

The second part of the book, “Conversations About Love,” uses a series of close readings to examine the conteuses’ application of this shared vocabulary of love to depict courtship, marriages, and endings. In “Courtship, Consent and Declarations of Love” (chapter 3), Reddan concludes that although conteuses actively promote the freedom for women to choose a partner and identify love as a prerequisite for marriage, declarations of love are still influenced by socioeconomic factors, gender politics and parental approval. Chapter 4 compares Charles Perrault’s version of *Riquet à la Houpe* with Catherine Bernard’s to emphasize the coercive nature of courtship and gift-giving for early modern women, whether love is in the balance or not. The last chapter, “Love After Marriage,” delineates the conteuses’ ambiguous positions regarding love through a study of framing texts, verse morals and unhappy endings. Love, in this chapter, appears at its worst: temporary or prompt to turn to obsession or hatred, it reflects the conteuses’ pessimism towards the limits on female agency and the patriarchal legal structure of marriage in seventeenth-century France.

As Reddan notes in her introduction, fairy-tale love has been largely ignored by literary criticism. In combining an history of emotions methodology and rich close readings of conteurs’ and conteuses’ tales, her book provides crucial insights into the conteuses’ contributions to the debate on marriage, love, and women’s rights in the seventeenth-century. Precise and abundant citations, as well as first-person responses to them, also allow Reddan to clearly articulate the importance of her study to the community of fairy tale and early modern France scholars. This book will very fruitfully add to studies by Lewis Seifert, Allison Stedman, Sophie Raynard, and Charlotte Trinquet du Lys. It will also be of particular interest to scholars specializing in women writing and the history of emotions and will meaningfully enrich our collective historical knowledge of love.

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*Deutsch im 17. Jahrhundert: Studien zu Sprachkontakt, Sprachvariation und Sprachwandel; Gedenkschrift für Jürgen Macha.* Markus Denkler, Stephan Elspaß, Dagmar Hüpper, and Elvira Topalović, eds. Sprache-Literatur und Geschichte: Studien zur Linguistik/Germanistik 46. Heidelberg: Universitätsverlag Winter, 2017. 376 pp. €45.

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This volume is a collection of thirteen essays on aspects of German language, cultural, and textual history centered on the seventeenth century. It originated as a memorial festschrift for the historical linguist Jürgen Macha (d. 2014) and is structured around his research interests in this period, with focus on the relationship between language and religion, on witch trials, and on language contact, variation, and change.

Stephan Elspaß introduces the collection by outlining the relatively neglected place of the seventeenth century in German language historiography. Handbook chapters on Early New High German (a label which Elspaß eschews) deal mainly with the effects of the Reformation and early printing in the sixteenth century, presenting the seventeenth century, if at all, as an aftermath, the era of codification by early grammarians and lexicographers connected to Baroque language societies. The present volume takes a very different, sociolinguistic perspective, in line with the language history from below movement of which Elspaß is the main champion. Here, the focus is on how the huge increase in writing, writers, and text types allows access to real language variability in usage, not distracted by an artificial focus on an emerging standard.

The first group of essays focuses on how the division of German society into Catholic and Lutheran/Reformed affects linguistic choices, whether between Latin and German or in the elaboration of religious vocabulary. Contributions focus on inscriptions, naming traditions, and the evolution of intertextual writing. Tim Korokowski and Corinna Lucan present a satirical pamphlet from the Thirty Years' War mocking the downfall of the Calvinist Union in the style of a will, while Claudia Wich-Reif offers a close study of the relationships between literary, documentary, and legal writing about witches.

Reports of witches' trials offer a particularly rich source for Robert Möller's work on female appellations, in which he traces how naming conventions developed for women, showing both their individual roles and their belonging to a male head of household. The journey of the Northern belonging suffix, *-sche* (e.g., *die Muellersche* [Mrs. Mueller]), illustrates the shifts of usage and prestige between Low and High German: devalued as too dialectal for written use in the seventeenth century, it was reintroduced in literary writing in the nineteenth century to convey the local and folksy.

The second half of the volume is dedicated to studies that highlight local and regional language changes and interactions between regions. All five essays center on the Northwest, considering the interfaces between High German, Low German, and Dutch at a point of divergence and status change. Heinz Eickmans discusses the label given to Dutch in German in the seventeenth century, picking out a trend towards distinctiveness and recognition in the preference for the term *Holländisch* over earlier labels acknowledging the shared *deutsch/duits* (German/Dutch) history. Hermann Niebaum focuses on that sharing in the diary of a bilingual Dutch/Low German speaker where the writer either mixes languages or separates them, depending on his communicative intention.

The paper by Markus Denkler also focuses on language mixing, here in Westphalian lists of goods for probate, a valuable source for dialectally varied words for household goods, showing that Low German terms remain in texts with increasingly High German frames. The most substantial essay in the volume is a sociolinguistic contribution on city varieties by Arend Mihm, who compares texts from across the social spectrum in Cologne and Augsburg to demonstrate the influence of prestige on language change. In

Cologne, the abrupt and lasting shift from Low to Upper German is reflected in writing by members of all layers of society. In Augsburg, changes are temporary, with accommodation to perceived prestige varieties seen in the writing of the highest social groups, but not spread down through the general population.

The main strength of this volume lies in it allowing multiple lines of access to a remarkably disparate and interesting range of little-known texts. The title cannot do full justice to its heterogeneity, while the generality of its terms may also seem to overpromise. The focus is on variety of voices, texts and regions, and readers who embrace the turn away from a linear narrative of standardization will find much here that is new and illuminating.

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*Medieval Things: Agency, Materiality, and Narratives of Objects in Medieval German Literature and Beyond.* Bettina Bildhauer.  
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The image of the Round Table in Wirnt of Grafenberg's *Wigalois* from 1372 presents a bright white table with shining golden horns and goblets. The figures wear glittering golden crowns and drink from golden vessels, surrounded by a patterned golden border. This beautiful image, which appears on the cover of Bettina Bildhauer's *Medieval Things*, is shown by Bildhauer to demonstrate a contemporary "aesthetics of maximum shine" (20). Shine is the first means used by Bildhauer to examine how things could acquire a kind of nonhuman agency in medieval narratives. Shiny surfaces were understood, she argues, to interact intensely with their viewers, exerting power through their visual attractiveness and emphasizing the skill with which they were made.

Bildhauer's book brilliantly explores the material power of things in medieval narratives, as she brings a new materialist, pragmacentric (that is, thing-centered) perspective to medieval German literature. As she writes, this approach differs from the majority of new materialist work, which tends to focus on the present, anglophone world. Furthermore, by focusing her analysis on the agency of inanimate objects Bildhauer brings fresh interpretations to the texts she examines which, she claims, is the book's "major research contribution" (4). The ten texts under scrutiny date from the twelfth to the sixteenth century and include both well-known works (such as *Wigalois*) and less-studied texts, including, for instance, Hans Sachs's *Of the Lost Talking Gulden* (1553). Bildhauer also reaches beyond German literature to show how stories written in German were a "melting pot of global traditions" (15), underscoring their influences from Latin, Arabic, French, and Norse sources.