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in Eltit scholarship and should therefore be seen as an important contribution to our understanding of this writer and her work.

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The Nibelungenlied: The Lay of the Nibelungs. Trans. with introduction and notes by Cyril Edwards. (Oxford World's Classics) Oxford: Oxford University Press. 2010. xxxvi+244 pp. £10.99. ISBN 978–0–19–923854–5.

Apart from an excellent translation, Cyril Edwards provides his readers with a brief introduction, three appendices ('History and Legend'; 'The Nordic Sources and the Problem of Genesis'; 'The Metre of the *Nibelungenlied*'), some notes on the text, a glossary of names, and a map.

On the whole, Edwards's rendering is more precise in conveying the meaning of the Middle High German text than his competitor, Hatto's translation for Penguin Classics, also in prose, and still in print after over forty years. For example, the beginning of stanza 3 ('Der minneclîchen meide triuten wol gezam') is given by Edwards as 'wooing became that lovely maiden well', which renders precisely the sense of 'triuten wol gezam'; Hatto has: 'the charming girl was as if made for love's caresses' (to my mind slightly excessive). Stanza 5 describes the Burgundian rulers thus: 'Die herren wâren milte, von arde hôhe erborn | mit kraft unmâzen küene, die recken ûz erkorn'. Hatto reads 'mit kraft unmâzen küene' as referring to the kings themselves, and omits *kraft*, rendering the phrase as 'and brave beyond measure'; Edwards correctly reads *küene* as a substantive in the genitive, and gives us 'possessing armies of boldness beyond measure'. As Hatto is rarely seriously incorrect in his rendition, a more significant difference between the two relates to the overall style. Edwards chooses a brisker diction and a vocabulary that is less old-fashioned: for example, to translate *kebse* as 'paramour' (Hatto) rather than 'whore' (Edwards) seems, particularly in the context of Kriemhild insulting her sister-in-law, a bit quaint for the twenty-first century. More significantly, Edwards maintains the paratactic style of the original. For example, stanza 1783 and the first line of stanza 1784 read thus:

> Der übermüete Hagene leit über sîniu bein
> ein vil liehtez wâfen ûz des knopfe schein
> ein vil liehter jaspes grüener danne ein gras
> wol erkandez Kriemhilt das ez Sîfrides was
> Dô si das swert erkande dô gie ir trûrens nôt

(punctuation in the editions is a modern editorial intervention, and thus omitted in this example). Compare the versions of Hatto and Edwards (I italicize matter introduced or incorrectly rendered in the translations): '*So saying*, Hagen *provocatively* laid across his knees a dazzling sword from whose pommel there shone a brilliant jasper, greener than grass, *and* Kriemhild knew it *at once* for Siegfried's *and*, recognizing it, was *inevitably* distressed' (Hatto); 'Haughty Hagen laid a shining sword across his legs, from whose pommel shone a brilliant jasper,

greener than grass. Kriemhilt could clearly see that it was Sivrit's *sword*. When she recognized *it* ['the sword' should correctly be placed here, replacing 'it'], sadness overcame her' (Edwards). Readers may judge for themselves the relative literary merits of the two versions; Edwards renders more exactly the language and terseness of the original. His translation thus supersedes Hatto's, in particular for those readers with a limited command of Middle High German who wish to compare the translation with the original; this enterprise is aided by the inclusion of stanza numbers in the margins (lacking in Hatto).

With regard to the apparatus of the two translations, however, things are slightly different. Edwards provides a very brief introduction (with a useful and up-to-date bibliography), which, however, seems slightly unbalanced in favour of the modern reception (about ten pages) rather than the characters, plot, and context of the *Nibelungenlied* (about eight pages). Such a discussion is doubtless useful, and lacking in Hatto; but it cannot serve as an introduction to the poem itself. Edwards's appendices provide an admirably circumspect overview of the likely historical background to the epic, and an extremely brief synopsis of the cognate narratives in Norse sources. While I would not myself support most of the speculation (common in an earlier generation of scholarship) that Hatto's much longer appendix on the genesis of the poem indulges in at length, he does perform a valuable service by discussing the possible ways in which the historical events might have been transformed into legend; and his very extensive synopses of a number of cognate Norse sources also aid the reader in getting a sense of the similarities and differences between the traditions. Hatto furthermore includes more detailed discussion of the manuscript tradition, the possible literary and social context, and the geography of the events within the work. The most valuable part of Hatto's apparatus is his 'Introduction to a Second Reading'; at nearly fifty pages, this remains extremely useful as a reliable initial interpretation of the poem (there are few competitors in English). It is a pity that Edwards (or his publishers) did not see fit to include a similar interpretative essay as an up-to-date and equally accessible introduction to the complexities of the work as well attuned to modern scholarship and suited for the twenty-first century as the translation itself; this is something they might wish to rectify in a later edition.

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Dietrich-Testimonien des 6. bis 16. Jahrhunderts. Ed. by Elisabeth Lienert with the assistance of Esther Vollmer-Eicken and Dorit Wolter. (Texte und Studien zur mittelhochdeutschen Heldenepik, 4) Tübingen: Niemeyer. 2008. viii+337 pp. €79.95. ISBN 978–3–484–64504–2.

Though Siegfried—largely thanks to Richard Wagner—may be much better known today, throughout the Middle Ages the pre-eminent German(ic) hero was Dietrich von Bern, as the abundant references to the latter in writing of all kinds until well into the seventeenth century demonstrate. In part, this wealth of allusion is due to the controversial reputation of the historical personage on which the figure of Diet-