

"Von der latin han ich ez praht": Vernacularizing Popular Apocryphal Literature in Late Medieval Germany

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Die Neue Ee (the New Covenant or New Testament), a popular German *Historienbibel* composed about 1400 introduces the account of Jesus' Passion as follows:

"Now I want for the very first time to tell of the martyrdom of Jesus Christ, and how it took place; Saints John, Luke, Mark and Matthew wrote that for us. What the Jews did with Jesus is written for us by Nicodemus, who was secretly a disciple of Christ and [who] tells us the truth; he was also in all the places with those who had arrested Christ; he also saw how they proceeded with him. Eneas and Nicodemus give us the real truth."¹

For our ears it sounds rather strange to hear Nicodemus presented as such an important authority on the events of the Passion. For those living the fourteenth to sixteenth centuries, however, Nicodemus, or rather the *Gospel of Nicodemus*, contained the most important non-biblical account of the trial, death and resurrection of Jesus Christ. This assertion--that he gives us the real truth ("die rechten warheit")--is based upon centuries of gradual introduction to, and reception of, this apocryphal text.

Spanning the period from the early thirteenth down to the late fifteenth century, the vernacular reception into German of this text followed numerous paths: verse epics, verse compilations, prose reductions of these compilations, and eventually prose translations of all or part of the text. Only in the early sixteenth century did the text's popularity begin to spread through printed editions of German translations.² Verse adaptations--blending apocryphal and

1. "Aller erst wil ich hie sagen von der marter Jesu Christi, und wie es ergangen ist; das hat geschriben sanctus Johannes, Lucas, Marcus, Matheus. Wes die Juden mit Christo begiengen, das schreibt uns Nicodemus, der was taugen Christi diener und sagt uns die warheit; er was auch an allen orten bei den, die Christum gefangen heten; er sach auch, wie sie mit im umb giengen. Eneas und Nicodemus tuent uns die rechten warheit kund." [*Die Neue Ee*, pg. 93-94]

2. See Masser/Siller. Only exemplar of the 1496 edition has since been lost.

canonical accounts--were the earliest manifestations in German. Starting in the early fourteenth century, two main paths of reception developed: one based on the further reception and adaptation of the German verse epics of the previous century, the other on repeated confrontations with the Latin source text, through prose translation into German.

In the following I will present the paths of vernacularization of one particular part of the *Gospel of Nicodemus*: the *Acts of Pilate*. Although these names are sometimes used almost interchangeably, the *Acts of Pilate* generally refers to the first half of the *Gospel of Nicodemus*; i.e., the trial of Jesus before Pilate. The second half of this "gospel" recounts the famous Harrowing of Hell--one of the most widely accepted apocryphal stories in the Middle Ages. My interest here, however, lies especially in the ambiguity of textual validity and authority which underlies the "competing" accounts of the trial of Jesus--those in the four canonical gospels of Matthew, Mark, Luke, and John, and that of our only "eyewitness", Nicodemus.

The *Acts of Pilate* were composed and compiled first in Greek, and then revised in Latin versions, sometime in the fourth to sixth centuries. As is common with apocryphal literature, the various manifestations of the text have slightly varying contents and introductory matter. Thus, while the text was not completely open, it was also not closed to changes like the canon.

Briefly, the Latin/Greek version offers the following innovations: The Jewish leaders come before Pilate, demanding that Jesus be tried, and they bring specific charges--he claims to be the Son of God, he destroys the laws, he heals on the Sabbath. These charges will be brought repeatedly throughout the narrative. Pilate's messenger (*cursor*) upsets the Jewish leaders by bringing Jesus into the court with a show of honor and respect. Once their objections have been overruled, Jesus is finally brought in. This time, however, the imperial standards bow in homage--again upsetting the Jewish leaders. New charges are levelled against Jesus, but these are refuted by twelve Jews supporting him. Pilate later consults with these supporters in an attempt to save Jesus. Finally, Nicodemus makes his appearance and offers a logical defense of Jesus.³

3. The argument is borrowed from the speech of Gamaliel reported in the Acts of the Apostles: If Jesus is from God, then his works will stand; if, however, they are from "man" (i.e., of human origin), then they will fade away.

Following him are witnesses whom Jesus has miraculously cured: the man from Bethsaida, the blind man, the lame man, the leper, and Veronica. Even Pilate himself condemns the Jewish leadership for their blind hatred. All to no avail, however, and eventually Jesus is indeed led off to be crucified.⁴

Mixed throughout with these entirely new elements are bits and pieces of the canonical accounts: the blood curse from Matthew (27:24-25), the disputation on truth from John (18:37-38). And yet, these too are expanded with new material.

As one might suspect, the very earliest evidence of the *Gospel of Nicodemus* in German [over six centuries later] focusses on the most unique part of the narrative--the Harrowing of Hell. In the early twelfth century, Frau Ava incorporated this subject into her *Leben Jesu* [Life of Jesus]. Later in the same century, the Harrowing again appeared in the anonymous *Aneenge* [The Beginning (or Creation)].⁵

The first appearance of the new trial scenes from the *Acts of Pilate* comes in *Diu Urstende* [The Resurrection] of Konrad von Heimesfurt (after 1225). This work comes at the height of the German courtly literature period, only a few years after the *Parzivâl* of Wolfram von Eschenbach and *Tristân* of Gottfried von Strassburg, and possibly still within the lifetime of Walther von der Vogelweide. Konrad utilized the most common literary vernacular of his time, and gave his work many of the traits of courtly style, in vocabulary and in the depiction of characters. He was not a naive poet, however, and maintained that his source was a tale (*maere*) not to be confused with the canon (*schrift* or *heilige schrift*). All the same, he did maintain the primacy of his version of the text, arguing:

"... that no one should scrape off any of it with pumice or a knife and improve for me--in the margin alongside--that which has been forgotten in the page."⁶

4. From here the narrative continues with the crucifixion, descent into Hell, and the Joseph of Arimathia story.

5. The Harrowing will take on a life of its own, and reappears without the trial scene from the *Gospel of Nicodemus/Acts of Pilate* in numerous German verse epics: *Das alte Passional*, *Die Erlösung*, *Von unsers herren liden*.

6. daz mir iemen iht dar abe
mit pumz oder mit mezzzer

He recognizes that his account is contrary to those in Matthew, Mark, Luke, and John, and defends it against his detractors.

A few decades later, Gundacker von Judenburg returned to the Latin text to create a religious verse epic, *Christi Hort*, that calls for individual contemplation of one's sins. Gundacker's theme of humility stresses that it is for the redemption of sinners that Jesus has died. In sharp contrast to Konrad, he actually invites those who can improve upon his text to do so. However, he too acknowledges the special status of the *Acts of Pilate* by calling his source *diu materi* (the subject matter)--as opposed to *ewangelio* for the canonical accounts. Gundacker goes much further than Konrad in presenting Nicodemus as a vital source on the events of the trial.⁷ He also stresses the historical/linguistic path of the text:

"After Christ's martyrdom on the fourth day, here Nicodemus from the very first tells how Jesus was martyred and bid that it be written in Hebrew, from which we have it in Latin; I have brought it out of the Latin into German in the devotion that God will be glorified on Earth by it."⁸

schabe und mir bezzer
in dem margine dâ bî
des in dem blate vergezzen sî. (*Urstende* 14-18)

7. aller erste wil ich tichten
unt die leut berichten
von diner marter, suezer Christ,
wie ez allez dort ergangen ist,
also schreipt uns Nichodemus,
der berichtet uns da von sus
wie ez alles ergie unt wie ez geschach,
want er ez allez horte unt sach;
da von chund erz gesagen. (*Christi Hort* 1305-1313)

("At the very first, I will compose and relate to the people about your martyrdom, sweet Christ, and how it all happened there, as Nicodemus writes for us, who reports to us about it as it all transpired and how it happened, for he heard and saw it all, and thus [he] could tell it.")

8. nah Christes marter am vierden tage
du sagt aller erste Nichodemus
wie gemartert wart Jesus,
unt hiez daz schreiben ebrayschen an,
da von wirz in latin han;
von der latin han ich ez praht
zetiusche in die andaht
daz Got da von werde

Nicodemus has started on his path to becoming a more widely recognized authority.

The last of the Middle High German versifiers to approach the *Acts of Pilate* was Heinrich von Hesler (late thirteenth or early fourteenth century). His version--closely linked with the literature of the Teutonic Order (*Deutschorden*)--presented an overtly (overly?) didactic strain. He even introduced his version with a section of questions and answers between student and master. Yet, his version gained the widest popularity of the three, surviving in four nearly complete manuscripts, along with fragments of seven additional manuscripts. Like Gundacker before him, he emphasized the authority and validity of Nicodemus' account, with the spin that this new material "completes" the story [implicit criticism of canonical versions?]:

"A master has completed this now; Nicodemus was his name and he was with the Jews more than he was with Christ; he knew the proper and true tale of both sides."⁹

Heinrich also goes further than his predecessors in incorporating other, Pilate-related, apocryphal stories into his narrative, especially those that transpire *after* the Harrowing of Hell. According to Heinrich, only of Nicodemus can it be said:

"He heard their words and saw their works; from him they could not hide anything that they did. And yet, he did not want to betray him [Jesus] nor bring him before the court, and did not keep silent about anything that they did to him [Jesus]."¹⁰

geloft uf der erde. (*Christi Hort* 1372-1380)

9.Daz hat ein meister nu voltriben;
Nicodemus so hiez he
und was mit den juden me,
dann er mit Criste were;
die rehten waren mere
beidenthalb er wiste; (*Evangelium Nicodemi* 378-383)

10.Er hort ir wort und sach ir werc,
sie neheten dehein geberc
vor im, des sie ie getaten.
doch enwold er en niht vorraten,
noch vehen vor gerihte,
und gehal in an nihte,
daz sie an ime begiengen. (*Evangelium Nicodemi* 703-709)

Nicodemus' account is no longer *an* authority on the trial, he is *the* authority. Only his account can inform Christians of the enormity of the injustice against Jesus.

Shortly after Heinrich von Hesler's masterful adaptation of the *Gospel of Nicodemus*, his work--along with that of Konrad and Gundacker--was reworked into a larger comprehensive Chronicle of the World (*Weltchronik*) by Heinrich von München. Little is known of this Heinrich, but his massive verse compilation has survived in eighteen manuscripts of widely varying lengths (56,000-100,000 lines).¹¹ Using extensive and innumerable sources he assembled a history of the world from Genesis down to his own day.¹²

Especially interesting is the extreme detail Heinrich devoted to his Passion account. Traces of no fewer than seven sources were intricately interwoven¹³: the *Marienleben* of Bruder Philipp (early 14th century),¹⁴ Gundacker von Judenburg's *Christi Hort*, Heinrich von Hesler's *Evangelium Nicodemi*, *Das Passional* (late 13th century),¹⁵ Konrad von Heimesfurt's *Urstende*, the *Historia Scholastica* (mid-twelfth century)¹⁶ and an unknown source called X.¹⁷ This section

11. As a result of such manuscript discrepancies, no critical edition has ever been published. Paul Gichtel published one of the manuscripts in his dissertation: P. Gichtel, *Die Weltchronik Heinrichs von München in der Runkelsteiner Hs. des Heinz Sentlinger* (Munich: C.H. Beck, 1937), in *Schriftenreihe zur bayerischen Landesgeschichte*, vol. 28.

12. Indeed, in his detailed description of one particular manuscript, Paul Gichtel shows that folia 1-215 consist of Old Testament stories (from Genesis, Exodus, Deuteronomy, Ruth, Kings, etc.), and folia 215-258 of the life of Jesus. Not until after folio 258 does the history of popes and emperors begin.

13. See Gichtel.

14. For a summary of the latest research on Bruder Philipp, see Gerd Brinkhus, "Bruder Philipp OCart" in *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, 2nd ed. (1978ff.), v. 7, col. 588-598.

15. See Hans-Georg Reichert, "Passional" in *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, 2nd ed. (1978ff.), v. 7, col. 332-340.

16. Date is taken from *Daten deutscher Dichtung*, which cites that Peter Comestor, the author of the *Historia Scholastica* died in 1178. *Verfasserlexikon2* [to be published under entry: 'Petrus Comestor' in the Nachtragsband of the Verf2; NYP]

17. Gichtel, p. 38. Note also Norbert Ott's slightly varying description from the *Verfasserlexikon2*: "Ein Beispiel für die kleinteilige Kompilationsweise mit ihrer Tendenz zu möglichst lückenloser Schilderung unter Benutzung aller dem Kompilator zur Verfügung stehenden Quellen ist der Abschnitt über Christi Passion, in dem Philipps 'Marienleben', Gundackers 'Christi Hort', das 'Evangelium Nicodemi' Heslers, die 'Urstende', das 'Passional' mit Informationen aus Bibel, 'Historia Scholastica' und 'Legenda Aurea' und unidentifizierbarem Quellengut in inniger, oft nur ein Verspaar pro Quellentext umfassender Weise miteinander verschmolzen ist." (vol. 3, col. 835)

combines more sources into a single narrative than does any other section of the *Weltchronik*. All three of our thirteenth-century versifiers of the *Acts of Pilate* have lived on in this text.¹⁸ And yet, Heinrich von München's own work lived on in other forms as well: The *Weltchronik* was later converted into a prose *Historienbibel* known as the *Neue Ee*, or "New Testament". [cited at beginning]

The later Middle Ages witnessed a proliferation of 'story-bibles', or German-language prose texts which mix biblical accounts with all manner of apocrypha.¹⁹ Hans Vollmer lists over a hundred of these texts, most from the mid to late fifteenth century. These were often copied as school exercises and were thus read by a broad audience: noble and commoner, religious and lay. They were even read aloud in monasteries (Ger. 73). The vast majority of these *Historienbibeln* consist largely of Old Testament stories.²⁰

Die Neue Ee, while generally grouped with *Historienbibeln*, constitutes an exception in that it concentrates on the events of the New Testament. Written about 1400, it is a prose reworking of the New Testament sections of Heinrich von München's *Weltchronik*. Vollmer lists 28 manuscripts and six incunabula of this text, which means the diffracted and compiled accounts of Konrad von Heimesfurt, Gundacker von Judenburg, Heinrich von Hesler, and Heinrich von

18. An interesting study for another time would be a reception history with a detailed analysis of which line came from what source. What did an informed later reader (Heinrich von München) select as authoritative for his own work. Indeed, on the basis of a previous generation's criteria, Heinrich was perhaps "nur ein oberflächlicher Zusammenträger und dürftiger Versmacher" (Gustav Ehrismann, "Heinrich von München" in *Verfasserlexikon* 1, vol. 2 (1936), col. 317), but for us today he offers both the opportunity to study the reception of apocryphal material into his own work, and also the popularization that occurred as a result of his compilation.

19. Christoph Gerhardt cites the definition of Vollmer, in which *Historienbibeln* refers to "'deutsche Prosatexte ..., die in freier Bearbeitung den biblischen Erzählungsstoff möglichst vollständig, erweitert durch apokryphe und profangeschichtliche Zutaten und unter Ausschluß oder doch Zurückdrängung der erbaulichen Glosse, darbieten, ganz gleichgültig, ob dabei gereimte Quellen oder die Vulgata, die 'Historia Scholastica', das 'Speculum historiale' oder sonstige die heilige in Verbindung mit profaner Geschichte behandelnde Texte als Vorlage dienen.'" Michael Gaisser's definition points more in the direction of Old Testament stories: "im 13.-15. Jh. bei Klerikern u. Laien verbreitetes, z. T. illustriertes Buch, das in Prosa- od. Versform Begebenheiten (Historien) v. a. d. AT und der Apokryphen berichtet, ausgeschmückt mit weltl.-hist. Details." See: M. Gaisser, "Historienbibel" in *Sachwörterbuch der Mediävistik*, ed. Peter Dinzelbacher (Stuttgart: Alfred Kröner Verlag, 1992), p. 357.

20. Although these were most often called "bibles," in one notable exception (from Erfurt, 1428) a strict distinction was maintained between canonical and apocryphal material (Ger. 73). Obviously, inclusion did not mean immediate acceptance of a tale.

München again were transmitted to a new audience, albeit in a barely recognizable form. Once again, we see the *Gospel of Nicodemus/Acts of Pilate* reception for an ever expanding audience. With each phase, from the three verse narratives (based on Latin sources) through the compilation of these into one text and then the conversion of this text to prose, we find ourselves constantly moving further afield from the Latin source text which was originally brought to Germany. While the trial in the *Acts of Pilate* was reaching new and far-flung audiences, it was also becoming more and more diffuse, and thus harder to distinguish from the canonical material in the same account. It is in this manner that some of Nicodemus' authority as a source worked into the popular conscience: not as a separate account, lined up next to the four canonical sources, but as one voice of authority mixed with those of Matthew, Mark, Luke and John.

Nicodemus became established as an authority on the Passion, apart in some ways from the account attributed to him. In *Der Kreuziger* (early 14th century), Johannes von Frankenstein identifies Nicodemus as an authority concerning the disputation with Pilate on truth:

"Nicodemus tells us a different tale: Christ had asserted that truth was not and could not be of this world, its hope could only reside in heaven. Thus he spoke: in the world the just one is condemned²¹ and sentenced to suffer, as is made apparent in my case. Again Pilate could not perceive the sense of truth, for truth was spiritual; he thought earthly things were superior, spiritual things were completely useless for him; so it was that he remained void of truth."²²

21. See Lexer, s.v. "verzahn": "verurteilen, verdammen."

22. Nicodemus ander mêre
 uns saget: Christ het iz gemelt,
 di wârheit nicht in diser welt
 mac gesin noch enist,
 nur ze himel wont ir genist,
 sam er sprêche: in der welt
 der gerechte wirt verzelt
 und geurteilt zû der pîn,
 sam an mir nû ist worden schîn.
 zem andern mâl der wârheit sin
 Pilatus wold nicht nemen in,
 wan di wârheit geistlich was;
 irdische dinc er mint baz,
 daz geistlich was im gar ummêre,
 sust bleib er der wârheit lêre.
 [*Der Kreuziger*, ll. 6394-6408]

Johannes von Frankenstein does not actually "borrow" from the *Acts of Pilate*, but rather he *cites* it as an authoritative source. None of the other telling elements from the *Acts*--such as the accusations against Jesus, the defense witnesses, the cursor-story, the miracle of the standards, etc.--appears in Johannes' account. His citation of Nicodemus seems more proof that he has read widely on the subject than a sign of enthusiasm for the trial account of the *Acts of Pilate*.

At the same time that the *Acts of Pilate* was passing through the filters of verse compilations and prose reductions into the mainstream of discourse on the Passion of Jesus, it also became the subject of actual prose translations from Latin into German. Starting in the mid-thirteenth century,²³ with the vast majority coming during the fifteenth century and continuing up to the period of early printing in the late fifteenth century, numerous separate translations were undertaken all over the German-speaking areas.²⁴ Achim Masser and Max Siller published thirty-two such manuscripts in High German in 1987, while Masser had earlier published two in Low German.²⁵ These represent the bulk of the transmission of the *Acts of Pilate* in the later Middle Ages. The transmission of these texts also demonstrates the variability of its reception. Most of the translations were undertaken and passed on from one cloistered society to another, especially women's cloisters.²⁶ Often joined to the customary elements of the

"*Der Kreuziger*" des Johannes von Frankenstein, ed. Ferdinand Khull, (Tübingen, 1882) in *Litterarischer Verein Stuttgart*, v. 160.

23. The earliest of the manuscripts edited by Masser/Siller is H1 from Schaffhausen, which is dated about 1330. Masser/Siller use a set of symbols (Siglen) for the manuscripts and their groupings which was developed by Marianne Steinhausen. See Masser/Siller, pg. 44.

24. The fact that numerous translations were undertaken independently points also to the wide availability of the Latin *Gospel of Nicodemus*. Elliot reports also that a recently over 350 Latin manuscripts of the *Gospel of Nicodemus* were cataloged. See Elliot, p.

25. *Das Evangelium Nicodemi in spätmittelalterlicher deutscher Prosa. Texte* ed. by Achim Masser and Max Siller (Heidelberg: Carl Winter Universitätsverlag, 1987), and *Das Evangelium Nicodemi van deme lidende unses heren Ihesu Christi. Zwei mittelniederdeutsche Fassungen* ed. by Achim Masser (Berlin: Erich Schmidt Verlag, 1978). The vast majority of these manuscripts are in Bavarian, Bavarian-Austrian or Alemannic dialects, while individual manuscripts are in Alsatian, Rhenish-Franconian and Nuremberg dialects. See the description of the manuscripts in Masser/Siller, pp. 52-101.

26. Masser/Siller, p. 15: "So wurden denn all diese Schriften gelesen, abgeschrieben, übersetzt, verarbeitet und

Gospel of Nicodemus (the trial, the Joseph of Arimathia story, the Descent) is an account of the events after the Resurrection, in particular the story of Veronica meeting the Emperor and Pilate's end.²⁷

It should be noted that this large manuscript transmission is not at all uniform. While most contain all of the *Gospel of Nicodemus* along with the Pilate-Veronica legend, many contain only the Descent portion²⁸ and others contain only the Pilate-Veronica legend.²⁹ Nowhere does the trial as represented in the *Acts of Pilate* ever appear as a separate and independent entity. Also noteworthy are the texts which accompany the *Gospel of Nicodemus* in the various manuscripts: canonical New Testament books, such as the gospels and epistles,³⁰ lectionaries, pericopes, other apocrypha (stories of the Magi and saints' legends), as well as treatises on the Passion (by Heinrich von St. Gallen, among others), and a variety of other texts. Such placement enhanced the authority with which the *Gospel of Nicodemus* spoke. A prime example of this is the *Klosterneuburger Evangelienwerk*, a harmony of the four canonical gospels, the first five chapters of the Acts of the Apostles and the *Gospel of Nicodemus* (including the Pilate-Veronica legend and the destruction of Jerusalem). The placement of the texts raises the status of *Nicodemus*.³¹ Thus the canonical gospels are "lowered" in authority (authenticity) and the *Gospel of Nicodemus* is raised in authority (authenticity) at the same time. More importantly, these two sets of sources, brought together in the vernacular, are now virtually indistinguishable for a non-Latin-literate audience.

weitergereicht. Umschlagplätze waren, soweit man das aus den Handschriften ersehen kann, besonders Klöster, und namentlich die volkssprachlichen (deutschen) Texte stammen vielfach aus Frauenkonventen--auch das ist typisch für diese Art von Literatur."

27. [Summary of the Pilate-Veronica story -- see Masser/Siller]

28. Notably in group E.

29. Notably in group F.

30. Especially in group A.

31. "Dadurch daß deutscher Bibeltext im Mittelalter nicht "offiziell" ist, nicht offiziell sein kann, besteht praktisch kein Unterschied mehr zwischen ihm und dem Evangelium Nicodemi, an dessen Charakter als einer "wahren Schrift" ja niemand zweifelt." [Masser/Siller, pg. 36f.]

Adding to a sense of "officialness" for this text was the common designation for it: Most late medieval German manuscripts gave it the title of *Gospel of Nicodemus* ("Evangelium Nicodemi"), generally in the phrase "Now begins the Gospel of Nicodemus" or a similar phrase.³² A few manuscripts make specific reference to the Passion in the title: The Frankfurt manuscript (C) names it the "Nicodemus Passien."³³ Only rarely does the title go beyond a simple "Here begins ..." In A¹ the title further authenticates the account:

Now begins the Gospel of Nicodemus about the martyrdom of our Lord. For he has described [it] completely and wholly about the Jews who martyred our Lord.³⁴

More striking than this view of the *Gospel of Nicodemus* as a complete description of the trial and Passion is the somewhat contrary assertion in manuscript A⁵:

The Gospel of Nicodemus does not belong to the text of the Bible. This is the prologue to the Gospel of Nicodemus.³⁵

This latter scribe obviously thought it vital to warn the audience that, even while many considered the *Gospel of Nicodemus* a true and important account, it was *not* canonical and *should not be confused* with the canonical ones.

So we see that a dual-track of reception was underway for the *Gospel of Nicodemus/Acts of Pilate*: On the one hand, the distinctive elements from the *Acts* were being broken apart and no longer directly attributed to Nicodemus, but rather were interwoven into broader Passion accounts. In this way Nicodemus became *an* "authority" or source who could be cited without precise knowledge of the contributions of the *Acts of Pilate* to the Passion story. On the other hand, the

32. In manuscript A1: "Hie hebet sich an daz ewangelium nychodemi ..." Similar expressions in all of the A manuscripts, B, D, E1, E6, I.

33. Most of those which do not use this title are either fragmentary or have no title at all, especially in manuscripts with only the *Descent* or the Pilate-Veronica story.

34. "Hie hebet sich an daz ewangelium Nychodemi von der marter unsers herren. als er ez beschriben het gantzlich und gar von den iuden die unsern herren marterten." [Masser/Siller, p. 53]

35. "Daz ewangelio Nycodemus gehört nicht zu dem text der wybel. Daz ist der prologus vber daz ewangelium nycodemi."

prose translations indicate a ready interest in and reception of the original story, taking into account the need for some to hear/read the story in their native language. For these readers, Nicodemus was not merely a name associated with the Passion events, but rather he was responsible for an actual account of those events which could be compared with the four canonical versions.³⁶

36. The modern-day equivalent might be seen in the reception of the cartoons of Charles Addams: From the original cartoons grew a television show in the 1960's, which was later copied in a movie in the 1980's and then this too was copied in animated cartoons for television (i.e. a derivative of a derivative of a derivative). At the same time, interest in some sections of society has led to the republication of collections of the original cartoons by Charles Addams.

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APOCRYPHAL LITERATURE. The history of the earlier usage of the term "Apocrypha" (from. ἀποκρύπτειν, to hide) is not free from obscurity. We shall therefore enter at once on a short account of the origin of this literature in Judaism, of its adoption by early Christianity, of the various meanings which the term "apocryphal" assumed in the course of its history, and having so done we shall proceed to classify and deal with the books that belong to this literature. The word most generally denotes The early history of medieval Latin literature is in part the story of the reception of the classical past by the Christians, to whom it represented secular culture . Old forms and genres were continuously renewed over the millennium following the entrance of Christians to the circle of literary production, dated for convenience to the conversion of Constantine to Christianity (about ad 313). In an elaborate and allusive style, Aldhelm , bishop of Sherborne, wrote, first in prose and later in verse, a treatise on sainthood called De Virginitate . In the kingdom of Northumbria, particularly open to influence of Irish monastic learning, St. Bede the Venerable devoted his life to scholarship. Explore the latest full-text research PDFs, articles, conference papers, preprints and more on LATIN LITERATURE. Find methods information, sources, references or conduct a literature review on LATIN LITERATURE. Slovo meĀtra Polikarpa is a contrast or a morality play translated from medieval Latin literature in which dialogues between a mortal human and Death personified were known in numerous versions, e.g. as Dialogus magistri Polycarpi cum morte, or as Colloquium de morte. The Croatian Glagolitic version of the text has been preserved in two miscellany