

## Abstracts

### Alois Niederstätter: Vorarlberg zur Zeit Hugos von Montfort Vorarlberg at the time of Hugo von Montfort

The focus of this article is the region known today as Vorarlberg as it was at the time of Hugo von Montfort, and the clashes between the Habsburgs and the Swiss Confederates, which spread onto today's Vorarlberg territory during the Appenzell Wars, in which Hugo von Montfort and his nephew Wilhelm VII participated as Lords of Bregenz. The author proves that the border between Switzerland and Austria, as it still exists today, evolved only at that time, and that this happened at the expense of minor nobilities such as the Montforts, who are viewed as the losers, as it were, of the political shifts of the time.

### Gernot Peter Obersteiner: Hugo von Montfort und die Steiermark Hugo von Montfort and Styria

Next to Vorarlberg, Styria provided Hugo von Montfort with a second home and additional sphere of interest. This article traces Hugo's manifold relations to the Habsburg Dukes, the representatives of lower nobility and clergy (the *Landstände*) and to other key figures in Styria, and emphasizes the prominent position of the count as both mediator of conflicts and thoroughly loyal supporter of his territorial lord, which resulted in an impressive career eventually culminating in being awarded the position of governor (*Landeshauptmann*) of the duchy. The study takes into consideration numerous sources that cast new light on the Montforts' diverse activities as well as on the great significance which they held for Styria.

### Eugen Gabriel: Herkunft und Sprache Hugos von Montfort Hugo von Montfort's origins and language

This contribution demonstrates the existence of numerous Alemannic components in Hugo's language and thus compiles a ,grammar' of his texts, incorporating not only phonological aspects, but giving also due attention to morphology and vocabulary. In doing so, the article strives not merely towards a general classification of the texts as belonging to a larger dialect, but rather records characteristics which must unambiguously be attributed to Hugo's most immediate home, Bregenz, and which can by no means be ascribed to the Styrian scribe(s) of the luxury manuscript of his works. This in turn is indicative of the great care which Hugo dedicated to the production of this ,definitive' anthology supervised by the author himself.

Margit Krenn: Initialen und Ranken. Das Spiel mit dem Raum in der Heidelberger Hugo von Montfort-Handschrift Cod. Pal. germ. 329

Initials and tendrils. Playing with space in the Hugo von Montfort Heidelberg manuscript Cod. Pal. germ. 329

The focus of this contribution is the sumptuously decorated illuminated manuscript of Hugo von Montfort's poetic work and its illuminator Heinrich Aurhaym. The "playing with space" characteristic of the manuscript's visual program moves centre-stage; it is reminiscent of representative heraldry books of the time and consists in lavishly decorated tendril ornaments as well as historicising initials. The depicted figures, initials and floral motifs not only relate to one another, they also stand in close relationship to the text –one might in fact say that they "stage" the text. In this respect, initials with figurative images in particular are of crucial importance since they depict either the poet himself or the woman celebrated in the respective poem, most notably Hugo's especially beloved second wife Clementia von Toggenburg or the allegorical *Frau Minne* (Lady Love).

Fritz Peter Knapp: *O weib, der todessünde schnur!* Hugo von Montfort und die Liebesauffassung des europäischen Spätmittelalters

*O weib, der todessünde schnur!* Hugo von Montfort and concepts of love in the European Late Middle Ages

This contribution places the poet within a wider context of intellectual and literary history. In particular, it examines the question of how, in his poetry, love of women is compatible with the ecclesiastical demand for renunciation of the world, in other words, how Hugo accommodated the irreconcilable conflict between erotic desire and sexual morals advocated by the Church. That this conflict was indeed irreconcilable is demonstrated to great effect in Hugo's oeuvre, which, as the author of this article points out, is rich in contradiction throughout. While, on the one hand, desires of the flesh are denounced as morally corruptive and condemned, some poems, on the other hand, appear to assert the view that eroticism has a legitimate place at least within the context of marriage; as a result of the latter, the erotic tension of *minne*-poetry is dissolved, resulting in this genre mutating once and for all from courtly 'parlour game' to bourgeois moral didacticism.

Cordula Böcking-Politis: *ain iunkfrow rait der künsten perkh*. Der Minnesklaventopos bei Hugo von Montfort

*ain iunkfrow rait der künsten perkh*. The 'love-slave' topos in Hugo von Montfort's oeuvre

This contribution focuses on the topos of the sage who, having been blinded by love, degenerates into a love-slave (*Minnesklave*), and on the issue of actual or potential misogyny often associated with this topos. It emerges that in Hugo's work this topos is frequently directed precisely not against women, but rather against men – more specifically, men who are unable to love in the right way, which is what turns them into victims of *minne* in the first place. Thus the citation of love-slaves is not utilized in order to establish female transgression. Rather, it centres on male attitudes towards women, since he who loves a virtuous woman in the right way is immune to the fate of love-slaves like David, Solomon, Samson

and Aristotle. Even in those poems that ostensibly appear to exhibit a misogynist tendency Hugo never completely absolves men from their responsibility and thus does not direct the love-slave topos against women, as is traditionally the case. The article concludes with a glimpse at the treatment of this topos in Oswald von Wolkenstein's poems, which clearly demonstrates the significantly more innovative use of it by the poet who in comparison with Oswald has often emerged as secondary.

Wolfgang Achtnitz: *Man mocht es griffen mit der hand*. Das Durchbrechen von Erwartungshorizonten als Merkmal der Dichtungen Hugos von Montfort  
*Man mocht es griffen mit der hand*. The shattering of expectations as a characteristic of Hugo von Montfort's poetry

This article offers a completely innovative perception of the texts of Hugo von Montfort, according to which the author continuously and systematically disappoints certain expectations which the poems raise in the recipient who has internalized the poetics of courtly poetry of the classical Middle Ages. By virtue of this strategy Hugo develops a thoroughly unique and idiosyncratic aesthetic, in which protestations of the author's inability, which are contradicted by his obvious mastery of poetic norms and their deliberate violation respectively, have their specific function as do numerous other cover-up tactics and smoke and mirror games, which – once recognized as such – may even raise doubts as to the existence of a Birk Mangolt. Based on these reasons, the article makes the case not only for a re-evaluation of the aesthetic qualities of Hugo von Montfort's poetry, but, more generally, for a new poetics for the 14th century, the literary products of which are still being measured against the ideals of classic courtly literature and thus constantly evaluated in negative terms by comparison.

Elisabeth De Felip-Jaud: Hugo von Montfort in Anthologien  
 Hugo von Montfort in anthologies

Hugo von Montfort is frequently classed as a second-rate poet and his poems given only little attention since they are considered amateurish and remote. A glance into a representative selection of anthologies demonstrates that such an evaluation is indeed wide-spread; a revised view of Hugo's artistic achievements would be desirable. The examination of Hugo's position in anthologies of medieval literature concludes that his poetry is generally regarded as the phenomenon of a late period, a mere poetic echo of little innovation reverberating an epoch of the past. This has partly to do with the fact that he is consistently mentioned in the same breath as Oswald von Wolkenstein, by comparison with whom he emerges and is represented as a poet inferior in terms of aesthetics.

Wernfried Hofmeister: Der Sprichwortgebrauch bei Hugo von Montfort: Eine Spurensuche zwischen editorischer Herausforderung und literaturwissenschaftlichem Gewinn  
 The use of proverbs in Hugo von Montfort: Looking for traces – between editorial challenge and critical gain

In this contribution the editor of the new Hugo-edition, published in 2005, highlights one aspect of his editorial activity, namely the treatment of proverbial expressions in an edition. The initial task in this

context is to identify proverbs or proverbial microtexts before compiling a list of criteria which allows one to filter out and mark collective quotations. This enables one to draw conclusions with regard to the rhetorical techniques used not only by Hugo von Montfort, but by many medieval poets, who frequently liked to draw on a rich fund of folk wisdom. The article not only provides a detailed analysis of many of these proverbial expressions, but, in an appendix, also lists all proverbial microtexts in Hugo von Montfort which have been identified as such. In the future, the marking of proverbs in medieval authors could be helpful to users of such editions by signalling, through the singling out of such quotations, the horizon of meaning that potentially lies behind them, which is commentary-like in nature and must not be ignored under any circumstances.

Albrecht Classen: *Literaturrezeption und dichterische Selbstreflexion im Werk Hugos von Montfort. Ein Zeuge aus einer kulturhistorischen Spät- oder Frühzeit*  
 Reception of literature and poetic self-reflexion in the poetry of Hugo von Montfort. A witness from a historico-cultural late or early period

Hugo's reception of literature and his poetic self-reflexion show that the poet does indeed occupy a position on the threshold between the Middle Ages and the Renaissance when, in his poems, he uncovers his emotional life and displays it in front of his recipients. His consideration especially of questions such as morals, salvation, and how to lead a successful life in the world reveal a poet whose work is indebted to an already innovative form of literary self-reflexion with a strong autobiographical element, which must be classified as almost early modern. In this respect Hugo von Montfort is by no means a second-rate imitator, but rather a poet whose *œuvre* may be located exactly on the threshold between the Middle Ages and modernity also in terms of intellectual history and who may be considered as typical for this transitional period.

Wernfried Hofmeister: *Perspektiven und Auswirkungen des Edierens am Beispiel der neuen Hugo von Montfort-Ausgabe*  
 Perspectives and consequences of editing: the example of the new Hugo von Montfort-edition

The subtly differentiated basis transliteration, which up until now appeared to be presentable only through a combination of individually selected ASCII-signs, is complemented by and converted into an equivalent, but more user-friendly XML-coding. The objective of this undertaking is a so-called 'Augenfassung' (reader-friendly version), which – provided with a virtual magnifying function – will enable users to seek out and critically evaluate cases of doubt. Computerized algorithmic specimen recognition procedures which are currently under development are intended to bring clarity as to the several scribes involved in the production of Hugo's anthology. So far, the revised edition has provided the basis for a CD recording, several public concerts and the so-called 'Styrian literary trails of the Middle Ages', a product of educational tourism which focuses prominently on Hugo's poetic *œuvre* and traces of his life in Styria.