable expansion in some areas, especially in clarification of terms, German translations, etc., and the fine-toothed comb of a good, professional editor.

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