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## **Illustrations of northern antiquities, from the earlier Teutonic and Scandinavian romances**

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Sect. I. - A sketch of the history of teutonic poetry and romance

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der Hagen, a nobleman, enthusiastic and indefatigable in the cause, and Dr J. G. Buesching, the son of the great geographer of that name. But we understand (though we sincerely hope our intelligence is erroneous) that the undertaking, for want of the very moderate encouragement required, has been dropped. Several other works of a similar nature, though not of such extent, have been published; the most valuable of which we have been so fortunate as to procure from the continent, for insertion in the present Work.

To give a short and general sketch of the history of Teutonic poetry of the middle ages, and to exhibit an analysis, with specimens of their original and most interesting romances, is the purport of this portion of our work; and we sincerely hope to be able to communicate some of our enthusiasm in the cause to our readers. At any rate, the subject is entirely new in this country; and if the abstracts of the romances should fail to amuse, on the score of the interest of the story, or the merit of the translated specimens, they cannot fail to awaken the curiosity of those who are anxious to investigate the very singular history of the connection between the romantic legends and traditions of the different nations of Europe.

SECT. I.—*A Sketch of the History of Teutonic Poetry and Romance.*

We need not make any reference here to the songs of the ancient German bards, mentioned by Tacitus, which are irrecoverably lost. They have been said to have been collected by the order of Charlemagne; but it is more than probable that the passage in Eginhart\* has been generally misunderstood. There is no actual reference to the bards, who, in-

tains King Rother, Duke Ernest of Bavaria, Wigamur, St George, and Solomon and Morolf.

\* *Barbara et antiquissima carmina, quibus veterum regum actus et bella canebantur, scripsit memoriaeque mandavit.*—Eginharti Hist. Caroli.—See on this subject some ingenious remarks in Schlegel's *Athenaeum*, Berlin, 1799, II. 306, from which some of the arguments in the text are copied.

deed, do not seem to have been a separate order of men among the Germans, as they were among the Celts. The *barbara et antiquissima carmina* were, no doubt, ancient poems in the vernacular language; but it is very improbable that Charlemagne would have collected the pagan war-hymns of the time of Arminius and Ariovist; or that he could have accomplished such a collection, which was very unlikely to have been so long preserved by tradition, and which would have been quite unintelligible in his time. The poems mentioned by Eginhart were more likely to have celebrated the first Christian monarchs among the Teutonic nations. It will be seen in the sequel, that the most ancient Teutonic romances actually refer to the kings of the Franks, Longobards, and Burgundians; and though their present state by no means indicates an age prior to the twelfth and thirteenth centuries, it is very possible that their continued popularity induced the minstrels of those centuries to revise and modernize them, and, by loading them with marvellous fictions, and introducing references to customs and discoveries of their own age, to render them more acceptable to their contemporaries. There are frequent allusions to more ancient times dispersed in the *Nibelungen*;\* and a fragment of a prosaic romance of Hildebrant, one of the principal heroes of the original German cyclus of romance, printed by Eccard,<sup>†</sup> appears, from the language, to have been composed previous to the reign of Charlemagne.

The oldest specimen of Teutonic poetry, actually in existence, is a creed, entitled *De Poeta Kazungali*, and appears to be considerably older than the era of Charlemagne. A facsimile of the only manuscript extant, which is preserved in the Bavarian monastery of Weisobrunn, has been given in the very valuable antiquarian repertory entitled, *Braga and Hermode*, (vol. II. p. 118,) ably illustrated

\* Thus, v. 1433:

In riterlichen zyhten die herren taten daz.

i. e. The lords did this in the knightly times.

† *Comment. de rebus Franciæ orient.* Wirceb. 1729, I. 864-902. See the sequel of this dissertation, and the fragment itself, in the Appendix.

by the venerable and learned editor, Græter. The next, in point of time, is the well-known paraphrase of the four evangelists, by Otfried of Weissenburg, a monk of St Gallen, ably edited by Schilter; if the very similar work of an anonymous poet, preserved among the Cotton MSS., be not of higher antiquity.\* A song on St George, preserved in the Vatican manuscript of Otfried, and printed by Sandwig, at Copenhagen, in 1783, seems to be co-eval with that poet's paraphrase. But the most valuable specimen of the poetry of that age is undoubtedly the encomium on the victory of Louis III. of France over the Normans, printed by Mabillon, Hickes, Schilter, and others. About the beginning of the twelfth century, another anonymous poet wrote a poetical legend of St Anno, archbishop of Cologne, who died in 1075. It was first printed in 1639, by the poet Martin Opitz, and exhibits the strangest medley of chronicle and legend. Half of the work, which contains 880 lines, is occupied by a history of the creation, and of the four monarchies, and only a small part is dedicated to the miracles and sufferings of the archbishop.

Soon after this, the most splendid period of Teutonic poetry and romance commenced. For the space of a century and a half, beginning about the middle of the twelfth, and ending with the reign of Rudolph of Hapsburgh, emperors, kings, princes, nobles, monks, and menial minstrels, vied with each other in producing and translating lays of love, romances, fabliaux, chronicles, fables, and sacred legends. The names and works of above three hundred minstrels of that period have been preserved; among whom we find the emperor Henry, (either the fourth or sixth of that name,) Conrad, king of the Romans, (probably the unfortunate Conradin, beheaded in the year 1268,) Wenceslaus, king of Bohemia, (who died 1253,) John, duke of Brabant, and many others of high rank.

\* A long Anglo-Saxon poem on the expedition of Regner Lodbrog is preserved in the Museum, the publication of which would be a very desirable object. Professor Thorke-  
lin had prepared a manuscript and translation for the press, and from his learning and zeal every thing could be expected. But it is much to be feared, that, together with the other invaluable stores of his library, it was consumed during the bombardment of Copenhagen.

With the exception of the original Teutonic romances, which form a separate cyclus, the minstrels of these two centuries contented themselves with following the tract of the Provençal troubadours, and the Norman trouveurs. On the models furnished by the former, they built a vast number of love canzonets, very artificial in their construction, and with a most laboured multiplicity of rhymes. The general subjects, like those of their prototypes, and of Petrarch, with his host of imitators, are amatory and devotional. Both the emperor Henry and 'Conrad, the virtuous clerk,' adore the shadow, even the neighbourhood of their mistress, deplore her cruelty, and declare that nothing can induce them to break their vow of fidelity. Songs to the Virgin Mary are equally the production of Friar Eberhard of Sax, and of the doughty knight, Wolfram of Eschenbach. This is quite in the style of chivalry, and common to the poets of France and the Provence. It cannot be denied, however, that we not unfrequently meet with passages of great pathos, and descriptions very luxuriant; and that the versification is frequently wonderful, considering the age of the poems. The following almost literally-translated specimen is one of the least complicated of these songs of love. It is the production of Otto, margrave of Brandenburgh, surnamed, 'with the arrow,' who died in 1298:

Make room unto my loved lady bright,<sup>1</sup>  
 And let me view her body chaste and fair;  
 Emp'rours with honour may behold the sight,  
 And most confess her form without compare.

<sup>1</sup> This will remind the readers of old poetry of a beautiful song, printed in Tottel's Miscellany, among the works of Uncertaine Auctors, beginning,—

Give place, ye ladies, and be gone,  
 Boast not yourselves at all,  
 For here at hand approacheth one,  
 Whose face will staine you all.

The song is evidently a counterpart of one among Surrey's poems, but far better than its prototype.

My heart, when all men praise her, higher swells;  
 Still must I sing how far the maid excells,  
 And humbly bow toward the region where she dwells.

Oh, lady Love, \* be thou my messenger;  
 Say I adore her from my inmost soul,  
 With faith entire, and love no maid but her;  
 Her beauties bright my senses all controul;  
 And well she might my sorrowing fears beguile;  
 If once her rosy lips on me would smile,  
 My cares would all be gone, and ease my heart the while.

Two bitter woes have wounded me to death;  
 Well may ye ween, all pleasures did they chace:  
 The blowing flow'rs are faded on the heath;  
 Thus have I sorrow from her lovely face:  
 'Tis she alone can wound my heart and heal:  
 But if her heart my ardent love could feel,  
 No more my soul would strive its sorrows to conceal.

Beside the lays of love and devotion, the troubadours of Germany were fond of a peculiar species of composition, which they entitled Watchmen's Songs, possessing considerable variety, and a degree of sprightliness which we look for in vain among their usual productions. They generally begin with a conversation between the lover and the sentinel stationed to guard the castle wherein the lady of his heart dwells. The sentinel lends his assistance to convey the knight into her chamber, and when he feels the dews of morning arise, warns the lovers of its approach; for which unwelcome intelligence he is generally severely reproached; but, fearing the consequences, he insists upon their separation. I have ventured to present the reader

\* Literally translated from the original, 'Frau Minne,' the general deity to whom the amatory poets of the age addressed their invocations.

with the following translation of one of these pieces, printed in a late collection of ballads and songs.\* The general outline of the versification is the same, but it was found impossible to preserve the multiplicity of rhymes in the original.

I heard, before the dawn of day,  
The watchman sing aloud,  
" If any loving ladies lay  
With knightly lovers proud,  
Arise! the sun will soon appear:  
Then fly, ye knights, your ladies dear,  
And let the bed grow cold.

" Brightly gleams the firmament,  
In silvery splendour gay;  
Rejoicing that the night is spent  
The lark salutes the day:  
Then fly, ye lovers, and be gone!  
Take leave before the night is done,  
And dangerous foes appear."

\* "Des Knaben Wunderhorn," published at Berlin, 1806, 8vo. in three volumes, by Achim von Arnim, and Clemens Brentano. The following stanza is the last, and is subjoined to give the German reader some idea of the merit of the original, and the difficulty of its measure:

Seit macht mit Fleiss, jed Fahnlein weiss, im Kampfe heiss,  
Mich ihrer Lieb gedenken,  
Auf Todes-Au, in rothem Thau, seh ich mein Frau  
Ihr Tuechlein traurig schwenken;  
Den Ring ich schau, ich stech und hau,  
Hindurch ich dring, und zu ihr sing,  
" Mein Leib ist dir behalten."

The orthography has been modernised in the printed copy, which was taken from an ancient MS. of troubadour songs. I have omitted two stanzas, and fear that the song is still of too great a length.

The watchman's call did wound my heart,  
 And banished my delight:  
 "Alas! the envious sun will part  
 Our loves, my lady bright!"  
 On me she looked with shamefast eye,  
 Awaking at my mournful cry,—  
 "Lady, we slept too long."

Straight to the window did she speed:  
 "Good watchman, leave thy joke!  
 Awake us not till o'er the mead  
 The morning sun has broke.  
 Too short, alas! the time since here  
 I rested with my leman dear,  
 In love and sweet delight."—

"Lady, be warn'd! On roof and mead  
 The dew-drops glitter gay;  
 Quickly bid thy leman speed,  
 Nor linger till the day;  
 For by the twilight did I mark  
 Wolves hying to their caverns dark,  
 And stags to covert fly."—

Now by the rising sun I viewed  
 In tears my lady's face:  
 She gave me many a token good,  
 And many a soft embrace.  
 Our parting bitterly we mourned;  
 The breasts which erst in rapture burned,  
 Were cold with woe and care.

A ring with glittering ruby red  
 Gave me the lady sheen,  
 And with me from the castle sped  
 Along the meadow green;



And whilst I saw my leman bright,  
 She waved on high her kerchief white,  
 And loud, ' To arms ! ' she cried.

In the raging fight each pennon white  
 Reminds me of her love ;  
 In the field of blood, with mournful mood,  
 I see her kerchief move :  
 Through foes I hew whene'er I view  
 Her ruby ring, and blithely sing,  
 " Lady, I fight for thee ! "

There are several manuscript collections of the ' Minnelieder,' (lays of love,) in different libraries. The most extensive is the one already mentioned, as preserved in the Imperial library at Paris, and published entire in the year 1758. It was made at the beginning of the fourteenth century, and therefore exactly at the close of the golden period of German romance and song, by Rudiger of Manasse, himself a troubadour, and a nobleman. The most valuable lays were selected, and somewhat modernised, by substituting modern spelling, and translating the most obsolete terms into the language of the present day, by Tieck, a poet of great merit, though too frequently carried away by his enthusiasm.\* There are also manuscripts at Jena, (the greater part of which has been printed in Miller's collection, but without the music, which must be highly curious, as the MS. is of the fourteenth century,) in the abbey at Weingarten, at Bremen, Erlangen, Landshut ; six among the Heidelberg MS., in the Vatican ; and one in the possession of Brentano, an ingenious poet. From the latter the above specimen is taken. The codices at Colmar, at Weimar, and in

\* In the original, ' Waffen ! ' a usual cry in the old German poems, generally used to give alarm when any danger approaches, or to encourage champions in the fight.—*Sheen*, a few lines above, is a common old English word, signifying beautiful, bright.

\* Minnelieder aus dem Schwäbischen Zeitalter, Berlin, 1803, 8vo.

the possession of Professor Rudiger, at Halle, do not belong to this flourishing era.

The number of romances produced during this period is prodigious, and the length of some of them very wonderful. A catalogue, by no means complete, is prefixed to the first volume of the projected publication mentioned before, in this introduction, divided into six classes.<sup>1</sup> The first contains the original German cyclus of romance, which we shall treat of more at large at the end of this historical sketch. The second are those relating to Charlemagne, and, like the greater part of the remaining classes, have French originals. Of the oldest romance of Charlemagne, in the language, only a fragment has been preserved, and printed by Schilter, in the second volume of his Thesaurus. It was afterwards modernised, extended, and rendered very dull, by the poet Stricker. His work is printed in the same collection; and there are no less than fifteen manuscripts in existence. The romances of Ogier le Danois, Rinaldo, and Malagis (the Malagigi of Bojardo and Ariosto) are in the Vatican. Valentine and Orson has been printed, as well as two copies of Floren and Blancheflour; one in Miller's collection, and another, very short and good, in the Platt-Dutch (Lower German dialect,) by Bruns.<sup>2</sup> The large French romance of Aymeri de Narbonne (containing in the original no less than 77,000 verses,) was translated by two poets, and the two first divisions printed at Cassel, 1781 and 1784.

The fourth cyclus, of which King Arthur is the central hero, is still more extensive than the last. That monarch's own romance was translated by Henry of Turlin. One of the most curious is Titur-el, or the guardians of the holy Graal, by the indefatigable Wolfram of Eschenbach, which was printed in 1477. How far it coincides with the voluminous St Grayl, by Thomas Lonelich, in Bennet college

<sup>1</sup> Many readers will consider this catalogue as dry and uninteresting, but it was necessary to give it, in order to enable collectors and admirers of English metrical romances and traditional ballads to view at once the extensive popularity of many heroes celebrated in them.

<sup>2</sup> Romantische und andere Gedichte in Altplattdeutscher Sprache, Berlin, 1798, 8vo.

library, Cambridge, it would be a curious matter to investigate. Percival was translated by the same poet; not, as he professes, from the false narrations of Chrétien de Troyes, but from the faithful story of the Provençal Kyot.<sup>1</sup> It was printed in the same year with the last, and again from an ancient MS. in Miller's collection. The adventures of Lohengrin, son of Sir Percival, are in the Vatican. The beautiful romance of Ywaine and Gawaine, by Hartmann von Aue, who flourished about 1180, very exactly coinciding with the English poem printed by Ritson, was also edited by Miller, and separately by Michaelis, a learned etymologist at Vienna. Of the famous tale of Tristrem there are no less than three translations; the principal one by Gotfried of Strasburgh, (fl. circa 1230,) which, after his death, was completed by Vriber, and is printed by Miller. Lancelot was celebrated by Ulrich of Zazichoven; and other poets wrote romances of Wigolais, Tandarius and Flordibel, Daniel of Blumenthal, and Wigamur, all of them belonging to this cyclus. The French originals of none of these are extant, and the latter, which has been printed by Hagen, is highly curious. A singular cyclical romance of Arthur's knights is the work of Furterer, a Bavarian poet of the fifteenth century. It is divided into the following thirteen sections: Of the Origin of Knighthood, from the Times of the Argonautic expedition and the Trojan war, of Merlin, Gawain and Gamuret, Tschionadulander and Sigune, Percival, Lohengrin, Florice and Wigolais, Siegfried de Ardemont, Melerance of France, Ywaine, Persybein, Poytisleir, and Lancelot.

The fifth class contains romances founded on ancient history, amongst which there are three different poems founded on Guido de Colonna's fabulous history of the Trojan war; other three relating to Alexander, besides several which are known to have existed, but are supposed to have perished.<sup>2</sup> Albrecht of Halberstadt translated

<sup>1</sup> See 'Metrical Romances,' Edinburgh, 1810, III. 309.

<sup>2</sup> See Romances at supra, vol. I. Intr.

Ovid's *Metamorphosis*, and Henry of Veldeck, one of their earliest poets, wrote the *Æneis*, probably from some French original.

The sixth and last class embraces all the romances which are unconnected with any of the former. Those of German growth are, Duke Ernest of Bavaria, by Henry of Veldeck, printed by Hagen, an abstract of which may be found in the third volume of the late collection of *Metrical Romances*; Otho the Red; Henry the Lion, duke of Brunswick, (only a modernised copy of which, circulating among the common people, is extant;\*) Reinfried of Brunswick, (said to refer to the imprisonment of Richard Cœur de Lion;) Frederick, duke of Austria; the crusade of Albrecht of Austria in Prussia; William of Austria; Louis of Thuringia; Frederick of Swabia; Henry of Swabia and the princess Amelberg; and the Moorish Lady. Those which refer to foreign heroes are, William of Brabant, (founded on the history of William the Conqueror;) Geoffrey of Boulogne; the daughter of the king of France; Count Mai and Belflor; Wittich of the Jordan; Partenopex and Meliura, (only two fragments;) Darifant; Apollonius of Tyre, (said to contain about 100,000 verses;) Solomon and Morolf, (printed by Hagen, which is the prototype of the popular Italian tale of Bertoldo, Bertoldino, and Cacasenno, and the French original of which is in the Imperial library at Paris;) the Seven Wise Masters; Engeldrut and Engelhart, (the same as our Amis and Amiloun;) St George, (printed in Hagen's collection;) Barlaam and Josaphat, and many more. Many of these, it must, however, be observed, are of a later age. A very curious romance of fairy, printed about 1480, but evidently of the thirteenth or fourteenth century, the subject of which is still popular in the south of Germany, is in the valuable library of Francis Douce, Esq., who permitted me to copy it. It seems to have escaped the notice of the German collectors. The author names himself Eckenolt, and the romance relates the marriage of the knight Peter of Stauffenberg with a mermaid. Master Eckenolt is very tedious, but a later minstrel has condensed it into

\* See Romances ut supra, vol. III. p. 340, note †.

the shape of a ballad, printed in 1595, which has considerable poetical merit, and has been faithfully translated into the language of the romance of Ywaine and Gawaine, by Mr Robert Jamieson. His version will be found in a subsequent part of this volume.

The reader's patience has already been severely tried, and I forbear to enumerate the numerous chronicles, universal and partial, the legends of saints, the great host of fabliaux, (scarcely less considerable than that of the French *trouveurs*;) and sixty-six different didactic and moral poems.\* The most ancient of the latter are three printed in the second volume of Schilter; one of which, 'Der Winsbeck,' bears a striking resemblance to a poem printed by Ritson, and entitled, 'How the Wise Man taught his Son.'

When this flourishing period of German poetry and romance was past, a system of the most singular kind gradually overspread the whole country, blasting every exertion of genius, and banishing all the playful and wild products of imagination, which had hitherto ruled without controul, and flourished with irregular exuberance. Poetry was no longer cultivated by princes and nobles, and sung by minstrels in the castle halls: it transferred its seat into cities, became a severe study, and was almost confined to the horde of mechanics, who measured lines by the yard, constituted themselves into guilds, with masters, treasurers, and other officers, and in their metrical court passed judgment upon any member who did not conform to their established rules and regulations. Versifiers (for poets there were none, or but a very inconsiderable number amongst them) had to pass through the degrees of apprentice and journeyman, before they received the envied title of master. They were sent on their travels through Germany, as young mechanics in other arts are to this day. The principal schools at Strasburgh and Nuremberg were con-

\* It is a singular circumstance that one of these, entitled, 'Der Wälsche Gast,' *i. e.* the Italian Guest, was written by Thomas Tircklere, an Italian, who chose to write in German, and who makes many excuses for the inaccuracy of his language, being a foreigner. The same circumstance gave rise to the title of his work, in which he calls upon the hospitality of the German nation to be indulgent to their 'Welsh (*i. e.* Italian) Guest.'

sidered in the light of universities, and a metrical constitution was established throughout the empire. Nor was this phenomenon merely transitory. It endured for nearly three centuries and a half, and some ruins are still to be traced of its existence, in the old-fashioned city of Nuremberg. The pedantry of the rules established by this constituted body can only be equalled by King James I.'s 'Rules and Cautels,' or by Bossu's vaunted, arrogant, and dictatorial directions for epic poets.

A few classes of poetry were, however, cultivated with considerable success, and chiefly long allegorical and satirical poems, in which the vices of the times were lashed with considerable effect; the whole being shadowed under the disguise of commonwealths established among animals. The most ancient of these, and which properly belongs to the former period, is the *Renner*, by Hugo of Trymberg, a schoolmaster at Bamberg, who flourished between the years 1260 and 1300; a long poem, formed by the concatenation of numerous fables. The next was the renowned *Reynard the Fox*, undoubtedly a translation from the French of Perot de Saint Cloot, and his continuators, but formed into a regular and connected poem, of very considerable merit, written by Henry of Alkmar, who lived about 1470, in the dialect of Lower Germany, very nearly approaching to the Dutch. Amongst several imitations of this poem, I will only mention the '*Froschmäuseler*,' or the *Battle of the Frogs and Mice*, founded upon the mock-epic attributed to Homer, but extended to the length of nearly twenty thousand lines. It was the work of George Rollenhagen, and first appeared in the year 1595. The author frequently proves himself in possession of considerable poetical and satirical abilities. Another poem, which bears some resemblance, at least in its scope, to those just enumerated, is the *Ship of Fools*, by Sebastian Brandt, who was born at Strasburg, in 1458, and died in 1520. His work acquired great popularity, and was translated several times into Latin, as well as into French and Dutch. The English translation, by Alexander Barclay, was made confessedly "out of Laten, Frenche, and Doche,"

but chiefly from the Latin version of Locher, a pupil of the original author. The work, including the numerous German alterations of it, underwent twenty editions before the year 1626. The only romance of these times, worth mentioning, is the *Theuerdank* of Melchior Pfinzing, who lived between the years 1481 and 1531; a remarkably dull and stupid allegorical poem, on the deeds of the emperor Maximilian, and which owes the renown it has obtained entirely to the exquisite cuts in the two first editions. In the seven subsequent impressions, the text is altered, and the cuts of no value.

But the most prolific, and, at the same time, the best of the master-singers is the shoemaker Huns Sachs, who took up the awl and the pen alternately. He was born in 1494, and died in 1576. Besides 4275 master-songs which he was obliged to furnish for the trade, and which he very judiciously ordered no future editor to force into the world, he wrote no less than 6840 poems, within the period of 53 years. They were printed in five volumes, with the date of the poems annexed to each. Among them are 197 comical fabliaux, 116 allegorical, and 272 profane tales, 59 fables, 107 hymns, 64 plays for *Twelfth night*, 52 profane and 26 sacred comedies, and 28 profane and 27 sacred tragedies. This extraordinary member, both of the metrical and of the gentle craft, was a man of considerable learning, an intimate friend of Albert Durer, and of Wilibald Pirckheimer, and, by his satirical and sacred songs, contributed considerably to the advancement of the reformation.

This poet was, however, not the first who cultivated the drama of Germany. If we could reckon those who did not write in the vernacular language into the number of native dramatists, the oldest in Germany is Helena von Rossow, commonly called Hroswitha, who was a nun in the abbey of Gandersheim about the year 980, and has left six religious Latin comedies, in imitation of Terence, the popularity of whose profane plays in the monasteries they were meant to usurp. The most ancient appearance of a drama, if it can be called so, in the German language, is 'The War at Wartburg,' a kind of poetical warfare by eight ancient poets, celebrated in the year 1207.

In 1322, the tragedy of 'The Ten Virgins' was acted at Eisenach, before Frederick, landgrave of Thuringia, upon whom it had a very tragical effect. The play is not in existence. About the year 1450, Hans Rosenblut wrote six short plays for Twelfth Night, (Fastnacht-Spiele,) a kind of dramatic composition which obtained great popularity. They are very singular; and one of them, in which the Grand Sultan of Turkey gives audience to the Christian ambassadors, is still acted by puppets at the fairs. But the most curious relic of the German drama was produced in the year 1480, by Theodoricus Schernbeck, a priest, and entitled Apotheosis Johannis VIII. Pontificis Romani. The piece is in German rhymes, and the principal persons are, Jutta, the supposed female pope, her lover, called *Magister noster Parisiensis*, the Virgin Mary, St Nicolas, the seraphs Michael and Gabriel, *Mors*, or Death, Lucifer the prince of Devils, and his mother Lillis, with a whole host of fiends. At the opening of the drama, Lucifer convenes his diabolical attendants, one of whom sings an infernal song, during which Lillis and all the fiends join in a dance. Lucifer communicates his intention of employing Jutta, a young Englishwoman, who, in the dress of a student, was going to the university of Paris, for his ends, and dispatches two devils, Sathanas and Spiegelglantz, to her. Their tempting the virgin is the subject of the next scene. After the successful performance of their errand, they return to hell, where Sathanas is promised a fiery crown, ornamented with adders and snakes, for reward. The Clericus and Jutta are next introduced, journeying to, and arriving at Paris, where they prosecute their studies with great success, and are created doctors. Then they proceed to Rome, and are introduced by the four cardinals to Pope Basilius, into whose service they enter, and are themselves raised to the dignity of cardinals. Basilius soon after dies, and Jutta is chosen his successor. The son of a Roman senator is brought to the female pope, possessed by a devil; who, before he consents to leave the body, acquaints the cardinals with the pregnancy of Pope Jutta. In the following scene Christ complains to his mother of the sinful abomination at Rome. But Maria intercedes for mercy to the soul of Jutta, and Gabriel is sent to



advise her to leave her lewd life, and to abandon the tiara; which she promises. Death is sent to her, and warns her of her speedy dissolution. She cries for mercy to the Virgin, who appears to her, and promises to intercede for her soul. Then she is delivered of the child, and Mors kills her instantly after. The devil whom she had forced out of the body of the senator's son was waiting to seize the soul, which he carried to hell. There she was forced to drink the infernal potion, and threatened with the most merciless treatment. But she continued to call upon the Virgin for help and deliverance. In the meantime the most portentous signs had appeared at Rome. Blood had rained for three days, and earthquakes and famine had desolated the country. The cardinals go in procession, with torches and banners, and institute the famous chair for trying the virility of all future popes. The soul of Pope Jutta was in the meantime tormented by the devils, but the Virgin and St Nicolas intercede for her so effectually, that Christ sends St Michael to fetch it from hell, which enterprise he accomplishes with considerable difficulty. The drama ends with the soliloquy of the delivered soul. Notwithstanding the great incongruity of the plot, there is considerable merit in the execution, and some humour in the dialogues between the devils.

With the exception of some fine church hymns, by Luther and several of his cotemporaries, there occurs no one among the German metrifiers, from the time of Hans Sachs, worthy of mention, till the appearance of Opitz, Fleming, and Weckherlin, who flourished in the first half of the seventeenth century, and produced some poems of the very first rank, particularly the former, who obtained the name of father of German poesy. But their successors, till within the last fifty years, are worthy of no regard whatever.

#### SECT. II.—*Of the Teutonic Cyclus of Romance.*

Before we enter into a general investigation of this comprehensive class of romances, and attempt to trace their connection amongst them-