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The Cambridge Reinaert Fragments

The Reinaert Fragments are a collection of seven pages of a Middle Dutch poem attributed to the fifteenth-century Flemish writer Hinrek van Alckmer, and printed in Antwerp in about 1487. This book, originally published in 1927, contains photographic reproductions of the pages, alongside clear transcriptions of the text and three beautiful woodcut illustrations. Karl Breul's detailed introduction sketches the history and development of the story of Reynard the Fox, from its origins in oral tradition and the medieval beast epic to Goethe's famous 'Reinecke Fuchs', indicating the place of the Reinaert poem amongst the various verse and prose versions. The book also includes a corrected version of the van Alckmer fragments, and examines their relationship with the Reinaert II and Reinke texts. The book will be useful to those studying Middle Dutch and Middle Low German literature or printing history, and others interested in the Reynard story.

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The Cambridge Reinaert Fragments

(Culemann Fragments)

EDITED BY KARL BREUL



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The Cambridge Reinaert Fragments

(*CULEMANN FRAGMENTS*)

EDITED
WITH AN INTRODUCTION
& BIBLIOGRAPHY
BY
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UNIVERSITY OF CAMBRIDGE

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TO
The Memory of
F. G. H. CULEMANN
AND
HENRY BRADSHAW

PREFACE

THE purpose of the present book is to make the unique 'Culemann Fragments' (preserved for more than half a century among the treasures of our University Library) accessible to students of Old Netherlandish and Old German literature by an exact photographic reproduction of the seven precious leaves. A brief account of the rise and development of the Medieval Beast Epic has been added in order to indicate the place they hold among the various verse and prose versions of the Reinaert story. The juxtaposition of the Netherlandish and the Lübeck texts makes it evident that Hinrek van Alckmer's 'Reinaert' is the immediate source of the famous Low German 'Reinke de Vos' from which nearly all subsequent versions are either translated or adapted.

It is not my present purpose to give a full account of the Medieval *Tiersage* and *Tierepos* in the Netherlands, France and Germany. This has been done adequately by other scholars, especially recently by Karl Voretzsch, but the selected Bibliography at the end of my brief Introduction will, together with the Table, be of use to readers who wish to make a more detailed study of the origins and literary development of the Medieval Beast Epic. It refers them to the more important books and articles dealing with various aspects of this fascinating subject. Some of the latest works mentioned in it contain further bibliographical references.

My own interest in the Fragments dates a long way back. My attention was first called to them by my revered teacher and friend, Professor Wilhelm Scherer of Berlin, and in 1883 I was privileged to discuss them in Hanover with Senator F. G. H. Culemann, the scholar by whom the leaves were discovered and after whom they were named.

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In 1887 I examined them closely in our University Library and wrote a short article (published in 1888 in Vol. xiv of Paul and Braune's 'Beiträge') in which I was able to make a few additions and corrections to the text of the Flemish fragments as published by Dr Friedrich Prien in his excellent edition of 'Reinke de vos' (1887) and in his valuable article on the previous history of Reinke (printed in Paul and Braune's 'Beiträge,' VIII (1882), 10–16).

I wish to thank Mr A. F. Scholfield, M.A., Librarian of the Cambridge University Library, for his kindness in placing the dossier of the Culemann Fragments [Adv. 583] at my disposal and for allowing me to have the leaves photographed. The photographs were taken by Mr W. Tams with his usual success. I also wish to thank the Syndics of the University Press for their readiness to undertake the publication of this book, their Secretary, Mr S. C. Roberts, for the interest he has taken in it, and Miss M. Steele Smith, Tutor and Lecturer in English at Newnham College, for useful suggestions in preparing the manuscript for the Press.

K. B.

BARTON COTTAGE
CAMBRIDGE

Christmas, 1926

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INTRODUCTION

A brief sketch of the origin and development of the Medieval Beast Epic in order to indicate the place of the Cambridge 'Reinaert' Fragments (the 'Culemann Fragments') among the Epics on Reynard the Fox.

THE genuine Beast Epic—as distinguished from short stories, fables with a didactic purpose, and the early short allegorical 'Physiologus' or 'Bestiary' stories—is not found in classical literature, but was the product of the Middle Ages, from the middle of the tenth to the end of the fifteenth centuries. The oldest versions were in Latin, written by monks who were evidently acquainted with popular traditions concerning the nature and doings of animals, and also well versed in classical Latin literature. The home of the early Beast Epic is Belgium, Lorraine and the North of France.

Apart from a number of minor poems, the first production of any length and unity is the *Echasis Captivi*, written about 940 in hexameters by a monk of German about 940 descent in the monastery St. Aper at Toul in Lorraine. The hero of the satirical poem is a calf which runs away from its stable but afterwards returns to it, *i.e.* a monk who leaves and subsequently returns to his monastery. The fox—still nameless—appears in part of the poem as an old enemy of the wolf, but he is not yet the hero.

YSENGRIMUS.

Nearly two centuries later we find another Latin poem, of much greater importance, the so-called 'Ysengrimus.' It is a true epic, a remarkable production, written on Flemish soil, by the Magister Nivardus of Ghent. This clever poem is a production of considerable length, consisting of no less than 3287 distichs (6574 lines), and is divided into seven books. Although it contains a great number of classical allusions and reminiscences, it is largely based on oral tradition and popular stories. In this poem the animals are introduced for the first time by characteristic proper names which had obviously been coined in Flemish surroundings. This poem, now called 'Ysengrimus' (as edited by Voigt)¹, was called by

¹ See the Bibliography on p. xxiii under 3, and compare Karl Voretzsch, 'Einführung in das Studium der altfranzösischen Literatur.' Halle (Saale), ³1925, p. 381.

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former editors (Mone, J. Grimm) 'Reinardus Vulpes,' while Grimm's 'Ysengrimus' is more properly styled 'Ysengrimus Abbreviatus.' 'Ysengrimus' is the first Beast Epic of importance in medieval literature.

REINHART FUCHS.

1182 About a generation later than 'Ysengrimus' appeared 'Reinhart Fuchs' (1182)¹ which is the oldest Medieval Beast Epic written in a popular language. It is 60 to 70 years older than the oldest Flemish 'Reinaert' and was produced on German soil in German by the Alsatian poet Heinrich der Glichezare. The original poem is preserved only in fragments, but a later remodelled version, perhaps made in the southern part of Bohemia, has come down to us in its entirety.

This Middle High German 'Reinhart Fuchs' is an artistic production compiled by a gifted poet from several 'branches'—no longer extant—of the Old French cycle called 'Roman de Renart.' The Alsatian poet combined these 'branches' skilfully in his continuous narrative to which he gave an artistic tragic ending.

The German poem thus represents an older stage of the 'Roman de Renart' than the one preserved in the numerous 'branches' that have come down to us. Although this South German Epic is a poem of real merit, it did not achieve the literary success of the Low German 'Reinke de Vos' which appeared more than 300 years later. This is no doubt partly due to the then recent invention of printing by means of which the younger 'Reinke' could be made known much more widely than the work of Heinrich der Glichezare of which only very few manuscripts were in existence.

ROMAN DE RENART.

after 1160

By the name 'Roman de Renart' is understood² not one complete and homogeneous epic poem, but a cycle consisting of a large number of so-called 'branches' of varying age and value, written by different poets. They made use of stories and traditions very similar to those utilised by the Magister Nivardus of Ghent. The home of the authors of these 'branches' was clearly the North of France,

¹ See Karl Voretzsch, 'Einf. i. d. Stud. d. afz. Lit.' p. 382, and also his valuable Introduction to G. Baesecke's edition of 'Reinhart Fuchs' (1925). He is now engaged on a thorough investigation of the interrelation of 'Ysengrimus,' 'Reinhart' and the 'Roman de Renart.'

² See Karl Voretzsch, 'Einführung i. d. Stud. d. afz. Lit.' pp. 374 sqq., where other references are given.

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not far from the Flemish boundaries. Most of the writers were natives of Picardy, others lived in Normandy, the Île de France and Champagne.

The French 'branches' are unequal in value and were never welded by a gifted poet into a work of art, comparable to either the Latin 'Ysengrimus,' or the Alsatian 'Reinhart,' or the Flemish 'Reinaert' (I). These 'branches' as we know them now are all younger than the 'Ysengrimus.' Yet at the time there seem to have existed certain 'branches,' now lost, possibly composed not much later than the middle of the twelfth century (from about 1160 onwards). Their nature may be inferred from the Alsatian 'Reinhart Fuchs.' These older 'branches' were subsequently modified by younger minstrels.

Among the many French 'branches,' the 'branches' 1 (in older books called No. 20), 10, and 6, became of importance for the later development of the Netherlandish 'Reinaert' epics across the frontier on Flemish soil.

THE FLEMISH 'REINAERT' POEMS¹.

A. REINAERT I.

between
1235-1250

This, the older of the two Flemish versions of the 'Reinaert' epic in the thirteenth century, is written in short riming couplets and follows on the whole branch 1 of the 'Roman de Renart.' In the place-names it bears distinct traces of Flemish origin, and the names of the animals are mainly Flemish.

The poem consists of an older and a younger portion; the first is largely based on the French original, the younger portion contains a considerable amount of original work. The epic was produced by two poets, Willem and Aernout, but it is not absolutely certain which of them wrote the earlier and which the later portion. Both were gifted poets, and 'Reinaert I' is a true work of art. It was translated at an early date (1267-1273?) into Latin by the monk Balduinus, and it corresponds roughly to the first of the four books of the Low German 'Reinke de Vos.'

B. REINAERT II, REINAERTS HISTORIE.

about 1375

Some hundred years later (about 1375) the older 'Reinaert' (I) was remodelled and continued by another Flemish poet whose name we do not know. He called

¹ See the Bibliography on p. xxiii, under 7-10.

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his work 'Reinaerts Historie.' This new poem, composed in the same metre as the older 'Reinaert,' was enlarged to 7794 lines. Its author took much of his new material from the sixth branch of the 'Roman de Renart' and also drew upon other branches. It is an interesting compilation and not without merit, although on the whole artistically inferior to 'Reinaert' (I). Much of it was borrowed from a variety of other literary sources, and the poet who has a decided satirical and didactic tendency makes the animals appear very human.

This 'Reinaert II' ('Reinaerts Historie'), including, as it does, in its first part a slightly modified version of 'Reinaert I,' was of the very greatest importance for the future development of the Beast Epic on Netherlandish and German soil. It was in *this* form that the Beast Epic came down to modern times. 'Reinaerts Historie' of the fourteenth century is found only in manuscript form.

On 'Reinaerts Historie' was based the first printed prose version, the oldest one
 1479-1485 being printed at Gouda (1479) while another one was published soon after at Delft (1485). In these early printed versions there is still no division into (4) books. The Gouda book from which Caxton made the first English translation (in 1481) keeps very close to the old poetic version, the rimes of which are distinctly noticeable in many passages of the prose text. On the Delft version see Fr. Prien in P.B.B. VIII, 22 note. From these books sprang the widely read old chap-book
 1564 (Antwerp, 1564) which was for a long time the only form in which the Netherlandish 'Reinaert' was known to the world. The subject-matter was the same as that contained in the Low German 'Reinke de Vos,' but it is clear that 'Reinke' was not derived from the prose book.

about 1480

C. THE 'CULEMANN FRAGMENTS.'

About 100 years after the composition of 'Reinaerts Historie' another Flemish writer, Hinrek van Alckmer, produced the first *printed* poetic 'Reinaert' (II) and added a moralising gloss to the slightly revised poem. About the personality of Hinrek, the author of the early printed book now represented only by the few fragments (F.) preserved in Cambridge University Library, there has been much discussion¹. It would be interesting if Professor Muller, or some other Dutch or Belgian scholar, would investigate the matter still further.

¹ Especially by Friedrich Prien (in P.B.B. VIII, 2 sqq., and in his edition of 'Reinke de vos' (1887), xiii-xiv and 274), and by Professor J. W. Muller, of Leiden, in various places (quoted in Prien's and in Leitzmann's editions. See p. xxiv).

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The 'Culemann Fragments' (F.)¹ are a very small portion of Hinrek van Alckmer's first printed edition. His work represents the latest stage of the 'Reinaert' poem in which the text was probably for the first time divided into four books, each of them being again subdivided into a number of chapters. To the verse narrative were prefixed short prose summaries of the contents. In this edition there were also added for the first time a large number of excellent wood-cuts of which three have been preserved in F. As stated above, the learned author introduced after the illustrations and before the poetic text of each chapter moralising glosses in prose of which but little has escaped the scissors of the binders who cut down the leaves of the book from which F. were taken. Hinrek van Alckmer would appear to have kept closely to the text of 'Reinaerts Historie' with slight alterations and additions of his own. The existence of this most important printed poetic version was altogether unknown till 1854 when Senator F. G. H. Culemann made his important find².

REINKE DE VOS.

This is the title of the famous late Middle Low German poem which first ¹⁴⁹⁸ appeared at Lübeck in 1498 and was probably printed by Matthaëus Brandis. It had long been realised that the 'Reinke' was dependent on 'Reinaert II,' but it contained a prose gloss and was divided into books and chapters that were absent from 'Reinaerts Historie' as it was then known. It seemed probable that there must have existed a text between 'Reinke' and the manuscripts of 'Reinaert II' of which the former was a translation. This long-suspected missing link, by which also the Flemish prose chap-book (Antwerp, 1564) was influenced, was supplied by the lucky discovery of the 'Culemann Fragments³.' From them it is now evident that the Low German author of R.V. is not—as had long been thought—an original poet, but rather a not unskilful translator. It is, however, not to be wondered at that for many centuries the author of R.V. was considered an original poet of great merit because the Netherlandish original had practically vanished, the manuscripts of 'Reinaert' were unknown and unpublished, the old printed editions had been destroyed by the zeal of the clergy⁴. The translation

¹ For details see pp. 2–27.

² See pp. xvii sqq.

³ See the parallel texts on pp. 30–49 of this edition.

⁴ They were placed for instance on the Index librorum prohibitorum of the University of Louvain (in 1550).

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of the Flemish poem into Low German did not for the most part present any great difficulties, as the dialects were still very similar and many of the Netherlandish rimes could be reproduced exactly in the Low German poem. The gloss in R.V. is considerably longer and much freer than the gloss found in F., but apparently the idea of adding prose moralisations was suggested to the author of R.V. by the glosses he met with in F. The gloss in R.V. was originally a Roman Catholic gloss. Subsequently a Protestant gloss (by Ludwig Dietz?) was added to the text of the poem. It appears for the first time in the Rostock edition of 1539.

The Low German 'Reinke de Vos' was translated into High German and into many other languages¹. The first High German translation was published at Frankfort on the Main in 1544. Most of the translations were adorned by numerous wood-cuts. As early as 1567 A. Schopper's able rendering into Latin iambics was published at Frankfort. Gottsched's widely read High German prose version (to which the Low German text was added in an appendix) came out in 1752, and Goethe's ingenious 'Reinecke Fuchs' (1794), in hexameter verse, which delighted the Germans in a time of great political and social ferment, was largely based on this. Goethe's epic, in 12 cantos containing 4312 hexameters, was undertaken primarily to obtain practice in the handling of the Homeric metre and was written in three months (January to March 1793). It was first published early in 1794. Goethe kept on the whole very close to Gottsched's prose paraphrase but no doubt referred occasionally to the Low German original given at the end of Gottsched's edition. He comes often wonderfully near to 'Reinke' and to 'Reinaert.' In Goethe's poem parts of Cantos III and IV correspond to the Culemann Fragments, viz. Canto III, lines 280 to end, and Canto IV, lines 1-90².

Goethe's 'Reinecke Fuchs' was published in a large 4^o edition, with many most successful illustrations by Wilhelm von Kaulbach, at Stuttgart and Tübingen, Cotta, 1846. In some of Kaulbach's pictures the same scenes are illustrated as in the 'Culemann Fragments.' On page 52 of the Kaulbach edition we see the fox running away with the capon, the priest upsetting the table; and on p. 58 the fox is running after chickens.

¹ See F. Prien's valuable bibliography on pp. xxxviii-lxxiv of his edition.

² See Goethes Werke VI (Cotta Jubilee edition), pp. 31 sqq.

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In Gottsched's edition a number of fine etchings by Allart van Everdingen were included. Goethe admired them very much and purchased a set in 1783.

THE CULEMANN FRAGMENTS¹.

The so-called 'Culemann Fragments' consist of seven leaves in small 4^o of the same size as the exact reproductions given in this book. Two of them are well preserved, one fairly so, while four are more or less mutilated². Their value and place in literary history were discovered, in 1854, by Senator F. G. H. Culemann of Hanover, who bought them in the early fifties of last century from Edwin Tross, a Parisian bookseller. Tross had discovered and removed the seven leaves from an old Dutch printed book, the title and contents of which are unknown. The Fragments (F.) were acquired in February 1870 for the Cambridge University Library by its Librarian Henry Bradshaw from a sale of the Culemann Collection by B. Quaritch in London. They are now preserved, together with Culemann's unique reprint, a few notes, three letters, and some printed matter referring to them, under 'Adv. 583' in the University Library. The first account of Culemann's find was given by Karl Gödeke, in his 'Deutsche Wochenschrift,' 1854, Heft 8, p. 256; it was soon followed by Hoffmann von Fallersleben's notice in 'Allgemeine Kunst- en Letterbode,' 1855, No. 36. Culemann never published an account of the Fragments himself but only printed the greater part of them privately under the title 'Brokken eens ouden druks van den Reinaert in verzen.' The only copy of this reprint³, very probably only proof-sheets, is preserved at Cambridge together with the original leaves which have been carefully repaired and bound.

¹ An accurate description and full discussion of them were first given by Friedrich Prien in Paul and Braune's 'Beiträge zur Geschichte der deutschen Sprache und Literatur,' VIII (1882), pp. 8-21, on which was based the brief account in the Introduction to his valuable edition of 'Reinke de vos' (Halle, 1887), pp. xii-xiv. See also Karl Breul in P.B.B. XIV (1888), pp. 377-8, and Karl Voretzsch in Albert Leitzmann's edition of 'Reinke de vos' (Halle, 1925), pp. xxvi-xxvii, largely based on Prien's previous edition. Prien's account of the Cambridge Reinaert Fragments in P.B.B. VIII was based on very full information received in 1879 and 1880 from Mr G. A. S. Schneider, B.A. (now the Rev. G. A. S. Schneider, M.A., Librarian of Gonville and Caius College, Cambridge), and, through Mr Schneider, from Henry Bradshaw, University Librarian, a great authority on early printed books. See also pp. xx-xxi.

² See Prien's Introduction to his edition, pp. xii-xiii.

³ See p. xx, under 1.

The three letters which need not be printed here were written to Culemann by Friedrich Zarncke (2) and by Karl Gödeke (1). In Zarncke's first letter (dated 26 January 1854) he congratulates Culemann on his find, urges a speedy publication and says that he would be glad to be of assistance. Culemann replied to this on the 28th (note on top of the letter: pr. 27 Jan., resp. 28 Jan.). Gödeke wrote to Culemann on the 29th of January suggesting Zarncke as a possible editor of the Fragments, and in the 'Deutsche Wochenschrift' he had already announced 'Die Veröffentlichung des Fundes wird Herr Dr Fr. Zarncke in Leipzig besorgen.' Zarncke, however, in the second letter (of 23 April 1854) to Culemann regrets 'Gödekes naseweise Übereilung,' states that he will not edit the Fragments but asks for a statement that he had refused the editorship owing to pressure of work. Hoffmann von Fallersleben, the first editor, does not mention this episode in his short Preface¹.

The seven leaves of the Fragments are part of the first book of an illustrated and glossed Reinaert in four books, printed, probably in 1487, at Antwerp by Ger. Leeu².

The Text. Of the Reinaert II text represented by F. 196 lines are well preserved, 27 (*i.e.* 3 and 24) mutilated, and 16 entirely cut away. Only part of the contents of four chapters are preserved in F., viz. 90 lines (1–90) of Chapter xvii (?), 20 lines (90–110) of Chapter xix (?), 50 lines (111–161) of Chapter xxii, and 64 lines (162–225, of which 27 are partially cut away) of Chapter xxiii³.

Headings of Chapters. Of these three (xxii, xxiii, xxiv) are complete, one (xix?) is incomplete, one (xvii?) is missing altogether. After the heading of Chapter xxiv no illustration, gloss or verses follow. In three cases the headings of F. and of 'Reinke de Vos' (R.V.) either agree or are very similar. It is therefore most likely—although, owing to the scanty material, it cannot be proved with absolute certainty—that the author of R.V. made use of the headings of F. If he did not, he can only have used a slightly later and different version of F. now entirely lost to us. But this is very improbable⁴.

The Gloss. The same holds good of the gloss⁵. The author of the moralising

¹ See p. xxiii, under 10.

² This was Bradshaw's view, in a ms. note of his among the papers kept in the dossier 'Adv. 583' in the University Library; see also P.B.B. viii, 9.

³ See P.B.B. viii, 30–32.

⁴ See also P.B.B. viii, 34.

⁵ See P.B.B. viii, 40.

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prose comment on the chapters in verse is Hinrek van Alckmer. Only a few lines of one gloss quite at the beginning have been preserved. They differ considerably from the long moralisation that is placed *after* the text in R.V. (Prien's ed. pp. 62–63), while the gloss in F. is much shorter and is placed *before* the poetic text. Only a few words remain of a second gloss (see p. 23 top).

Wood-cuts. Two of the three attractive wood-cuts in F. occur also in R.V.; the illustrations in the Lübeck 'Reinke' are clearly reproductions of the Netherlandish illustrations, probably of those actually preserved in F., but possibly of a slightly later Flemish reprint. They are pleasing and full of life.

1. This belongs to lines 51 sqq. It is not reproduced in R.V. and not mentioned in Prien's edition on pp. 58–59.

2. This illustrates lines 91 sqq. and corresponds to a wood-cut in R.V. given at the beginning of Prien's edition and described by him on p. 65. This same wood-cut, but much mutilated (fol. 6^a), occurs again in F., corresponding to the cut down text (ll. 162–87, on fol. 6^b).

3. This illustrates lines 111 sqq. and has its counterpart in R.V. (as given in Wolff's edition on p. 137; see Prien's description on p. 68).

Original position and sequence of the leaves of F. This important question has been most carefully investigated and practically settled by Prien (in P.B.B. VIII, 16 sqq.). In re-constructing the lost portions with much ingenuity he rightly observed that in F. the usual arrangement is to give first the heading of a chapter (about four or five lines) followed by a wood-cut (filling a whole page), then a comparatively short gloss in prose, and finally the poetic text itself. See especially Chapter XXIII after line 161. The headings of new chapters are usually printed near the bottom of a page, thus rendering the whole of the next full page available for a wood-cut, while on the following page are placed the gloss and the beginning of the poetic text. For this reason after the heading of Chapter XXIV had been given half of a page remained empty, there not being enough room left for a full-page wood-cut.

It is not quite clear if there ever existed a slightly later reprint of the version represented by F., perhaps containing some small alterations of the text on which the Low German translation of 'Reinke de Vos' was based. This is not impossible, but seems unlikely; at any rate it would be unwise to make conjectures on the strength of the very scanty material at our disposal. Nor is it certain that the text of the Fragments is absolutely identical with that first published by Hinrek van Alckmer, as we are unable to prove definitely from the few leaves preserved, which

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belong exclusively to the earlier portion of the poem, that the text of this particular version was actually divided into four books as we know it was divided by Hinrek. It is, however, most probable that the Cambridge Reinaert Fragments actually represent the version made by Hinrek of 'Reinaerts Historie.' The chapters are neither quite the same as those met with in the Flemish chap-book (Antwerp, 1564) nor as those occurring in 'Reinke de Vos.' Some texts begin new chapters where others show no break. That R.V. is a translation from F. is proved, apart from other reasons, by the occurrence of a common mistake¹. The text of F. corresponds to Chapters xvii to xx of the *First* book of R.V. It is much to be regretted that some leaves from the later parts of the Flemish book (as represented by F.) have not been preserved, as we should then know for certain if it was actually the one composed by Hinrek van Alckmer. It is expressly stated in the first Preface to R.V. (Lübeck, 1498), which is a translation from the Netherlandish, that Hinrek van Alckmer had divided his work into four books.

Importance of the Culemann Fragments. The F. are of the greatest importance in the literary tradition of the Beast Epic for two reasons :

(a) They are the immediate source of the Middle Low German 'Reinke de Vos' (Lübeck, 1498) which is the most important German version of the Reinaert story before Goethe; and

(b) They are one of the sources of the oldest Netherlandish chap-book (printed at Antwerp, 1564)².

REPRINTS OF THE CULEMANN FRAGMENTS UP TO 1926

1854(?) 1. *F. G. H. Culemann* printed them privately (no date; in 1854?) under the title 'Brokken eens ouden druks van den Reinaert in verzen,' 21 pages, size similar to that of the original; only two illustrations (the best unmutilated ones) reproduced. On the left-hand pages are printed in large Gothic type Culemann's newly discovered fragments; on the right-hand pages, in parallel columns and in smaller Roman type, are printed: (on the left) the text of 'Reineke Vos' (after the original Lübeck edition as printed by Hoffmann von Fallersleben, Breslau, 1834, and (on the right) the text of 'Reinaert,' as given by Jacob Grimm, pp. 165 sqq.

¹ This has been shown by Prien in P.B.B. viii, 51 sqq.; Reinke, l. 1458, repeating the obvious mistake made by F., l. 34; see pp. 32 and 33.

² See the diagram on p. xxii.

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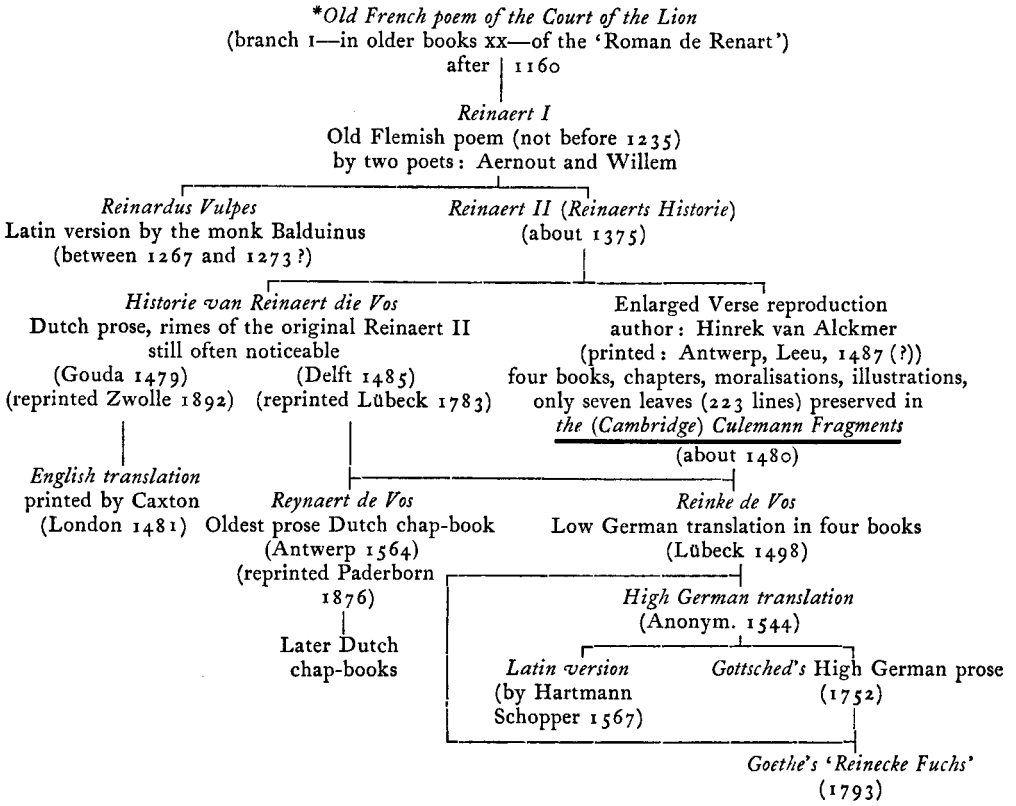
in his 'Reinhart Fuchs' edition. This Netherlandish text is, however, the older 'Reinaert' (I), and not the more important 'Reinaerts Historie.' Culemann misses out the two mutilated illustrations. His text contains a few misprints as well as the inconsistent spelling of F. Lines 91–110 are left out altogether without any mention of the omission (between pages 4 and 5). Only a single copy of this reprint is known. It is the one now preserved at Cambridge together with the original leaves of F. It is very probably only an incomplete and uncorrected set of proof-sheets. It is possible that another set of proofs was sent by Culemann to Hoffmann von Fallersleben, the first editor of F. who says in his Preface (p. 6): 'Einen getreuen Abdruck hat Herr Senator Culemann veranstaltet und ein Facsimile des Drucks und der Holzschnitte hinzugefügt und mir freundlichst die Benutzung gestattet, wofür ich ihm hiemit öffentlich Dank sage.' From this it is not clear if Hoffmann used merely a copy of the 'Brokken' or the original leaves as well, but it is very likely that in any case he did compare the two as Culemann's omission of ll. 91–110 does not occur in Hoffmann's edition.

2. *Hoffmann von Fallersleben*. 'Bruchstücke mittelniederländischer Gedichte, 1862 nebst Loverkens' (in 'Horae Belgicae,' XII, 1–15), Hannover, 1862. Not an absolutely accurate reproduction: slight omissions, alterations and normalising of spelling, punctuation. Only one of the three wood-cuts reproduced (No. 1 of the present edition).

3. *Friedrich Prien*, in his article published in Paul and Braune's 'Beiträge 1882 zur Geschichte der deutschen Sprache und Literatur,' VIII (1882), 10–16. Very accurate (from a copy supplied by Mr G. A. S. Schneider. Prien had not himself seen F.).

4. *Friedrich Prien* in his very valuable edition of 'Reinke de vos,' revised 1887 with the utmost care, pp. 267–73. Only a few slight corrections were required and were published by me in the following year: Karl Breul, 'Zu den Cambridger Reinaertfragmenten' (in P.B.B. XIV (1888), 377–8). These corrections were completely ignored in the re-issue of the (unchanged) pages from Prien's edition which were simply tacked on to the new (1925) edition of 'Reinke de Vos' by

5. *Albert Leitzmann*. This edition is practically the same as No. 4, so far as 1925 the text is concerned, but Karl Voretzsch's Introduction on the later Beast Epic contributed to this edition is very welcome. In other respects, however, Prien's edition of 1887 is by no means superseded and still has an independent value by the side of the later (1925) edition. This is mainly due to his valuable Introduction.



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