

conventionalized rehearsal of key elements in the doctrine of the Incarnation. The volume also includes a detailed, 100-page glossary; indexes of place names, geographical indicators, proper names, and names of animals that appear in the texts; a complete list of the 892 known Noëls and the nineteen known 'Noëls parodiques', with brief information concerning metrical structure, manuscript sources, and prior editions (if any) for each; an index of the tunes to which these songs are known to have been sung; and a bibliography. This is a very welcome contribution to the study of vernacular literary, musical, and devotional traditions on the cusp of the Reformation and the Early Modern era. [S.H.]

*Heinrich Steinhöwels 'Apollonius'. Edition und Studien*, ed. Tina Terrahe, Frühe Neuzeit 179 (Berlin and Boston, Mass.: De Gruyter, 2013). ix + 300 pp. ISBN 978-3-11-029731-7. €99.95. Heinrich Steinhöwel (1410/11–1482/3), who hailed from a patrician family in Weil der Stadt in Württemberg and was by profession a medical doctor, for a time personal physician to Duke Eberhard im Bart of Württemberg, is known as one of the leading exponents of Early Humanism in Germany, a reputation that is based on his translations of a number of humanist-oriented works, including Petrarch's *Griseldis*, Boccaccio's *De claris mulieribus*, and his celebrated fable collections. His *Apollonius*, edited in this handsome volume by Tina Terrahe, was composed in 1460 with the addition of a prologue for Zainer's Augsburg printed edition of 1471. It was based on a combination of two Latin source texts, the corresponding section, composed in Latin verse, from Godfrey of Viterbo's *Pantheon* and a rather less widely circulated prose version known from the first printed edition of the *Gesta Romanorum* (Cologne, after 1472) and from just four (out of a total of more than 400) manuscripts of the *Gesta Romanorum* collection. Steinhöwel's text shows a particularly close affinity to the Latin of a Wolfenbüttel *Gesta Romanorum* manuscript believed to have been copied in the circle of the equally celebrated Swabian humanist and German author Niklas von Wyle. Both Latin source texts are derived from the late antique *Historia Apollonii regis Tyri* (fifth/sixth century), differing from it only in the greater stress placed in these late medieval versions on the historicity of the events described. There are five known manuscripts of Steinhöwel's work and a series of incunable editions, the first of which, the Karlsruhe manuscript Cod. Don. 150 dated 1468, seems to be very close to the author's original copy (in language, textual affinity, codicology, personal connections), and serves as the basis for the edition. The German text is printed on the right-hand page of each opening with the Latin source texts on the left-hand page. Overall, this edition is quite exceptionally successful, combining a philologically sound text with an extremely well-informed and wide-ranging introduction from which it emerges that Steinhöwel's *Apollonius* is a key text for understanding what was happening in German literature in the last decades of the fifteenth century. [N.F.P.]

*Die Gothaer Evangelienharmonie*, ed. Petra Hörner (Berlin: Weidler, 2014). 176 pp. ISBN 978-3-89693-607-3. €32.00. 'Gospel harmonies' are one of the standard textual forms in which the Gospels were transmitted in the Middle Ages, beginning as far as German literature is concerned with the Old High German version known as *Tatian's Diatessaron* in the ninth century, and followed by further individual versions, based on various Latin sources, in the twelfth, fourteenth, and fifteenth centuries (which also saw the phenomenon of 'Passion Harmonies'). They offer continuous narrative of the Bible text, pieced together from the four Gospels, totally different in structure from Gospel books which preserve the biblical order (in German 'Evangeliare') and the Gospel lectionaries that place the pericopes used for readings in the mass in liturgical order (in German 'Evangelistare'). There are various different types of harmony, helpfully discussed in some detail in the introduction to this edition by Petra Hörner of the *Gotha Gospel*