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La Théologie dans le Drame Religieux en Allemagne au Moyen Age by Georges Duriez; Les Apocryphes dans le Drame Religieux en Allemagne au Moyen Age by Georges Duriez

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his *Guerra de Cataluña* but in his admirable letters and dialogues. And those who read him will certainly go on to read his life as told in these pages by Mr Edgar Prestage, if they have not already done so as an introduction to his works. In view of the importance of this book not only for Portugal but for Spanish history and literature a new edition is likely to be soon called for, and in this a few minor misprints will be corrected, and we may hope, an index added. On p. 153, for instance, *Vittoria* should read *Vitoria*; p. 59, *Zorrilla* is misprinted *Zorilla*; p. 61, *diletanti* has become *dilletanti*; p. 175, *encarregaram-se* should perhaps be *encarregarem-se*. *Folle* (p. 408) appears instead of *fol est*, and *England* (p. 23) is clearly a slip for *Europe*. The Lisbon Academy of Sciences is to be heartily congratulated on the production by one of its members of a work of such authority and at the same time so attractive.

AUBREY F. G. BELL.

S. JOÃO DO ESTORIL.

*La Théologie dans le Drame Religieux en Allemagne au Moyen Age.*  
Par GEORGES DURIEZ. Paris et Lille: J. Tallendier. 1914. 8vo.  
645 pp.

*Les Apocryphes dans le Drame Religieux en Allemagne au Moyen Age.*  
Par GEORGES DURIEZ. Paris et Lille: J. Tallendier. 1914. 8vo.  
111 pp.

Like a complete cycle of 'Miracles,' Dr Duriez' longer thesis takes us from the unfathomable mysteries of the Trinity 'dénombrer les habitants du ciel et ceux des enfers, raconter la création de l'homme... passer en revue les Patriarches et les Prophètes, suivre Jésus dans sa vie cachée et dans sa vie publique, décrire sa Passion, sa mort, sa résurrection et son Ascension...pour conduire les lecteurs, après les horreurs du jugement dernier, à la béatitude éternelle du ciel.' In the chapter on 'L'Antéchrist' he states the method from which he never departs: 'je signale d'abord dans la Sainte Écriture et les Pères les passages où il est fait allusion à l'Antéchrist.'

Dr Duriez tells us nothing new about the evolution of the religious drama or its relation to national life and popular practice: his domain is one of ideas. It is here that he corrects our perspective and widens our view by showing us the immense range of learning commanded by many mediaeval dramatists. Their additions to the evangelical accounts and every variation from tradition are accounted for. He makes us realise the widespread influence of theologians like St Vincent de Beauvais and Jacobus de Voragine, whose adaptations of the Fathers were followed. Whole passages from the *Summa Theologiae* of St Thomas Aquinas were translated and 'dramatised,' whilst the fascination of the apocryphal Gospel of Nicodemus was intense.

The erudition of Dr Duriez is most evident in discussing a play like *Uerdingen* (1682), which is really a dispute about the Holy Eucharist

between *Catholica* and *Haeretica* (Église Protestante). The latter, aided by 'Malus Spiritus,' invokes the aid of certain authorities who seem to doubt 'la présence réelle dans l'Eucharistie,' and Dr Duriez, feeling that he must come to the rescue of the dramatist whose most convincing argument against transubstantiation is 'comment, tu voudrais te joindre à ces papistes qui mangent leur Dieu!' undertakes to disprove these interpretations by showing how St Thomas Aquinas and other exegetical writers explained them.

As a result of this theological erudition and thoroughness in detail the results obtained often supplement and correct the researches of others in the same field, and it is brought home to the reader how easy it is to assume indebtedness on the part of a dramatist to a predecessor, where both used the same sources and imbibed the same culture. This is patent in the famous 'scène des étendards' from the apocryphal gospel which was incorporated in many passion-plays, like that of Alsfeld. Thus Wirth, finding the same incident similarly treated by *Urstende*, concluded that this was the model for the Alsfeld play; whilst Wilmotte traces it back to the French mystery-play of Arras, 'dont le début est identique ainsi que le plupart des développements.' Dr Duriez prints in parallel columns the scene from the Alsfeld drama and the apocryphal text as edited by Tischendorf of which it is clearly an almost verbal adaptation. Assertions like Froning's that the *only* sources of the *Benediktbeurer Passionsspiel* were the dialogue between Pilate and Joseph of Arimathaea and five verses about the blind Longinus will in future require proving. Similarly many of the metaphors, like the comparison of the Immaculate Conception with the sunbeam passing through a crystal, are shown to be drawn from the Fathers and the mystics and were the common tradition of the age.

There is, however, a tendency in this method to overlook a purely literary evolution of the drama. Where Froning found the nucleus of the Alsfeld play in the *Marienklagen* of Vienna and Trèves, Dr Duriez rightly points out that many lines can be traced to earlier Latin 'lamentations de la Vierge,' which existed independently in dramatic form; but he completely ignores the development of longer cycles from the shorter Epiphany plays, as exemplified by the St Gall and the Benediktbeurer 'Weihnachtsspiele,' based on the short Freising *Stella*, which is still purely liturgical.

However, very little in this domain escapes the sweep of his net: he even on occasion adds to the materials garnered by so eminent an authority as Dr Creizenach. Yet his attention is so exclusively focussed on pre-Lutheran writers that he does scant justice to the new Protestant spirit which infused the breath of life into German drama. He shows the spread of the doctrine of 'good works' as enunciated by one drama:

gleichwie wasser feuer lescht,  
Also almuesen die sünd hinwescht;

but he might at least have been expected to note a play like Burkhard Waldis' *Parabell vum Vorlorn Szohn*, which has running through it, like a

golden thread, the Lutheran teaching 'aus Gnaden sollst du selig werden.' Quite rightly, however, the *Spiel von den Zehn Jungfern* is not considered as a drama in the interests of the Reformation, the foolish virgins falling through the absence of 'good works.' By restricting his investigations in some parts to the longer 'mystères' of the fifteenth and sixteenth centuries, he avoids the violently Protestant plays of the Swiss, although he does not only deal with those produced 'en Allemagne' as his title suggests.

The title of the second dissertation is somewhat misleading. Thus the Apocrypha of the Old Testament which furnished so many dramatic themes such as Susannah, Tobias and Judith is completely excluded from its scope. Three of the four chapters treat of the Gospel of Nicodemus, whilst the last is devoted to the origin of the one play *de Transitu Beatae Mariae Virginis* (*Himmelfahrt Mariä*). Wülcker's suggestions with regard to the sources of some incidents in the passion plays have been worked out in Dr Duriez' convincing analysis, particularly of scenes like the deliverance of Joseph of Arimathaea and the splendid vision of the 'descensus Christi ad inferos.' A short statement as to the nature and scope of this gospel would have simplified the matter for the non-theologian. Thus the *Gesta Pilati* are cited and quoted from without our being told that the first sixteen chapters go by that name; whilst the relation of the popular historical works of Jacobus de Voragine and St Vincent de Beauvais to the apocrypha is not indicated, for it was to these writers that the wide spread of this gospel was due, an influence which is reflected in the Grail romances. Wülcker's study still remains as a necessary introduction to this thesis.

In Dr Duriez we miss a sympathetic attitude towards the more pagan elements of the mediaeval stage, like the 'diableries' and the comic 'mercator' ('unguentarius') of the Easter plays, which, according to Mr E. K. Chambers, whose work on the mediaeval stage is nowhere cited, 'did so much to enliven the later German plays,' and were 'a thoroughly characteristic product of the mediaeval folk-spirit,' giving the mysteries their hold on the populace to an extent that critics are often loath to admit. Nevertheless Dr Duriez has, by his industry and his learning, attained his aim and said the last word on 'die theologische Bildung der deutschen Dramatiker des Mittelalters.'

L. A. TRIEBEL.

LONDON.

*The Literary Relations of England and Germany in the Seventeenth Century.* By GILBERT WATERHOUSE. Cambridge: University Press, 1914. 8vo. xx + 190.

The comparison of the present volume with Professor Herford's *Studies in the Literary Relations of England and Germany in the Sixteenth Century*, which the author himself suggests in his Introduction, is hardly justified, but it is, none the less, a valuable contribution to our