Mary of Nemmegen
The ca. 1518 Translation and the Middle Dutch Analogue, Mariken van Nieumeghen
Edited and translated by Clifford Davidson, Ton Broos, and Martin Walsh

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Frontispiece, Mary of Nimmegen and her uncle on their way to Cologne, with the Devil threatening them. Illustration by Mari-anne Lutes, after woodcut (see fig. 10).
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MARY OF NEMMEGEN IS AN IMPORTANT and neglected text, significant from a number of different perspectives: Dutch-English literary relations; the use of woodcuts for illustrating texts; the history of the book, especially for its role in the development of the taste for prose narrative; the parallel with Everyman, which also has its source in a Dutch play; the relationship of the tale with lives of the saints; and, most importantly, the fact that it is an analogue of the Faustus story and hence draws on the same traditions of the occult and forbidden contact with demonic powers. The editorial task was begun with our firm opinion that there is a need for a new edition, based on the only extant copy now in the Huntington Library. John McKinnell’s acting adaptation (1993) is useful for performance but not for scholarly research, nor do we find Margaret M. Raftery’s published M.Phil. thesis (1991), laudable as it is, entirely adequate.

While the Dutch copy, whether a manuscript or printed book, used by the translator is lost, a Dutch analogue is available and appears in good modern editions. These are, however, not well known to English scholars, and, for that matter, Dutch is not a language with which they are usually conversant. For scholarly purposes we note that the Decker-Walsh bilingual edition of Mariken van Nieumeghen (1994) does not include a scholarly translation but rather a performance text designed for the stage. Nor is it a translation that relates very well to Mary of Nemmegen, which is the focus of the present book. We are hence including along with it both the original Mariken van Nieumeghen for comparison and a literal translation from the Dutch into modern English. In this way we are able to make our work widely accessible not only to advanced scholars in the field but also, at least potentially, to interested students.

We are particularly grateful to Elsa Strietman, who, as reader for the press, made valuable suggestions for improvement, and to others who helped in various ways. Jerry Root deserves special mention since he called our attention, in a paper read in a Word and Image session at the International
Congress on Medieval Studies in Kalamazoo, to the importance of the Theophilus story. The frontispiece was kindly provided by Marianne Lutes, and we express our gratitude to the staff of Medieval Institute Publications, particularly Tom Krol and Patricia Hollahan. It is gratifying to be able to assist in reviving the Early Drama, Art, and Music Monograph Series, with hope for continuation in the future. Work on the present edition has been facilitated by the resources of the British Library, the library of the Warburg Institute, the University of Michigan Libraries, and the Western Michigan University Library. The Huntington Library, San Marino, California, has kindly allowed publication of the text of *Mary of Nemmegen* from its collection (shelfmark no. 54046). Photos of the illustrations of the woodcuts were provided by courtesy of the Huntington Library, and these also appear as illustrations in the present book by permission.