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The second of Niklas von Wyle's Translatzen printed in 1478 is a German version of the First Tale of the Fourth Day from Boccaccio's Decameron, made from a Latin translation by Leonardo Bruni. This thesis reproduces the tale of Guiscardus and Sigismunda in these two versions in Chapter 8, and in the preceding chapters provides an introduction to it.

Two manuscripts and three prints of Bruni's version were available to me, and in Chapter 1 I demonstrate their relationship, concluding that the Mainz print of 1469 is the most suitable for my edition.

Chapter 2 is a critical analysis of the tale, which recounts the vengeance exacted by Tancredus upon his daughter Sigismunda because of her love-affair with Guiscardus.

Niklas' aim was to imitate his Latin sources closely, and Chapter 3 shows by comparison of the German and Latin the extent to which he achieved this aim and the extent to which he subordinated it to other considerations.

Versions of the tale by Eyb and Schlüsselhelder are compared in Chapter 4. These translations, and the Italian original, also appear in my edition. Eyb writes in clearer, more natural prose but has, by his overriding moral purpose, diminished the literary quality of the tale. There is some evidence that Eyb was influenced by Schlüsselhelder and Schlüsselhelder by a Latin version.

Chapter 5 considers Niklas' life and the themes which run through his work, and Chapter 6 sets his endeavours in the context of Early German Humanism.

The relationship of this tale with the Legend of the Eaten Heart in its numerous versions throughout Europe and beyond is the subject of Chapter 7.

The text is followed by Glossaries of Latin and German words.

NIKLAS VON WYLE: GUISCARDUS UND SIGISMUNDA

An edition, with a parallel Latin text by
Leonardo Bruni from Boccaccio's Decameron.

Margaret Ann Jackson

Thesis submitted for the degree of

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in the

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Department of German



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17 MAY 1984

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No material contained in this thesis has previously been submitted for a degree in this or any other university.

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1 THE TEXTS AND THEIR RELATIONSHIP

This edition contains the text of Niklas von Wyle's Guiscardus und Sigismunda taken from the earliest known print of the tale (1478), with a version of Niklas' source, the Latin translation from Boccaccio by Leonardo Bruni Aretino, appearing below it. In order to facilitate the comparison of Niklas' version with the two other contemporary translations by Albrecht von Eyb and Heinrich Schlüsselhelder (Arigo) discussed in Chapter 4, these texts appear on the lower half of the page.

The version by Albrecht von Eyb (E), (1472), is also based on the Bruni translation (Br) and therefore appears directly below it. The text is taken from Die Deutsche Literatur. Texte und Zeugnisse, edited by W. Killy, 7 vols (Munich, 1963-78), II/1, Spätmittelalter und Frühhumanismus, edited by Hedwig Heger (1975), pp. 576-80. Heger reproduced the edition by Max Herrmann in: Albrecht von Eyb, Deutsche Schriften, 2 vols (Berlin, 1890-1) I, Das Ehebüchlein, pp. 52-9, and the spellings and diacritics of this edition are retained.

The two texts appearing in parallel column below Eyb's version are, on the left, the Italian source by Boccaccio (B): the first tale of the Fourth Day from the Decameron, in the edition by Vittore Branca (Florence, 1965), pp. 461-76. (All future references will be to this edition.) On the right is Heinrich Schlüsselhelder's translation (A), (1472/3), direct from Boccaccio. This was published under the pseudonym of 'Arigo'



and was thus for centuries attributed to other writers with the Christian name Heinrich, notably Steinhöwel, and so the text is taken from the Decameron von H. Steinhöwel, edited by Adalbert von Keller for the Bibliothek des Litterarischen Vereins (Stuttgart, 1860) 247-256.

Niklas' German text (N)

The tale of Guiscardus und Sigismunda is the second of Niklas von Wyle's eighteen Translatzion oder Tütschungen first printed as a collection by Konrad Fyner of Esslingen probably in 1478. The work is thought to have been completed before 1464 and presumably appeared singly before the collected Translatzen. The text reproduced here is taken from the Fyner print held by the Heidelberg Universitätsbibliothek, Inc. G.5546, where it occupies folios 51^v - 59^r. Another copy of this print is held by the British Library, IB 8933. The collection was reprinted by Bryse of Strasbourg in 1510 and again in 1536 in Augsburg. The most recent edition of the Translatzen is that by Adalbert von Keller, (Stuttgart, 1861) for the Bibliothek des Litterarischen Vereins.

The text of the Fyner print (e) appears here unchanged except that abbreviations are written out in full and the diaeresis over almost every y is omitted since it has no phonetic value. Other diacritics, such as those denoting diphthongs or umlaut are retained, as is the original punctuation. (Niklas'

practice in punctuation is discussed in Chapter 3.) u and v may represent the vowel u: y is usually employed initially and u elsewhere. y and j sometimes appear for i and where j appears initially, it is often capitalized. Errors in the print are corrected, with the amended form underlined and the original reading shown in a footnote. Unusual forms or words which might cause difficulties of understanding for the reader are asterisked and included in the glossary.

The Latin source (Br)

The source of Niklas' second Translatze is the version translated by Leonardo Bruni Aretino from Boccaccio's Italian. A number of manuscripts and prints of this work are still extant, and it was possible to consult five in the course of this investigation.

The text appearing here (m) is taken from an early print of Bruni's version, produced probably in 1469, and certainly before September 1470, by Peter Schöffer of Mainz (Gesamtkatalog der Wiegendrucke 5626, Hain *1587), from a copy held by the British Library (G10208), described in the Catalogue of books printed in the XVth century now in the British Museum, 10 vols (London, 1908-71), I, 26. This print appears last on a list, issued in 1470 to advertise Schöffer's publications, which is reproduced by Lehmann-Haupt.¹

Schöffer's print was compared with four other versions, firstly the text (k) printed by Herbert G. Wright in Early English Versions of the Tales of Guiscardo and Ghismonda and Titus and Gisippus from the Decameron, Early English Text Society, Original Series 205 (London, 1937), pp. 102-29. This is a copy of an incunable, British Library IA 5219, printed around 1499-1500 by Kornelius von Zieriksee of Cologne.

A further printed version (b) was available in the University Library in Durham (Cosin H I 12), collected with the works of Aeneas Sylvius Piccolomini (later Pope Pius II), in the Opera quae extant omnia (Basle, 1551), pp. 954-9.

Two manuscript versions of the tale are held by the Württembergische Landesbibliothek in Stuttgart. Both are in collections of Humanist works dating from the second half of the fifteenth century. One of these (S) may be more precisely dated from the watermarks to between 1456 and 1459. This carries the catalogue number Cod. poet. et phil, 2^o 35, and contains Bruni's translation on folios 158^r - 161^r. Among the works contained in its 218 folios are three more pieces which Niklas treated: Controversia de nobilitate by Buonaccorso Montemagno (the basis for Niklas' 14th Translatze), The Ass, attributed to Lucian (Translatze 13), and Aeneas Sylvius' Historia de duobus Amantibus (Translatze 1). The manuscript held by the Württembergische Landesbibliothek was donated by Johann Dreher, a merchant of

Heilbronn, to the Cistercian house in Schöntal in 1611. It is leather-bound, written on paper 31 x 21 cm. in a Bastard hand and rubricated. At the opening of the tale, as often at the beginning of a piece, is a 3-line gold initial and some floral ornamentation.

The second manuscript (L) is classified as HB X 24 among the Codices Philosophici and came from Weingarten. It was probably written in Leipzig between 1464 and 1470. Bruni's text (74^r - 78^r) is headed 'De duobus Amantibus Girardo et Sigismunda' and ends with the words 'scriptum Lipcz(ig) anno domini LXVIII ...'. The manuscript is on paper 21.5 x 15.5 cm. and has 249 leaves. It is bound in pale leather, and several hands (Cursive and Bastard) were involved in its production. There is space left for initials, as at the beginning of this tale: (T)ancredus.

Apart from the Bruni translation of Boccaccio, the collection contains letters, treatises and speeches by, among others, Aeneas Sylvius, Peter Luder, Cicero, Poggio, Salutati, Gregor Heimburg, Aristotle in Latin and also Bruni's Latin translation of speeches by Aeschines, Demades and Demosthenes, along with pieces by anonymous authors.

A comparison of these five versions with Niklas' German text affords no conclusive evidence of the identity of his source. The manuscripts and prints consulted all vary slightly from one to another, and it is often possible to deduce from the translation

the reading which Niklas must have had in front of him, particularly since he claimed to be a literal translator. However, with the exception of k, it proved impossible to single out with absolute certainty any one of these versions as more closely cognate than the others to Niklas' exemplar. Niklas' translation contains a small number of errors in relation to the Italian, which must have been taken over from his source, Q, and these can be accounted for by wayward translations in some of the Latin versions. On the basis of these errors we can glean some indication of the relationship of the versions consulted and Niklas' source.

S - 1456-9, held in Stuttgart

The earliest of these five versions of Bruni's text is the manuscript Cod. poet. et phil. 2^o 35 held by the Württembergische Landesbibliothek. It contains a number of errors peculiar to it:

Sigismunda, having returned as a widow to her father's house, and realizing the small likelihood of her father's finding her a second husband, decides to choose a lover from among the men at her father's court:

Boccaccio, l. 27ff.

E veggendo molti uomini nella corte del padre usare, gentili e altri ...

This is rendered by m (ll. 19-20), in agreement with b, k and L as

Erat paterna domus plena nobilium / ignobiliumque

but S, probably through a misreading of an abbreviation, has

Erat preterea domus ...

On receiving Sigismunda's letter in the reed, Guiscardus begins forthwith to make preparations to follow her instructions: Boccaccio, l. 91ff.

Alla qual cosa fornire Guiscardo prestamente ordinata una fune con certi nodi e cappi ...

m, at ll. 54-5, along with b, k and L, translates this correctly:

quo ea exequeretur / funem nodis / capistrisque impigre
parauerat.

but S puts the word 'rope' into the plural:

... funes ... preparauerat

Sigismunda's plan is successful and Guiscardus descends into the cave to wait for her. When she can get away from her maids, Sigismunda also goes to the cave, 'dove, trovato Guiscardo, insieme meravigliosa festa si fecero'. (Boccaccio ll. 105-6).

The corresponding phrase in m (ll. 63-4) reads

repertumque in antro iuuenem cupientissime in complexum
recepit.

b and L coincide with m in the use of 'cupientissime'. k's 'desideratissime in amplexum recepit' also preserves the same meaning, whereas S has

recepit ... iuuenem anxientissime in complexum

which hardly suits the mood of the lovers' rejoicing.

Having heard Tancredus' reproaches and presented her case

in defence, Sigismunda issues a challenge to her father to punish her in the same way as Guiscardus:

Boccaccio, l. 349ff.

per ciò che io t'accerto che quello che di Guiscardo fatto avrai o farai, se di me non fai il simigliante, le mie mani medesime il faranno.

b, k and L share the reading of m, l. 205ff:

Addo etiam illud. in guiscardum quicquid a te factum erit/ iam et si in me idem non feceris. mee tamen manus ipse efficient.

The writer of S, perhaps influenced by 'Addo' at the beginning of the sentence, wrote

... se in me addere non feceris ...

Tancredus sends Guiscardus' heart to Sigismunda with a message:

Boccaccio, l. 376ff.

'Il tuo padre ti manda questo per consolarti di quella cosa che tu più ami, come tu hai lui consolato di ciò che egli più amava.'

m, l. 217ff. (b, k, L)

pater tuus hoc dono tibi mittit. ut consoletur te de ea re quam tu plurimum amas. quemadmodum tu de ea re quam ipse plurimum amabat. consolata es.

In S the tense of the verb is present:

... quam ipse plurimum amat ...

None of these errors are taken over by Niklas' translation and may be presumed not to have been included in his source. There are, however, other occasions where the Latin translation is not a close

rendering of the Italian and the variants in the different versions fall into two groups. In the first, S, b and L share a common reading as against m and k, and in the second, S, b and k form a group.

Speaking in defence of Guiscardus, Sigismunda points out to her father that he himself had recognized Guiscardus' virtuous nature:

Boccaccio, l. 321ff.

Chi il commendò mai tanto, quanto tu'l commendavi in tutte quelle cose laudevole che valoroso uomo dee essere commendato?

m, l. 189ff.

quid vnquam usque adeo laudatus est a te / ut ille in cunctis operibus / que ad excellentiam pertinent virtutis.

k follows this usage of the word 'excellentiam' but S shares with b and L the reading

que ad exercitationem virtutis pertinent

Here we can establish a link between S, b and L and Niklas' source, Q, because of Niklas' translation (l. 237):

in allen vnd yetklichen wercken / so zú übung der tugenden gehörig sint.

Sigismunda completes her speech with the challenge to Tancredus to punish her: she will not beg for mercy:

Boccaccio, l. 346ff.

usa in me la tua crudeltà, la quale ad alcun priego porgerti disposta non sono.

In the Latin versions, the phrase is divided up into two balanced sections,

m, l. 203ff.

verte in me crudelitatem tuam / ... Equidem neque veniam
deprecor / neque penam formido.

In L the notion of punishment is wanting, though the verb 'formido'
appears:

neque veniam deprecor neque formido

S, b and k use the idea of punishment in both halves of the phrase,
so that 'deprecor' now means 'ward off by prayers' rather than
'plead for':

nec penam deprecor neque formido.

Again a relationship can be assumed with Q. Niklas at ll. 257-8
reads:

Dann ich bitt nit die pene / so fürcht Jch ouch die nit.

L - Leipzig, between 1464 and 1470

The Leipzig manuscript diverges from the Italian and from the
other versions on two notable occasions:

When Tancredus goes into Sigismunda's room and finds it
empty, he sits down and falls asleep:

Boccaccio, l. 135ff.

e appoggiato il capo al letto e tirata sopra sé la cortina,
... quivi s'addormentò.

m, ll. 83-4

reclinatoque ad lectum capite / ac peristromate ante se
tracto dormitare cepit.

The verb 'dormitare' is also used in S and k and the same sense is

given by b's 'soporari'. L at this point reads 'cogitare cepit'.

This turns out to be the very occasion when Sigismunda has summoned Guiscardus:

Boccaccio, l. 138ff.

Ghismonda, che per isventura quel dì fatto aveva venir
Guiscardo ...

m, l. 84ff. (S, b, k)

Sigismunda (quia infaustum per eam diem factum guiscardum ad
se venire fecerat) ...

but L makes the addition of the word 'prandio'

quia ex infausto prandio per eam diem facto guiscardum ad se
venire ...

Another addition made by L is also found in b. Sigismunda addresses the heart which has been presented to her:

Boccaccio, ll. 405-6

'Ahi! dolcissimo albergo di tutti i miei piaceri,

m, l. 235 (S, k)

o iocundissimum hospicium voluptatum mearum /

b and L read

o iocundissimum ac suavissimum hospicium ...

These variants do not seem to have been taken over by Q.

Divergence among the texts occurs over word order in the translation of the phrase describing Tancredus' habit of going to stay and talk with his daughter.

Boccaccio, ll. 124-5

e quivi con lei dimorarsi e ragionare alquanto

b and L again separate from the others in taking 'con lei' as referring to 'dimorarsi':

ibique sermone aliquo instituto / cum ea aliquando morari
(b cum eo)

whereas m, S and k put 'cum ea' with the first verb (m, l. 76):

ibique sermone aliquo cum ea instituto / aliquanto morari /

This is a case where Niklas' word order suggests that he had the translation given by b and L in his source:

Niklas, ll. 90-1

vnd alda mit etlichen reden Jm fürgenomen by Jr ain wyle zebelyben.

m - Peter Schöffer, Mainz, ?1469

The oldest of the prints contains several variants which are not found in the other versions consulted.

When Sigismunda remembers the cave, she does not want to divulge her secret to anyone and struggles on her own to open the door.

Boccaccio, l. 82ff.

La quale, acciò che niuno di cio accorgersi potesse, molti di con suoi ingegni penato avea, ...

m, ll. 47-8

... que sagaci consilio anxia / ne quem consciuum facti haberet ipsa per se longo licet conatu / ...

Here 'anxia' (perhaps giving the meaning 'worried lest ...') seems to be a misreading for 'annixa' ('striving that') found in b and k ('adnixa' in L, 'innixa' in S).

Before making a choice among all the courtiers, Sigismunda first considers their manners and habits:

Boccaccio, ll. 30-1

e considerate le maniere e i costumi di molti

The doublet 'maniere' - 'costumi' is expanded in the Latin to give three synonyms: 'moribus /vitaque et forma'. For 'forma' m alone has 'fama' (l. 22) which fits the context equally well.

In order to get into the cave, Guiscardus has to tie a rope to a bush and lower himself in through a hole:

Boccaccio, l. 97ff.

e accomandato ben l'uno de' capi della fune ad un forte bronco che nella bocca dello spiraglio era nato, per quella si collò nella grotta e attese la donna.

In S, b, k and L 'per quella' is taken to refer to 'la fune', giving the sense 'by which (rope) he let himself into the cave'

sese per funem dimisit.

In m it is taken as referring to 'la bocca' and meaning 'through which (opening)' (l. 59):

sese per foramen dimisit.

Sigismunda, answering her father's rebuke, describes her struggle against the urges of nature within her. She succumbed, being unable to resist:

Boccaccio, ll. 266-7

Alle quali forze non potendo io resistere, ...

All the versions except m read 'cum resistere nequirem', but in m

(l. 160) the reading is 'cum resistere requirem'.

A similar slip seems to have occurred at m l. 270.

Sigismunda, on her death bed, is pouring scorn on Tancredus' tears:

Boccaccio, ll. 479-80

Chi vide mai alcuno, altro che te, piagnere di quello che
egli ha voluto?

giving in the Latin:

quis vnquam preter te plorauit id ipsum quod fieri concupiuit
(S deplorauit). In m, however, 'plorauit' has been misread as
'probauit'.

On none of these occasions does m show any link with Q but
there is one further error found only in m which does suggest a
connection with Q:

Sigismunda praises her lover's heart and says that it has
earned a golden grave:

Boccaccio, ll. 414-5

quella sepoltura hai che il tuo valore ha meritato

S, b, k, L:

id sepulchrum habuisti / quod tua merebatur prestantia
m adds the word 'voluptatum' (l. 239)

... quod tua merebatur prestantia voluptatum

which is obviously the version which prompted Niklas to write (l. 390)

das verdient hat din fürpüntlichkeit aller wollusten.

b - Marcus Hopperus, Basle, 1551

The Basle print dates from much later and has affinities with L, as have been pointed out above.

On one occasion b has a different reading from the other Latin texts. Before the lovers part after their first secret meeting, they agree on a plan to keep their affair secret:
Boccaccio, ll. 109-10

e dato discreto ordine alle loro amori acciò che segreti
fossero

m, ll. 65-6

sumptaque / in futurum tempus quo amores eorum secreti forent /
This addition stressing the future is rendered by b as 'in
secuturum tempus', but S, k and L use the word 'securus' which
seems less suitable: L, k 'in securum tempus'; S 'seculo tempore'.

k - Zieriksee, Cologne, 1499/1500

This print stands apart from the rest of the versions consulted through the many additions which it makes to the text. These occur throughout, but a typical example is the passage where Tancredus tells Sigismunda of his indecision with respect to her.
Boccaccio, l. 208ff.

ma di te sallo Iddio che io non so che farmi. Dall'una parte mi trae l'amore, il quale io t'ho sempre più portato che alcun padre portasse a figliuola, e d'altra me trae giustissimo sdegno preso per la tua gran follia: quegli vuole che io ti perdoni, e questi vuole che contra a mia natura in te incrudelisca: ma prima che io partito prenda desidero d'udire quello che tu a questo dei dire'. E questo

detto bassò il viso, piangendo si forte come farebbe un fanciul ben battuto.

k at this point reads (additions underlined):

de te autem quid acturus sim incertus consilij sum neque statuere adhuc potui quid agere debeam, cum ex alter parte dilectio et beniuolentia, quam ego maiorem quam vllus vnquam parens erga te habui, ab omni vindicta tibi infligenda me retrahat, alter vero ex parte iusta indignatio tua(m) exorta per culpam me flagitio impellat; quorum alterum vt ignoscam, alterum vt seuiam, adhortatur. Ergo quid agam, aut quid consilij capiam, indeliberatus hucusque permansi. Sed priusquam aliquid certum super hac re statuum, quid ad hec respondeas audire cupio.' His dictis ac multum aspere obiectis Tancredus vultum dimisit et l(a)chrimas instar pueri vapulantis effudit.

None of the other versions makes these additions - cf. m, l. 124ff.

k is also set apart by an error which is not followed by any other translation or by Niklas. Tancredus goes into his daughter's room and while waiting for her to return, falls asleep and remains unnoticed by the lovers when they come in. Awakened by the noise, Tancredus' first reaction to his discovery is sorrow:

Boccaccio, l. 146ff.

avenne che Tancredi si svegliò, e senti e vide ciò che Guiscardo e la figliuola facevano: e dolente di ciò oltre modo, prima gli volle sgridare ...

k:

his ludis excitatus, Tancredus, cum vigil factus esset, sentit omnia et vidit que fiebant, somnoque concitatus primum exclamare voluit;

'somno' in k is a misreading of 'summo' in the other versions, and

'dolore' has been omitted:

m, l. 89ff.

Hijs exitatus tancredus cum vigil factus esset, sensit et vidit omnia que fiebant, summoque dolore concitatus, primum exclamare voluit, ...

Conclusion

All the texts except k have only minor variations. Isolating the one closest to Q is therefore difficult.

S, L and m have been shown to have wayward readings which have no correspondences in the German text. It follows that Niklas' exemplar was not descended from these, nor can they have been the ancestors of k or b.

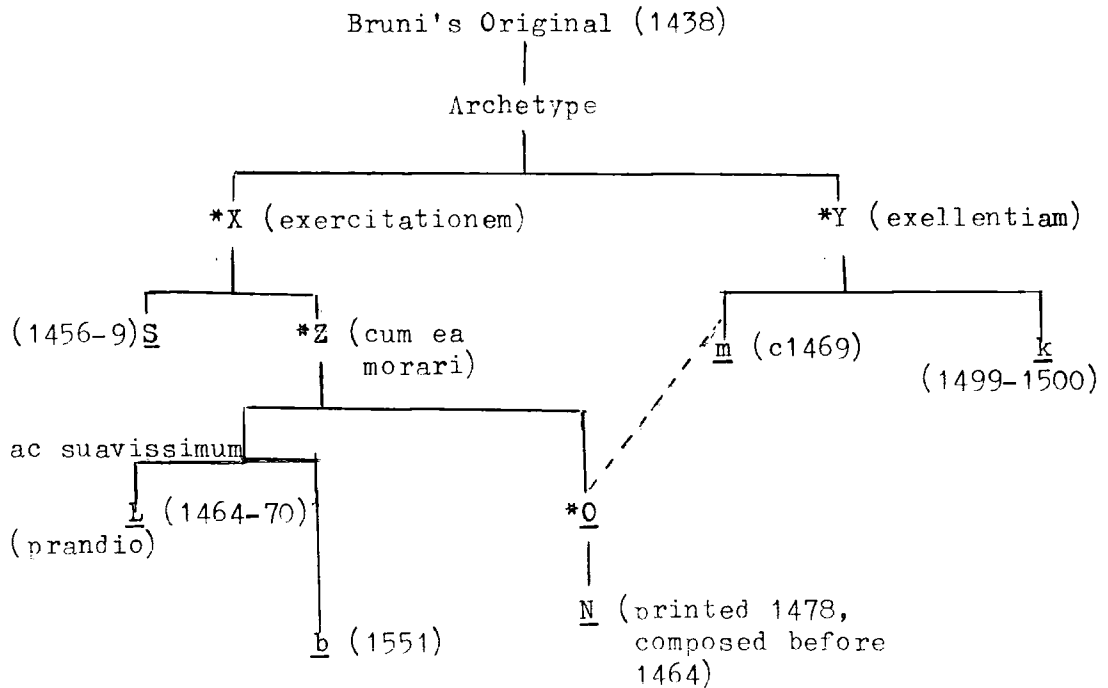
k shares no certain errors with Q. The omission of veniam by both is not conclusive. Since there appears to be no point of contact with Q and it is in any case very verbose and corrupt, k can be eliminated as a possible candidate for use as a base text.

Q's position is ambiguous. On the one hand it was linked by a clear variant exercitationem to the group SLb (as against mk: excellantiam); it also shared the reading cum ea morari with Lb (as against mkS). On the other hand it was clearly linked by the error prestantia voluptatum with m alone.

The only way to account for these diverging connections is by postulating contamination at some point in the line of descent - likely in view of the huge popularity of this tale and the existence of many manuscripts and printed versions.

In the absence of conclusive evidence of an undivided affinity between Q and any other single witness, the Mainz print of 1479 (m) was selected as the text to be reproduced in my edition, a decision reinforced by the gross error mentioned above which the German follows closely.

The relationship of the five Latin witnesses and Niklas' German text may be demonstrated by the following diagram, which - it must be stressed - is based on evidence which is not conclusive:-



Notes

1. Hellmut Lehmann-Haupt, Peter Schöffer of Gernsheim and Mainz (New York, 1950), Plate 19, p. 143.

2 THE TALE OF GUISCARDUS AND SIGISMUNDA

Item in der andern translatze von gwiscardo vnd Sigismunda wirt funden ain laidsamer truriger vsgange ainer bulschaft vnd grosser liebe zwischen disen zwayen menschen des der vatter Tancredus ain vrsachh was daz er die selben sigismundam sin tochter zelang verhielt vnd nit usgeben wolt in elicher verhyring.

Thus Niklas sums up the Boccaccio story which he translated from the Latin of Leonardo Bruni Aretino and placed second in his collection of Translatzion oder tüttschungen. Where the summary of the story given in the Decameron itself briefly describes the action,

Tancrede, prenze di Salerno, uccide l'amante della figliuola e mandale il cuore in una coppa d'oro; la quale, messa sopr'esso acqua avvelenata, quella si bee, e cosi muore.

(p. 461,1)

Niklas is here commenting on the story in such a way as to indicate its moral purpose. It follows a story which illustrates that all illicit love affairs bring more sorrow than joy, but in this story the blame is transferred from the ill-fated lovers to the negligent father. Although this interpretation of the novella can be seen to fit the facts, it suggests that the story is no more than a moral tract to illustrate the duty of a father and omits many other elements which make the story both dramatically satisfying and thematically interesting, the product of a new spirit, born in Italy, which Niklas was trying to spread in Germany.

The opening is economical and concentrated, locating the geographical setting and the social milieu - at a prince's court in Salerno - and introducing the first of the major characters, Tancredus, with his chief characteristics, his gentleness and kindly nature. The second sentence outlines not only the change in Tancredus' behaviour but also the outcome of the story. With the knowledge that Tancredus is responsible for the death of two lovers, the pattern of the story has been indicated to the audience, whose curiosity is now roused to find out not what happens, but how. A further ominous remark adds to the sense of doom: Tancredus only had one daughter, but it would have been better if he had not even had her - we can now expect the events to be related to be grave.

The stress is now placed on the fact that the daughter is the only child: Tancredus' inordinate love for Sigismunda is thus explained. In Hans Sachs' adaptation of the story, Sigismunda's mother dies during Sigismunda's marriage, leaving Tancredus dependent exclusively on his daughter.¹ Although no mention is made here of the mother's death, the total absence of reference to her in the story leads us to assume that she is dead and that Sigismunda is thus the sole object of Tancredus' affections. This is the reason why he wants to keep her at home, but the suggestion is that Tancredus acts against the course of nature and the laws of custom in not marrying her off at the usual age. It is normal for girls to want to be married and Tancredus is

allowing his selfishness to stand in the way of his daughter's good. When he eventually marries her to the son of the Duke of Campania, she is very soon widowed and returns home.

There now follows a description of Sigismunda (though she has not yet been named), stressing her beautiful appearance. The remark that she was endowed with greater intelligence than is suitable for a woman seems to fit in more with the traditional, medieval view of the position of women such as Tancredus might hold, than with the attitude which is illustrated by the rest of the story, which asserts the right of the woman as an individual to shape her own destiny.

Sigismunda's position at the court of her 'gütigem vatter' (ll. 15-16) (an adjective frequently applied to Tancredus) is that of a great lady, with apparently all that she could wish for, but she is dissatisfied when she realizes that her father has no intention of finding her a second husband. Her sense of propriety forbids her to ask him to do this, but it does not preclude her taking a lover in secret. She knows what she requires of a lover: he must be 'ains adellichen gemütz' (ll. 20-1), and her choice is made quite deliberately after consideration of the behaviour of all at the court, nobles and commoners. The crux of the theme of nobility treated in this story is that the man who is most noble in behaviour is low born, 'ainen Jüngling mit namen gwiscardum von nidern geschlecht geborn / Aber von loblichen sitten vber all

ander wol edel.' (l. 24ff.). Sigismunda falls in love with Guiscardus as she observes his noble manners. Guiscardus is quick-witted ('der von vernunft nit trege' - l. 28), notices, and begins to reciprocate. The overwhelming power of love is stressed, as Guiscardus' thoughts become totally absorbed in his passion.

The woman takes the initiative and thinks of a way for them to meet, using her wits and cunning to devise a secret plan for a rendez-vous. This element of intrigue (the message in the reed and the secret passage from the cave) adds interest and a sense of adventure to the plot.

It is Love, personified, which brings the secret tunnel to the lady's memory, and her own skill and intelligence enables her to find a way of using it. The opening of the huge old door costs her considerable effort, but she is capable enough not to need help ('durch sich selbs die kunst fand /' - ll. 56-7). The fact that Sigismunda acts on her own initiative stresses her strength of character and her self-sufficiency - she does not need a confidante for moral or practical support - and also strengthens the importance of secrecy in these dealings. Sigismunda takes extreme care in making her plans and her precise approach even involves taking the measurements of the cave. Guiscardus also takes his own precautions. He puts on a leather suit to protect himself from the thorns at the entrance to the cave, prepares a rope, and, for his part, respects total secrecy ('gantz allain vnd

sust mengklichen vnwissend' - l. 66), going to the cave at night and waiting until the daytime when it is possible for Sigismunda, by feigning to be in need of rest, to retire to her room and let him in. Thus on this occasion, the plans for a clandestine meeting are carried out smoothly and culminate in the joyful union of the lovers. Throughout, the accent has been on secrecy, and before they part, the lovers agree on the means to keep their affair secret in future. Hence the discovery, when it occurs, is given a heightened dramatic effect.

The passage of time is indicated in the statement that Guiscardus, having learned the way, returned many times, but there is no precise reference to how much time elapses before the discovery. Their mutual love is a source of great joy to the couple, but just at this point, the climax of their happiness, the hand of Fate strikes. Fate is seen as the enemy of lasting pleasure and causes the lovers' happiness to turn to pain. Again the prediction of a bitter end to come creates a sense of doom without diminishing the tension. The narrative then begins to build up stage by stage to the discovery, beginning with the apparently casual statement of Tancredus' habit of going to his daughter's room to while away the time with her, and leading up to the fateful coincidence. For it is indeed coincidence which brings Tancredus into the room on one occasion when Sigismunda has sent for Guiscardus ('vnd sich zů vngelück begeben hatt / ...' - ll. 100-1), and not through any lack of care and discretion that the

lovers fail to see the sleeping Tancredus.

Tancredus' immediate reaction on waking up and realizing what he is witnessing is grief, but this is followed swiftly by desire for revenge. Thus he stifles the cry which comes to his lips, lest it should hamper his plans to avenge the wrong which he feels has been done to him. At this point, the climax of the action of the story, the reader's sympathy is completely with the lovers, who are still blissfully unaware of their impending doom, and Tancredus' desire to punish is condemned as 'laster' (l. 111).

Without hesitation, Tancredus takes the decision to have Guiscardus taken prisoner, and sends out men to catch him as he emerges from the cave that night. He is motivated by grief ('mit vngeloupllichem schmerzen betrübt/' - l. 118), and is still represented as weeping when he confronts Guiscardus. He accuses him of ingratitude for his master's generosity - reacting in a self-centred way, Tancredus feels that he has deserved better reward than the shame which Guiscardus has brought on him.

The only words which Guiscardus speaks in the whole story are simple and powerful, not a clamour for mercy but an affirmation of the power of love. There is a parallel here with the attitude of Sigismunda which shows that they are kindred spirits. In contrast to Tancredus' emotional outbursts, both Sigismunda and Guiscardus show unfailing self-control in their reactions. When Tancredus,

having ordered Guiscardus to be imprisoned, goes to confront Sigismunda, he is again weeping as he addresses her. He is amazed that she could even think of compromising her honour in this way, since he had always observed her virtuous nature. That he finds her actions inconceivable underlines how little comprehension Tancredus has for his daughter's position, but his attitude is perhaps understandable in these circumstances. His unwillingness to understand her plight only becomes clear later in his refusal to take account of her justification of her action until it is too late.

In his exaggerated indignation and grief, Tancredus says that his life holds nothing but misery because of the memory of Sigismunda's sin. He is irked even more, however, by the fact that Sigismunda chose someone of low birth to be her lover - a youth raised at court out of charity. He is sure of what course of action to take in respect of Guiscardus but with regard to Sigismunda he is torn between his great love for her (emphasized previously) and what he considers justifiable anger. As he speaks, he bows his head and weeps like a child who has been struck - a telling simile and a gesture which is significant in its contrast to Sigismunda's. When the truth of the situation dawns on her, she is also greatly distressed but her strength of character enables her to overcome her distress: 'Doch grösse irs gemüts die tet vberwinden wyplich blödikait' (ll. 165-6). Sigismunda raises her head, her expression unflinching. Forthwith she resolves to share

her lover's fate and scorns life. She does not consider lowering herself to beg mercy of her father, although she could doubtless have placated him if she had wanted. She is determined that Tancredus should recognize the truth of the situation and confirms her love for Guiscardus, saying that if such a thing is possible, she will continue to love him after death, and lays the blame for her action with her father. It was not feminine weakness on her part but her father's neglect which led her into this affair. She says that her father should have shown more understanding for her needs, especially since she is very like him. He should have been able to cast his mind back to his own active youth and realized that her needs as a young woman, made of flesh and blood like him, would not be satisfied with the idle life at court. Sigismunda's reproach, particularly since it is expressed in such a lucid and logical way, does not seem unfair. Precisely because Sigismunda takes after her father, the implication is that it should not have been too great an effort for Tancredus to put himself in her position. But Tancredus, being totally wrapped up in his own needs, is incapable of even a little understanding.

Initially, Sigismunda feels, the forces of Love and Fate were favourable to her, working together to show her the way to the realization of her hopes. Again the emphasis on secrecy ('verborgerlich vnd in geheim sust mengklichem vnwissend' - ll. 204-5) shows that her priority has been to avoid scandal. Setting herself apart from the many women who embark on such affairs

merely by chance, Sigismunda asserts her conscious choice: '... sunder mit wolbedächten sinn vnd müte / mir gwiscardum erwellet han liebzehaben /' (ll. 208-9). Sigismunda always acts deliberately, and having chosen her course, she has pursued it with constancy and reaped the rewards in the joy of true love. This declaration brings to a climax Sigismunda's defence of her action and shows her to be an eloquent champion of love and of women. She represents the voice of the new age even more strongly, however, in her next argument, in which she attacks Tancredus for his double standards.

In suggesting that her action would have been less reprehensible had she chosen a high-born lover, Tancredus is, in Sigismunda's opinion, making a judgement worthy only of the ignorant masses: 'Jn dem folgest du nach dem falschen wane des püfels vnd gemainen folckes!' (ll. 214-5). The all-important theme of Fate reappears, acting with blind disregard for merit when it decrees the position of men. Sigismunda states unequivocally that all men are born equal and are distinguished only by virtue. Here is the new spirit of Humanism speaking out against the old ideas of divinely ordained hierarchy in which nobility of birth was equated with nobility of mind.

Sigismunda obviously sees herself as one of the culturally superior who can perceive true nobility. Those who fail to value it are condemning themselves. Here Sigismunda is placing her

father among those who are too ignorant to see this, and challenging him to concede that she is right. She reminds him that he had always been full of praise for Guiscardus, and is forcing him to admit that Guiscardus was worthy of this praise and far superior in worth to those courtiers who were of noble birth. Her argument is unassailable and her speech powerful, destroying Tancredus' feeble objections without allowing him to defend himself ('für war / du redest das nit ist' - l. 242-3). Once more she turns the tables on her father, laying the blame at his feet for Guiscardus' lowly position: if Tancredus had given Guiscardus' merits appropriate and just reward, he would have occupied a station befitting his qualities. She now draws support for her argument from the past to prove that many who became kings and princes had humble origins. Without letting her father speak, she then takes the decision which he is too weak to make. She assumes the responsibility for her actions and feels that Guiscardus should not bear the punishment alone. She is not afraid of Tancredus' anger and cruelty and asks him not to spare her if he intends to punish Guiscardus. If he does not carry out the same punishment on her, she will carry it out herself. After this threat she dismisses her father scornfully, accusing him of womanly weakness - 'Gang nu hin n^uch wibischem sitten vnd g^usz vsz dine trechen' (l. 261) - and challenging him to kill them. Here the woman is the one who is fearless and strong of character and the father takes on the 'female' attributes of weakness, unable to control the tears which Sigismunda derides.

Sigismunda's words have some effect on Tancredus, in that he is impressed by her 'groszmütikait' (ll. 263-4), but he is unable to take her seriously. He does not believe that she will carry out her threat and he has not taken heed of her wishes. His decision not to harm her is taken on purely selfish motives, since this is not what she wants. He simply cannot bring himself to punish the child on whom he has so long doted. He is foolish enough to think that he can change her, and cure her of this love of which he disapproves, demonstrating how little he has understood of her speech. He needs to satisfy his thirst for revenge, and by having Guiscardus murdered he has avenged the wrong which Guiscardus did him. However, the sending of the heart to Sigismunda is a gruesome touch stemming from the need to make her pay for having hurt him. Although he has resolved not to harm Sigismunda, this is surely a punishment of the most cruel kind. The message indicates that he is exacting retribution on her for destroying his faith in the sole object of his affections and shows his lack of understanding for his daughter. For Sigismunda is already carrying out her intention of suicide - proving once again that her words are never idle, nor actions capricious.

When the cup with the heart is brought to her, Sigismunda's gesture as usual underlines her mental state. She shows complete control, allowing no expression of shock or grief to trouble her stoic countenance, receiving the gift 'mit vnerschrockner angesicht' (ll. 280-1). Once again she demonstrates her superiority over her

father by not breaking down at this gruesome sight, but collecting herself immediately and delivering a speech of praise to her dead lover, and turning Tancredus' intentions upside down by approving his gesture as one of homage to Guiscardus and generosity to her. There is a note of bitter irony as she addresses the heart which she would have preferred to imagine rather than see, saying that Guiscardus' merits have earned him recognition even from his enemy - the heart is worthy of a golden grave, and lacked only the tears of the beloved.

It is interesting that Sigismunda says that Fortune has brought Guiscardus' life to its end, but that God has sent the heart to her so that she could pay homage to it. This found an echo in Niklas' own motto 'Fortuna dirigeat - Deus provideat': the workings of Fortune are blind and indiscriminate, but the power of God is still a force for good.

Sigismunda feels the soul of Guiscardus to be present, waiting for her, and she promises to join it on its way. As she had promised, her devotion stretches beyond the grave.

At this point Sigismunda sheds her only tears, but it is emphasized that she does it because it is fitting homage to her lover; it is not a sign of weakness as in other women, or indeed in her father, and she is able to look up with dry eyes when she feels her duty is done. The poignancy of this moving scene is

enhanced by the effect of Sigismunda's behaviour on her maids. They are moved to tears without knowing the cause of her grief. Sigismunda, however, can master her emotions and, having paid her toll of tears to the heart, promises to follow her lover and acts upon her words. Her attitude is again stoical, 'vnerschrockenlich' (l. 326), as she drinks the poison and she awaits death 'schwygend' (l. 329). Throughout, her silence is a sign of the strength which separates her from the rest of her sex, and from her father. When he realizes what is happening, he is once again moved to noisy lament: 'vnd als er verstünd vnd marckt notdurft des todes/ tett er erbermlich vnd ellenklich sich selbs vnd die tochter wainen.' (ll. 336-8), a striking contrast to Sigismunda's quiet flow of tears which is not motivated in any way by self-pity: 'nit anders dann ob ain brunn vsz jren ougen wüle/ vbergos sy do das hertze gwiscardi mit grossem flusze der trechern/' (ll. 314-5). Unlike Sigismunda, Tancredus is not prepared to face the consequences of his actions and is only too late concerned to comfort his daughter. Not until this point had he taken seriously Sigismunda's threat: in every way he misjudged her and underestimated her strength of character. In her dying speech Sigismunda underlines his folly - why should he cry, since he has achieved what he wanted? He should save his tears for the occasions when his wishes are not fulfilled. By contrast to his daughter, Tancredus did not know what he wanted and was unable to follow through his impetuous action.

Sigismunda's final triumph lies in her last request to Tancredus. In demanding to be buried in the same tomb as her lover, she is forcing her father into accepting her view of the matter, into accepting after her death what he refused to accept when she was alive. Tancredus, unable to control himself as his daughter does, is incapable of answering: 'die grösse des schmerzens vnd wainens beschloz den mund tancredi / das er nit antworten mocht.' (ll. 348-9), but Sigismunda's victory is sure and she dies peacefully, with a gesture of devotion to her lover by pressing the heart to her, and of generosity in the blessing which she accords to all.

This is the 'bitter end' of the love of Sigismunda and Guiscardus, but the moral victory is theirs because Tancredus is moved by regret and accords Sigismunda's request by giving the lovers public burial in a single grave. Thus he acknowledges before the world his own error and the validity of their cause.

Notes

1. Hans Sachs, Dichtungen, edited by K. Goedeke and J. Tittmann, 3 vols, second edition (Leipzig, 1883-5), I, 18-24 (1.29).

3 NIKLAS' TECHNIQUE AS A TRANSLATOR

In his introduction to the Translatzen, Niklas outlines his principles of translation and explains them in order to defend himself against criticism. He says that he worked according to the precept of Gregor Heimburg, who had said

daz ain yetklich tüttsch, daz usz g^otem zierlichen vnd wol gesatzten latine gezogen vnd recht vnd wol getranferyeret wer^r ouch g^ot zierlich tüttsche vnd lobes wirdig, haissen vnd sin müste, vnd nit wol verbessert werden möcht.

(Translatzen, p. 9,10ff)

Niklas' aim, then, was to form German into a literary language by modelling it on Latin and taking over from Latin constructions and features foreign to the German language, but which he felt improved and embellished it. He admits that the resulting version is not always the most readily comprehensible, but he has other important purposes beside comprehensibility:

daz Ich aber kom da hin ich wolt, vnd verstanden werd, warumb ich dise translaciones vf das genewest dem latin n^ach gesetzt hab^r vnd nit geachtet^r ob dem schlechten gemainen vnd vnernieten man das vnuerstentlich sin werd oder nit...

(Translatzen, p. 8,19ff.)

The translations were planned, not only to make available to readers with little or no knowledge of Latin the works of Italian Humanism which so inspired Niklas, but also as an aid to readers of Latin, in particular his pupils, in reading the originals. Niklas stated his intention to print the Latin sources along with

the translations but died before he was able to do so. If the translations are to reflect and lead back to the glory of the original, they must follow the Latin as closely as possible, according to Niklas, but due to the poverty of the German language in comparison with the wealth and abundance of Latin, it is not always possible to match every Latin word with a German one. In this case he follows the principle advocated by Horace:

... oracius flaccus in siner alten poetrye (als du waist) schribet/ daz ain getr^uwer tolmetsch vnd transferyerer/ nit sorgfeltig sin s^oll/ ain yedes wort gegen ain andern wort zeverglychen, sunder syge gn^ug/ daz z^u zyten ain gantzer sine gegen ain andern sine verglychet werd. als ich dann ouch oft vnd vil in disen nachfolgenden translatzen an andern orten getan han vnd etwenne gen^otiget t^un m^ust/ von gebrauch wegen t^utscher worten gegen den latinischen/ dero der gr^osser folle ist, in dem latine (als wir dann oft mit ainandern von s^oblichen worten, etas senium senectus. vnd mens animus. felix beatus. vnd der gelychen hunderterlay geredt hant, daran vns gebrauchh ist eigenlicher t^utscher worten vnd darumbe man die umbreden muss.

(Translatzen, p. 8,7ff.)

It will be seen from the following consideration of Niklas' use and avoidance of Latinate constructions and his adherence to and divergence from Latin wording to what extent he puts the theory of 'ain yedes wort gegen ain andern wort' into practice and when he finds 'umbreden' necessary or preferable.

Participles

One of the most striking features of Niklas' style is his frequent use of participle constructions modelled on the Latin

source. Obviously they appealed to him as neat, economical constructions which presented few barriers to comprehension.

One aspect of the use of participles would be familiar to Niklas in his work in the chanceries, the formula which he employs in his introduction to the second Translatze:

l. vii-viii die history von griselde lutend

l. xi dem obgemelten büch

See also ll. xi-xii, xii-xiii.

In the translation itself, the use of the participle is often taken over directly from the Latin, e.g.:

l. 26-7 Den selben sy emsenklich ansehend von tag zū tag mer vnd mer bewarende /

eumque frequenter intuens / et in dies magis ac magis illum probans ✓

l. 46-7 ain loch / das durch den berge gehöwen der hülle liecht gab.

foramen in monte ipso excisum / lumen antro infundebat.

See also ll. 73-4, 250-1.

The participle may function as an adjective:

l. 322 mit gedrückneten ougen

siccatis oculis

or as a noun:

l. 327ff. den becher ... in Jren henden habende und des liebhabenden hertze an Jr brust truckende ...

patheram ... manibus tenens / amantisque cor cordi
suo appropinquans ...

although at times Niklas feels the need to add the noun 'mensch'
to complete the sense of 'amans' (l. 3: 'amantium' = 'liebhabenden
menschen'). At l. 121 the reverse is true, and 'egredientem
iuuenem' is rendered simply as 'den vfstygenden'.

Further examples of the present participle taken over from
the source are to be found at ll. 38, 106, 161, 171, 294, 319, 351
(present), and ll. 42, 106, 144-5, 149, 270, 318, 354 (past).

On some occasions Niklas uses a present participle where one
appears in the Latin, but without following the pattern exactly:

l. 69 vnd belaib alda begirlich der fr^wen wartende.
 in antroque ut optabat consistens / mulierem prestola-
 batur.

See also l. 308ff.

The participle may also be used to replace other constructions
in Latin, as the following examples show:

l. 59 vnd besach das loch den tag in^efürend
 ac foramen illud vnde lumen infundebatur speculata.
l. 107 also wachende
 cum vigil factus esset.

Strauss¹ comments on the value of Niklas' role in extending
the use of the versatile participle in German but considers that

Wyle overuses it:

Mit Bewusstsein und Absicht vielmehr hat er, von humanistischen Tendenzen bestimmt, die dem Sprachhumanisten die syntaktisch-stilistischen Vorzüge lat. Participialformen, ihre Biugsamkeit und die Mannigfaltigkeit ihrer Verwendung als nachahmenswert vor Augen führten, die Adoption der lat. Participialwendung vollzogen. Wobei wir nebenbei nicht vergessen wollen, dass, alle Tüppischkeit und Masslosigkeit in dem aus Rand und Band gehenden Gebrauche Wyles natürlich zugegeben, die humanistischen Einflüsse, die hier schon allzu üppig wuchernd ins Kraut geschossen waren, weiterhin bis heute in massvollem Wachstum doch den an sich dürftigen deutschen Participialgebrauch recht glücklich befruchtet haben.

Although the participle stands out because of its frequent appearance and 'unnatural' ring, there are in fact as many occasions when Wyle avoids using a participle when it appears in the Latin, replacing it by a phrase.

Most frequently Niklas replaces the participle by a finite verb, creating a new main clause, which may have the effect of weighing down the sentence, especially if 'und' is also added:

l. 40 gedächt^v er wol
 cogitans

ll. 58-9 und gieng ... in die hülin vnd besach das loch
 in antrum descendens / ac foramen illud ... speculata.

See also ll. 74, 80, 95, 115, 165-6, 167, 283, 287, 293, 312, 315-6, 326, 350.

At other times the participle is rendered by a temporal clause introduced by 'als':

- ll. 10-11 als die ... vermechelt ward /
in matrimonio collocata /
- ll. 349-50 Sigismunda aber / als die enpfand ...
Sigismunda vero sentiens ...
- also ll. 15-16, 266, 333,
or a relative clause performs the function of the participle:
- ll. 84-5 die er nit minder lieb hatt
ipse non minus amans
- ll. 161-2 wainend glych ain kinde das geschlagen ist.
instar pueri lacrimans vapulantis.

But Wyle varies the pattern by using a number of other constructions as circumlocutions for participles:

- ll. 17-18 wie gar wenig oder nützit ir vatter geflissen wer /
sy anderwerb zeuermecheln ✓
de altero sibi tradendo coniuge minime cogitantem ✓
- l. 38 schimpflich
quasi iocans
- l. 110 mit merer bedeckung
magis tecto
- ll. 143-4 so oft Ich in minem gemüt^e bedenck
refricante memoriam animo
- l. 175 Sunder der geschicht luter zevergehen
sed factum plane confitendo /

In the last case, Wyle brings this construction into line with the rest of the sentence, which has a series of infinitives with 'ze', and thus shows his concern for stylistic harmony.

Accusative and Infinitive

Another Latin construction which Wyle transplants into German is the Accusative and Infinitive, again foreign to German syntax (although some form of it may have appeared in the older language), but apparently considered stylish by Niklas. Again it is a 'neat' construction, avoiding the necessity of long 'dass'-clauses. Its use is especially highly concentrated in Sigismunda's speech defending herself against her father's accusations: it is particularly practical in this type of argument where the speaker takes up points made by someone else, but Wyle was not able to secure a permanent place in the language for the construction.

Wyle uses the Accusative and Infinitive with verbs of 'thinking'

ll. 40-1 ged^Vächt er wol jm das nit ^Vane sach gegeben sin
 cogitans non ab re sibi traditam fuisse/

(further examples at ll. 135-6, 184ff., 309, 321.)

'perceiving':

ll. 162-3 do aber sigismunda verst^oünd vnd marckt gwiscardum
 gefangen sin vnd ir liebe geofnet/

Sigismunda vero postquam guiscardum captum/et amores
 suos patefactos intellexit

(also ll. 263-4, 283.),

'saying', 'confessing':

ll. 179-80 Darvmb so vergich vnd bekenn ich mich gwiscardum lieb
gehept haben.

fateor igitur me amasse guiscardum.

(also ll. 232-3, 241-2, 252-3.),

and with adjectives expressing certainty:

ll. 219-20 so ist gewissz vnd vnzwyfellich vns alle von ainem
menschen ainen vrsprunge gehept haben /

certum est nos omnes homines ab vno homine originem
habuisse.

At ll. 262-3 the construction appears in German without a
Latin model:

Ob dich bedunck vns s^olichs verdient han
si ita meriti videmur/

and Niklas uses it also in his own introduction:

l. xiv ff. ... bed^eucht h^at / s^olich historien der arbeit wert
sin / ... so hab ich gemaint sich wol geb^uren daz ...

Wyle does not, however, render every Latin Accusative and
Infinitive by the same construction in German, but on several
occasions employs a clause introduced by 'daz' or 'wie':

l. 19ff. vnd satzt jr f^ur / ... daz sy dann ir haimlich ainen
b^ulen ains adellichen gem^eutz s^uchen w^olt.

secum ipsa statuit ... occulte amantem aliquem
generosi animi sibi ipsi conquirere.

ll. 70-1 tett dem glych/ Wie sy r^uw vnd schl^affens notd^urftig
wer/

fingens se quietis ac somni indigentia /

(Further examples at ll. 138ff., 264-5.).

Ablative Absolute

Despite his belief in Heimbürg's theory, Wyle does not find every Latin construction suitable to be transferred into German. The Ablative Absolute is usually rendered in some periphrastic form, chiefly by a temporal clause introduced by 'als' or 'do', e.g.:

ll. 11-12 als der selb ir man gestarb
 marito defuncto.✓

l. 80 vnd do es nacht ward✓
 Facta deinde nocte.✓

(similarly at ll. 23-4, 28ff., 71-2, 76-7, 103, 133, 160, 336-7.),

or by a main clause, e.g.:

ll. 93-4 vnd alda niemant fand.✓
 nemine ibi reperto.✓

l. 99 vnd lainte sin houpt vf das bette vnd zoch den vmbhang
 für sich
 reclinatoque ad lectum capite.✓ ac peristromate ante se
 tracto.✓

(Here we see Wyle's predilection for stringing clauses together with 'und'.)

(Further examples at ll. 102, 199-200, 280, 321.)

Other forms of periphrasis are also found, sometimes turning out rather clumsy, as at ll. 31-2:

Jn dem nu vnd s⁸lich ir liebe beder sytt gegen ainander
erwachsen was /

sese mutuo amantibus /

but, by contrast, neatly replaced by an adjective at l. 66:

gantz allain

nullo penitus comitante /

When faced with a series of identical constructions at l. 40ff.

Wyle varies his renderings:

als bald aber gwiscardus das rone genam ... vnd tett
... vf vnd fand ... vnd do er die gelas / ...

Guiscardus autem arundine suscepta / ... arundine
patefacta / ... reperit. quibus perlectis / ...

Gerund

This construction is also avoided, being replaced by 'ze' +
infinitive, or a clause with 'wie':

l. 18 sy anderwerb zeuermecheln/
 de altero sibi tradendo coniuge ...

l. 58 wie man die t^ure vfbringen m^eocht.
 adaperiendi hostij

C.f. also ll. 39-40, 140.

Other changes of construction

These occur at times when the translator feels that the German
sentence cannot be forced into the mould of the source. Although

Niklas admired the 'tight' construction of the Latin sentence, he does not always find it possible to imitate it, e.g. at l. 23:

Vnd als sy dero aller sitten leben vnd gestalt
eigenlich erspecht ...

quorum multorum pensatis moribus /...

Here a co-ordinating conjunction in the German replaces a relative pronoun in the Latin, and for reasons of stress, 'multorum' is changed to 'aller', emphasizing the utter superiority of Guiscardus.

Joachimsohn² reproaches Wyle with 'undeutscher Bevorzugung der Passivkonstruktionen', but this is not evident in this novella.

At ll. 71-2 the Latin passive becomes active in German:

vnd als die dienst vnd Jungfröwen sy deshalb verliessent
vnd abgiengen!

comitibus ancillisque dimissis!

Other changes in construction seem to be motivated by stylistic concerns. At l. 242-3 'falsum dices' is translated by 'du redest das nit ist', which, with its series of monosyllables provides a short, sharp denunciation of Tancredus' argument. In other instances the pattern may be changed to form a balanced expression e.g.:

ll. 335-6 ... geflissen hilff vnd trost ... zemittailen.

... ferre auxilium et consolari ... conatus

The construction of Niklas' sentences is governed by strict logic, and this overrides even his ideal of adherence to the source.

In the series of phrases beginning l. 281 Niklas is concerned to keep the clauses divided up in their logical order, and thus reserves the temporal clause so as to link it more closely to the following one, which he presumably considers to be more closely related in meaning:

vnd tett den becher vf / vnd sach das hertz Vnd als
sy die gesprochnen wort da mit bedächt^v erkant sy bald

pathera desuper aperta / ubi cor aspexit^v et verba
secum ipsa recognouit^v statim haut ambigua fuit /

Wherever possible, Niklas likes to make clear the links between clauses, as at l. 307ff. where he repeats the noun understood in the Latin and follows it with a relative clause. His sentence marks much more clearly than the involved Latin construction the separate elements of thought:

dann mit was weggeferten m^ocht mir sin ain fr^olicher
oder sicherer wege dann mit diner sele / die ich main
hie z^u gegen sin /

quo enim comite iocundius mihi esse posset iter ad illa
loca aut tutius? Persuadeo enim mihi animum tuum hic
adesse

The same feeling for logical sequence is often at the root of a change of tense. At l. 93 the German has a simple preterite, and stays with this throughout the rest of the sequence, whereas the Latin uses a Pluperfect and follows with an Ablative Absolute, an Imperfect and a Present Participle. Here the German presents a much simplified form of sentence: Niklas is unable to reflect the subtlety of the Latin:

1. 92ff. Vnd do tancredus ... gieng in die schlä^vfkamer siner
tochter / vnd alda niemant fand^v darumb daz Sigismunda
... mit Jren Jungfrö^ewen in ain garten was^v wö^elt er sy ...

in cubiculum filie tancredus descendisset^v nemine ibi
reper^vto^e propterea quia sigismunda ... et ancille in
ortis erant^v nolens ..

At l. 108, however, Niklas feels the need to place the German
infinitive one tense back from the Latin to preserve the logical
order:

1. 108ff. ... wolt er der ersten gesch^vrüwen han^v dann daz in
bald dar n^vach bedücht^e h^vat / ...

... primum exclamare voluit^v postea illi melius visum
est ...

But again at l. 348 he reverts to a simple sequence of preterites
where the Latin uses a Pluperfect:

- ll. 348-9 die grös^ese des schmerczens vnd wainens beschlosz den
mund tancredi / das er nit antworten mocht.

Magnitudo doloris atque gemitus precluserat Tancredo
fauces. nec respondere poterat.

A change of mood is also considered necessary by Niklas at l.
147. Since the antecedent is indefinite, he probably feels a
subjunctive to be more fitting to the hypothetical nature of the
statement:

- ll. 146-7 ainen sö^elichen / der dinem adel gezimpt hett.

virum ... talem / qualis nobilitati tue congruebat.

Similarly at l. 297 the unreal nature of the statement calls in
Niklas' mind for a subjunctive:

denn es wer gnüg^o gewesen dich Jn Jnwendigen gemüt
zesechen.

nam satis erat mente et animo in animo intueri.

Despite Wyle's reputation as a literal translator, and indeed his own claim to be such, there are many occasions in this text when he does not follow the Latin slavishly, and this often makes for a smoother or more vivid translation. They are usually short phrases, which do not disturb the general pattern of the sentence, but avoid the stiltedness of a 'word-for-word' translation:

- l. 11 darnäch bald
 non multis post annis
- l. 19 zū schame
 contra pudorem
- l. 51 ir wonung hatt ✓
 degebat.
- l. 283 erkant sy ... vnzwifellich
 haut ambigua fuit

Sometimes Niklas is able to vary the vocabulary (ll. 119-20 'kamer' and 'gemache' for 'cubiculum'), or to produce a more expressive rendering in German, e.g.

- ll. 102-3 vnd schlaich gemachhe
 pededentim ... se recepit

In particular his efforts at translating abstract expressions often

demonstrate his power as an innovator - he coined many abstract words ending in -ung - and show the way in which he adapted the language to become a vehicle for the type of literature which he was introducing to his compatriots. For instance, at l. 297 he is able to employ an adjective with a noun to replace two Latin synonyms:

dich Jn Jnwendigen gemüt zesechen

mente et animo in animo intueri

At l. 314-15 Niklas again finds a more natural translation, comparing the 'whole sense' rather than word for word:

Ûbergos sy ... mit grossem flusze der trechern

maximam vim lacrimarum perfudit.

When dealing with emotions, Niklas occasionally strikes an original chord, as in 'die anfechtung Jnbrünstiger nature' (ll. 188-9) for 'nature feruores et impetus', but often his use of vocabulary in this context is somewhat stereotyped. 'amoris mei' is translated at ll. 210-11 as 'wärer liebe', 'pius amor' as 'süsz liebe' (l. 203) and the plural noun wollusten is frequently used for the Latin singular 'voluptas', as well as to translate the Latin plural form which occurs very often, and as a translation for 'delitie' (l. 16). The singular 'wolluste' appears at l. 193 to render 'delitie' and at l. 205 for 'desiderium', thus this sphere of vocabulary shows little variation. The past participle 'bewegt' serves to translate two different Latin verbs:

l. 318 vsz barmhertzikait bewegt

commiseracione tamen affecte

- l. 354 vsser spät^vtem rüwen bewegt /
sera penitentia ductus /

In similar contexts the verb 'umbgeben' is even more frequently pressed into service:

- ll. 16-17 mit vil wollusten vmbgeben /
multis delitijs affluens /
- ll. 107-8 mit grossem schmerzen schnell vmbgeben /
summoque dolore concitatus /
- ll. 163-4 mit vngelouplichen schmerzen vmbgeben worden /
incredibili dolore percussa /

The problems for Niklas caused by the concentration of Renaissance literature on the individual, his inner experiences and emotions, reflect not merely Niklas' own inadequacy as a translator, but the poverty of the German language of the time as compared with the more refined literary languages of his sources.

Expansion of the Latin

There are several possible reasons for the frequent additions which Niklas makes to the Latin text. One may be purely that it is not possible to write in German in such a compact style as is possible in the concise, economical Latin language. But Wyle's additions go far beyond this and this has been seen as a result of his pedantic concern to fill every possible gap of meaning and

clarify every ambiguity, doubtless encouraged by his legal training. Although he claims not to be worried whether or not his translations are 'verstentlich' to the common man, he appears to take great pains to clarify the meaning of the words and the relation of the different elements of the sentence.

The essence of the novella is contained in Sigismunda's speech of self-justification, in which she takes up Tancredus' accusations and then rejects them. This formal style of argument often rests on balanced sentences constructed on the pattern: conditional + main clause. (ll. 255-6 'Jst das ... so kere'; ll. 259-60 'Was ... du ... nit tust' so sollen doch ...'), and this accounts for Niklas' insertion of many short words such as 'so' (ll. 182, 206, 219), 'nu' (l. 202) and 'dann' (l. 184). At l. 207 he adds 'danne daz ich' as a link to clarify the argument.

This is also his intention in the many instances where the pronoun is felt to be inadequate in referring back to an earlier part of the sentence and Niklas replaces it by 'sölichs' or a repetition of the noun: ll. 194-5 'Den selben begirden'; l. 202 'sölicher min begird'; l. 247 'sölich armüt'; ll. 221-2 'dero tugend ryche werck' (- Latin 'quorum opera' - perhaps Wyle felt that the subject of the sentence (tugend) came so much earlier that it was necessary to reiterate the concept.). Wherever possible, Niklas makes the sense as clear as he can by relating each thought to the next in a logical, if longwinded, manner:

11. 52-3 dise hülle gantz in vnübung stünd^o /
in desuetudinam venerat ✓
1. 111 der dingen räch vnd sträff volbringen möcht /
supplicium sumeret.
11. 121-2 vnd tett den vfstygenden hie mit also fächen.^v
egredientem iuuenem excipiunt.
11. 309-10 die statt jrer gehapten wollusten
loca sue voluptatis
11. 324-5 daz Jch dir n^väch folg vnd du an mir ainen weggesellen
habest ✓
ut te comitem sequar.
1. 336 der bekümberten dochter
afflictam

(Contrast l. 28 'der von vernunft nit trege')

Sometimes the addition is in the form of a periphrasis deemed necessary by the translator to explain the meaning, e.g.:

1. 136ff. so hette mir z^o kainer zyt nie yemant mit worten so
vil mugen sagen oder min gemüte zeglouben des vnder-
richten ✓
persuadere animo meo nullus vnquam potuisset ✓
11. 139-40 din scham vnd küschhait ainchen fremden man
vnderwürffig zemachen die zeuerletzen ✓
de pudicicia tua alieno viro prostituenda ✓

1. 177ff. dar n^vach Jn glycher groszm^eutikait mit worten erz^eogen /
disz geschichten nit so grosz zevnbillichten. Sunder
in vernunft wol zeg^eutigen sin.

deinde pari magnitudine animi facta verbis consentanea
ostendere.

11. 323-4 Jch hab dir nu bezalt / das ich dir geb^urlⁱchkait halb
schuldⁱg gewesen bin.

persolui equidem tibi officium meum

These examples demonstrate occasions when Niklas was constrained to paraphrase the Latin because he found no suitable equivalent in German, and the results are often bewilderingly complex. At other times, however, the additions seem to have stylistic motives: they are inserted to stress a particular notion:

11. 23-4 dero aller sitten leben vnd gestalt aigenlich erspecht
vermarckt vnd erwag.

quorum multorum pensatis moribus / vitaeque et forma.

11. 30-1 n^utzt anders t^ett Dann tag vnd nacht allain n^vach jr
gedencken.

de illa sola noctes diesque cogitaret.

11. 133-4 Vnd als mengklich von jnen abgeschaiden ward vnd sy
allain by ainander w^varen.

remotisque arbitris

1. 261 Gang nu hin n^vach wibischen sitten vnd g^usz vsz dine
trechen

nunc muliebri more / lacrimas sparge.

(This adds considerable dramatic effect to Sigismunda's final dismissal of her father, stressing how little patience she has with such weaklings, and in keeping with the rest of her forceful speech which is scattered with imperatives.)

(See also ll. 167-8 ('mans'); l. 266ff. ('cogitauit')).

Word Pairs

If the last examples seem to indicate a concern for brevity in Niklas' technique, the opposite feature must far outweigh it in importance. Niklas' work is characterised by the consistent use of groups of words in two's and three's. The use of synonyms as a stylistic device was common in his classical models, but Niklas lacks their restraint.³ The tendency may also be traced back to his chancery background - in drawing up legal documents it was necessary to formulate phrases which covered every possibility of meaning and allowed no loopholes. A third reason may be what is generally termed Wyle's pedantic turn of mind, which drove him to explain everything and to express it in the fullest way possible.

Some word pairs are synonyms, adding to stylistic effect rather than to the meaning, e.g. 'haimlich vnd verborgenlich' (l. 346) ('tacite et abscondite'), others are related but not synonymous words or phrases grouped together, e.g. l. 23 'sitten leben vnd gestalt' ('moribus/vitaque et forma') or l. 49 'dornen vnd gestüdes' ('vepres arbustaque'). (See also ll. 52; 166-7)

The dual pattern may be taken over from the Latin even when the German requires a slightly different formulation, e.g. l. 106 'schimpfs vnd fröiden pflegende' ('ludentes / plaudentesque'), or

ll. 335-6 'hilff vnd trost ... zemittailen' ('ferre auxilium et consolari').

Other occasions when Niklas uses doublets in accordance with the source occur at ll. 71, 71-2, 110, 158, 164-5, 170, 192-3, 204, 217, 221, 223, 228, 234-5, 235, 248, 308, 309, 343, 348, 354.

Instances where Niklas forms a word pair where the Latin has a single expression, e.g. l. 57 'langsam vnd mit grossem flysz' ('longo ... conatu'), ll. 64-5 'vnd in leder angetan^v vnd beklaidet' ('corioque indutus') are equally numerous. See also ll. 46, 75-6, 77-8, 82-3, 86, 96, 111, 131-2, 139, 143, 144, 145, 172, 179, 183-4, 191, 199, 201-2, 214-15, 219, 231, 237, 241, 245, 248, 256, 260-1, 273, 290, 311, 336-7, 337-8, 353.

In ll. 23-4 Niklas expands 'pensatis' into three synonyms, 'erspecht vermarckt vnd erwag' to balance the three nouns which appear also in the Latin:

als sy dero aller sitten leben vnd gestalt aigenlich
erspecht vermarckt vnd erwag^v do warf ...

quorum multorum pensatis moribus / vitaque et forma ...

In l. 88 the pattern one noun - two adjectives is reversed in German to one adjective and two nouns: 'Jn bitter wainen vnd schmerzen' ('in luctum amarissimum / acerbissimumque'), and in the following line the prepositional phrase has an adjective added in the German which duplicates the idea: 'allain^v ane all diener'

('sine vllo comite').

L. 125 is an example of a Latin word pair expanded into a group of three in German: 's^elich vnrecht schm^väch vnd schand' ('hoc dedecus / et iniuriam'), as is ll. 135-6 'din zucht erberkait vnd tugend' ('et honestatem / et virtutem tuam'). The Latin verb 'statui' is rendered at ll. 153-4 by a pair of nouns with a verb: 'min vrtail vnd mainung gesetzt hab'. Where, as at ll. 188-9 in the first part of the phrase an adjective is translated by a pair of adjectives, in the second part Niklas replaces the pair of nouns with one noun plus an adjective qualifying a genitive noun: 'wie frefel vnd vngest^em in der jugend ist / die anfechtung Jnbr^unstiger nature' ('quam violenti sint in iuuenta / nature feruores et impetus'). Although Niklas' use of doublets may often seem mechanical and cumbersome, the last example demonstrates that they can be used to good effect to overcome linguistic difficulties. In his concern for clarity, Niklas may use them in a periphrastic explanation, such as the translation of 'excellunt' as 'für ander erschynent vnd vbertreffent' (l. 222). Probably for the same reason he adds a native word to a foreign one ('gebrennet vnd distillieret' - 'distillauerat' - l. 277), and at l. 319 uses two simple adjectives, 'schnellen vnd grossen' to translate 'vehementis'.

That the use of word pairs was not merely a device to assist the translator is clear from the fact that they appear also in the untranslated material (ll. iii-iv 'gehorsam vnd schuldig dienste').

The occasions when Latin word pairs are rendered by a single German word are rare:

1. 257 ain vrsach
 causa atque principium
1. 335 ze spät^v
 tarde quidem ac sero
1. 347 offenlich
 palam atque aperte

It would seem that virtually every opportunity is seized to pile up the synonyms. This is judged by Joachimsohn⁴ to eclipse Wyle's stylistic sensibility, and to impede the intended effect:

Wenn Wyle durch seine Synonymen vielleicht dem nachahmenden Schüler den Begriff verdeutlicht, so stört er doch auch fast immer dadurch die Bestimmtheit des Bildes.

and Wenzlau⁵ makes the point that Niklas seems not to realize that his habit of adding synonyms is in fact a betrayal of his own principle of word-for-word translation. At the time it was accepted practice - Niklas instructs his former pupil in the final Translatze that the text may be embellished by the addition of synonyms in order of increasing importance:

daz jr oratz red oder schrifte allwegen wil wachsen vnnd sich meren wytern oder zû nemen und niemer mindern.

(Translatzen, p. 354,27)

The over-use of the device is however one of the most disturbing features of Niklas' style for the modern reader, even in the light of the fact that this was not solely Wyle's mannerism but a resource

favoured by many writers of his day. Wenzlau:

... dann beginnt im fünfzehnten Jahrhundert das Uebersetzen nach der Schablone, mit einem heillosen Respekt vor dem Original und meist mit der gleich grossen Unzulänglichkeit an Kräften, aber trotz aller Ehrfurcht vor dem subtilen Latein mit dem naiven Glauben, die zierheit des Textes noch mehren zu können durch Befolgung der Lehren der Rhetorik, wie sie die 'grossen Meister' verkündet und gelübt haben. (p. 6)

Other typical features of Niklas' style

Various features recur throughout Wyle's writing and characterize his style as much as those favoured constructions already considered. Some concern vocabulary, such as the use of a favourite word (e.g. 'allwegen' = always, ll. 86, 143, 289), or a type of construction, such as a phrase involving a genitive noun (l. 267 'das für der liebe'; l. 295 'herberg miner wollusten'; l. 337 'notdurft des todes'; or at ll. 263-4 not required by the Latin: 'groszmütikait der vernunft' for 'magnitudinem animi'; ll. 207-8 'schickung des gelückes' for 'fata'), or the use of the verbal noun, e.g. l. 71 'schlaffens' ('somni'); l. 88 'Jn bitter wainen vnd schmerzen' ('in luctum amarissimum / acerbissimumque'); l. 143 'Jn wainen vnd truren' ('in luctu semper ac merore'); ll. 152-3 'durch min haissen' ('iussu meo'). Wyle obviously finds the Infinitive as a substantive particularly attractive, presumably because of its active force. It is deemed not to need the added weight of the superlative in the example from l. 88.

The superlative is also avoided at ll. 175-6: 'mit

treffenlichen w^varen vrsachen' ('verissimisque racionibus'), with 'w^var' inserted instead for stress. When Wyle does use a superlative, it usually takes the form with 'aller': l. 233 'Den aller edelsten' ('nobilissimum'); ll. 294-5 'O. aller frölichoste herberg' ('o iocundissimum hospiciam'); ll. 322-3 'O. du aller liebstes min hertz' ('amantissimum mi cor').

Another construction much used by Niklas is the 'tun'-periphrasis, e.g.

- ll. 121-2 tett den vfstygenden hie mit also f^vachen
 egredientem iuuenem excipiunt
- l. 270 vnd sin hertze vsgeschnitten Jm bringen teten.
 corque illius detractum / ad se deferrent.

(also ll. 315-6, 326-7).

The above instances perhaps use the construction to stress the action of the verb, but sometimes it is used to bring the Infinitive to the end of the clause for particular dramatic effect:

- l. 228 t^ot er sich selbs ... verdampnen.
 se ipsum ... condemnat.

The example 'Doch grösse irs gemüts die tet vberwinden ...' (ll. 165-6) also illustrates how Niklas likes to repeat the subject for the sake of absolute clarity, a feature which he transferred from chancery style to his own style of writing. This is at the root of numerous examples of the addition of 'der selb' 'sölichs' and repeated nouns or pronouns (See above 'Expansion of the Latin'), which litter the text in a disturbing way and doubtless account for

Wyle's reputation as a pedant. Instances may be found in almost every sentence, e.g.

ll. 3-4 der selb hatt ... gehept
 hic ... suscepit

ll. 11-12 als der selb ir man gestarb
 marito defuncto:

also ll. 19, 202-3.

Niklas' use of the definite and indefinite articles is also noteworthy. The definite article is often used with the force of a demonstrative:

ll. 46-7 das durch den berg gehöwen
 in monte ipso excisum /

l. 255 den zwyffel
 hanc ambiguitatem

l. 283. das hertz
 cor illud

See also ll. 272, 326.

Or the definite article may stand as a personal pronoun:

ll. 10-11 als die ... vermechelt ward

ll. 35-6 vnderrichtet den.

The indefinite article is used with the sense of 'any' at ll.

20-1: ainen b^oülen ains adellichen gem^eütz

amantem aliquem generosi animi

and l. 213 ainen edeln

nobilem aliquem.

Similarly at l. 186 the translation of 'filiam tuam' as 'ain tochter' stresses that any daughter of Tancredus would have Sigismunda's temperament.

Word Order

Hierin vornehmlich haben sich Wyles latinisierende Grundsätze manifestiert, und hierin vornehmlich beruht der gänzlich undeutsche und versteifte Eindruck, den Sätze und Satzteil der Wyleschen Uebersetzungen auf den Leser machen.

This is how Strauss (p. 126) characterizes Niklas' word order: totally dependent on the source and often unintelligible without it. However, he goes on to mention many exceptions where Niklas' sense of logic overrides his adherence to the Latin. With regard to Guiscardus und Sigismunda, it would seem unfair to suggest that a preponderance of Latinate word-order makes the sense difficult to grasp on more than a handful of occasions, or that the instances where Wyle follows natural German order are lapses where he failed to force the German into an unsuitable mould. Wyle's whole attitude to translating seems to be thoughtful and it appears reasonable to suppose that the ordering of his syntax was just as consciously considered as his choice of construction.

We have seen that Wyle chose to imitate certain Latin constructions for a particular purpose and it is on the occasions

where he transfers Accusative and Infinitive or Participle constructions that the natural order of the sentence is most disturbed, for instance, when a phrase ending in a participle is placed in apposition:

- ll. 6-7 also hatt er ouch. sy ainig lieb / gegen Jr so
 Jnnerlichen in vätterlicher liebe entzündet
 sic etiam vnice dilexit. eaque eximia caritate affectus

This often destroys the 'flow' of the sentence by its rather abrupt effect.

Sometimes strict adherence to the Latin does bring about a rather convoluted sentence in German, for instance:

- l. 300ff. diner lyche h^Vät nützit gebrochen dann der trechern dero
 / die du so jnbr^Vünstenklich die wyle du lebtest lieb
 gehept h^Väst.
 nec quicquam deerat funeri tuo preter lacrimas eius
 quam tu tam ardentem dum viueres dilexisti.

or at ll. 220-1 where Niklas copies his source in breaking up the construction but where the phrase which he inserts is much more unwieldy than in the Latin:

vnd das allain die tugend die ist / so vns gelych
 geborn / vnderschaidet /
 virtus sola nos equaliter natos distinguit.

but as noted under 'Changes of Construction', Niklas tends to resolve complex structures into simpler paratactic constructions or relative clauses and follows the Middle High German practice of subordinate clause followed by main clause regularly in preference to the Latin practice of encapsulating one phrase

within another.

There are occasions where Wyle appears to place the verb at the end of the clause in accordance with Latin, but Strauss (p. 134) identifies these as instances where Niklas is using a construction with 'der selb' or 'sölich', which have a demonstrative quality inducing the final position of the verb:

ll. 194-5 Den selben begirden vber das alles / wundersam flammen
 zūgegeben hant /

cui quidem cupiditate mirabiles insuper flammas
addiderunt

Strauss also notes (p. 135) that the word order of a subordinate clause is used after 'danne' in the sense of 'because'.

Frequently when there is a departure from the normal German word order it is for the sake of clarity or rhetorical effect. On some occasions this happens in accordance with the source, for example at l. 322, where Wyle obviously thought that the highly rhetorical flavour of Sigismunda's apostrophe of the heart would be underlined by the retention of the Latin order:

O. du aller liebstes min hertz

o. amantissimum mi cor

At l. 187ff. the subject goes to the end so that the sentence finishes with a powerful phrase in a stressed position rather than the weak 'ist':

du söltest ouch bedächt han ... wie frefel vnd
vngestüm in der jugend ist / die anfechtung
Inbrünstiger nature

Memnisse etiam debuisti / ... quales et quam violenti
sint in iuuenta / nature feruores et impetus

At ll. 262-3 Niklas feels it necessary to place the verb in strong position at the end and uses the 'tun'-periphrasis to be able to do this:

tū Jnn vnd mich (Ob dich bedunck vns sōlichs verdient han) ertōtten.

illum et me / si ita meriti videmur/ interfice.

Aware that the breaking up of the construction could cause confusion, Niklas places the insertion in parentheses to aid clarity.

In l. 283 the Infinitive is brought forward as in the Latin so that the dramatic emphasis falls on the proper noun:

erkant sy bald vnzwyfelfich das hertz sin Gwiscardi
statim haut ambigua fuit / cor illud esse guiscardi

and in l. 295 the verb is brought to the beginning to give it an imperative force:

Verderben mūsz des wūterye vnd grimmikait
pereat illius crudelitas

In l. 299 the subject (one of Wyle's favoured genitive constructions) is considered worthy of special stress and falls at the end even though this involves bringing forward both the past participle and the auxiliary:

das grabe / das verdient hāt din fürpūntlichkait aller
wollusten.

sepulchrum ... quod tua merebatur prestantia
voluptatum.

Wyle strives throughout his writing to relate clauses as clearly as possible, and it is not surprising that he follows the Latin at ll. 342-3 in bringing the past participle forward so that the noun falls at the end, next to the clause which relates to it:

Aber doch ist nützit noch Über belyben der liebe / so
du zū mir gehept häst

sed tamen si quicquam etiam nunc superest eius
caritatis quam erga me habuisti/

Similarly l. 146:

So möchtest doch dir vsserwellet haben ainen sölichen /
der dinem adel gezimpt hett.

virum saltem delegisses talem / qualis nobilitati tue
congruebat.

This is Niklas' practice even when it is not the case in the source.

At l. 148 he brings the object 'gwiscardum' to a position after the verb so that it clearly relates to the following phrase in apposition:

häst du dir erwelt gwiscardum von niderm vnd gebürschem
geschlechte geborn/

gwiscardum tibi delegisti / humili ac sordido genere
procreatum /

Likewise when two elements of the sentence are contrasted, as at l. 183 or l. 215, they are placed close to one another and the verbs moved forward:

ll. 183-4 aber in sin liebe hāt mich nit so vil genōtt vnd
getriben wyplich begirlichkait/ als vil din sumseli.

sed in eius amorem non tam cupiditas muliebris me
impulit quam negligentia tua.

ll. 215-16 vnd bedenckst nit / daz du nit schuldigest gwiscardum /
sunder das gelücke/

nec videres te non gwiscardum sed fortunam accusare.

although it is not uncommon for 'daz'-clauses to occur with the verb in other than final position, e.g.

1. 39 daz er das geben s^olt siner dienst magt
 ut eam ancille sue tradat/

Just as Niklas follows the Latin order for reasons of stress, he also disregards it for the same reasons. The verbs are displaced in the following examples so that the stress falls on important nouns:

1. 191ff. wie grosz vnd vil / nit allain in Jungen / sunder ouch
 Jn alten menschen vermugent m^usz vnd wolluste.

quantum ocia delicieque non modo in iuuenibus sed
etiam in senibus possint.

1. 141ff. darumb so wird ich disz kurtz zile des lebens ...
 füröhin allwegen schlyssen vnd verzeren Jn wainen
 vnd truren

itaque breuissimum hoc vite spacium ... in luctu
semper ac merore degam

In the last example the displacement of the verbs allows the two word pairs to be separated by the preposition 'in', which makes the sentence more agreeable rhythmically.

Rhythmic considerations as well as more logical syntax seem to be at the root of the changed order at ll. 151-2:

darumb wahin ich mich keer/ oder was r^vats ich nem?
waisz ich nit.

Quamobrem quo me vertam nescio. aut quid consilij
sumam

The order may also be changed to what Niklas sees as a more logical sequence, as at ll. 248-9:

Jr vil die von anfangē dünne vnd arm geborn sint. Sint darnāch künig vnd fürsten worden.

multi quidem postea reges principes fuere qui nati sunt ab inicio tenues / atque inopes.

Here Niklas arranges the clauses according to chronology. At l. 312ff. the clauses are changed round to bring the two together which contain the same element, i.e. tears:

vnd als sy disz geredt / naigt sy sich vf den becher vnd mit kainem geschraye / als sust die fröwen gewon sint / sunder schwygend vnd nit anders dann ob ain brunn vsz jren ougen wüle / vbergos sy do das hertze gwiscardi mit groszem flusze der trechern /

Hijs dictis / non aliter quam si fons quidem in oculis affuisset / nullo clamore edito ut femini solent / sed tacita in patheram inclinata maximam vim lacrimarum perfudit.

By contrast, at l. 288 the translator switches round two adverbial phrases even though it would seem more logical to place the 'time' element second since it is followed by another expression of time:

ll. 288-9 Zū^o allen zyten vnd in allen dingen bis vf disen letsten tage mines lebens /

in cunctis rebus semper usque ad hoc extremum vite mee /

Whatever Niklas' reasons for this, it does prove that he was not totally dependent on his source.

Other features of word order are characteristic of Wyle's style, for instance the separable prefix (particularly one of a prepositional nature) brought forward from the end of the sentence to a position closer to its verb⁶ e.g.:

11. 78-9 ... schied gwiscardus wider umb abe von Jr Jn die hūle
1. 261 Gang nu hin nāch wibischem sitten vnd gūsz vsz dine trechen

According to Middle High German usage, Niklas tends to allow 'ze' + Infinitive to precede a prepositional phrase:

1. 88ff. Dann Tancredus was gewon vnderwylen allain ane all diener ze geen in die schlāfkamer siner tochter

Unnecessary inversion of subject and verb occurs at l. 76ff. and l. 114ff. where there was an inversion in the previous phrase required by the construction. This kind of inversion which parallels earlier necessary inversion is called by Strauss 'unechte Inversion' (p. 130).

1. 76ff. vnd als sy ... ains wurden ... schied gwiscardus wider umb abe von Jr Jn die hūle vnd vermachtet die frōw die tūren ...
1. 114ff. als die gnūg lang Jr wollusten sament gepflegen hatten / Stūden sy zū letst vf / vnd gieng gwiscardus in die hūle /

In some cases Niklas imitates the Latin prolepsis and states the subject before a subordinate clause, but then repeats the subject in the rest of the main clause:

1. 320ff. Aber Sigismunda da die bedūcht gnūg gewainet sin / hūb sy ir angesicht vf / vnd mit gedrūckneten ougen / sprach sy ...

Ipsa vero cum satis sibi deplorassee visa foret
sublato vultu ac siccatis oculis / ... inquit

Although this is a feature of dialect, Strauss (p. 128) prefers to

attribute Wyle's use of it to chancery and chronicle style.

In Guiscardus und Sigismunda we have two main types of prose: the presentation of narrative and that of argument. In neither case is it true to say of Wyle's style that 'sein Satzbau ist verknäuel't, verschachtelt und verschaltet, aber er ist gewollt lateinisch' (Strauss, p. 137). The crux of the novella lies in Sigismunda's speech defending her actions: here if anywhere we would expect Wyle to want to envelop the humanistic ideas in Latinate sentence construction. But in fact his main aims seem to be clarity and balance. The speech consists of two main arguments (1. her justification for taking a lover; 2. her defence of Guiscardus' poverty and nobility.), and within each argument the case is put forward first in general, then in specific terms. This two-fold structure is paralleled by the construction of the sentences, which often take the form of a negative statement followed by a positive one (l. 173ff. 'Darvmb so han ich mir fürgenomen Jn diser dingen kainen dinen willen zegütigen ... Sunder ...'). Often concessions are introduced, but thereafter the argument is strengthened: l. 189ff. 'Vnd wie wol du zû muglichen Jären den meren taile dins lebens Jn ritterschafft verschlissen hāst, so soltest docht nützit dester minder betrachtet han ...', or by the juxtaposition of a conditional clause and a main clause a balanced sentence may be achieved. In this manner the logic of the argument is made inescapable for the reader. In his word order, as in his selection of constructions, Wyle strikes a

balance between imitating the style of the Latin and creating a natural German sentence in order to present the material in as effective a manner as possible.

Punctuation

There can be no doubt that Niklas, by contrast to most medieval authors, had given thought to the use of punctuation. Since he explains in the preface to the first Translatze the rules according to which he has punctuated his work, we might expect his usage to adhere consistently to this pattern, but this is not the case if we can take Konrad Fyner's print as a faithful reproduction of Wyle's manuscript. The use of question marks and parentheses is clear, but it is more difficult to distinguish between the three kinds of pause printed as / / . . He explains that the point completes a sentence, the punctus elevatus (/) represents a medial pause, and the virgula (/) an even lighter pause:

das klain erst strichlin / betütt ain schlechte sündrung ains wortes oder ainer oratz von der andern ^vane volkomenhait ainches gantzen sines. Aber die virgel* also stende / gibt zemercken ainen underschaide ^vzwischen den geschriften vor und ^vnäch gende / also doch / daz die vorder geschrift dennocht ouch nit ainchen volkomen sine ^vhät danne daz ^ozū des volkomenhait etwas mer hern^vnäch folgen ^omüs. Aber der punct also stende . gibt ze erkennen daz da selbs ain volkomner sine beschlossen wirt.

* Here Niklas confuses his terms: it is the oblique stroke which is generally termed 'virgula'.

In some cases it is possible to see that the virgula represents a lighter pause than the punctus elevatus, for instance

1. 189ff. Vnd wie wol du zū^o muglichen Jāren den meren taile^v dins lebens Jn ritterschafft verschlissen hāst^v so soltest docht n^otzit dester minder betrachtet han wie grosz vnd vil / nit allain in Jungen / sunder ouch Jn alten menschen vermugent m^osz vnd wolluste.

and one might say that in general a virgula is used preceding a relative clause or before and after a phrase which is practically parenthetical. On the other hand there are sentences in which clauses run together without any punctuation at all, and others in which points and virgulae seem to be scattered at random (ll. 248-9 'Jr vil die von anfangē dunne vnd arm geboren sint. Sint darnāch^v klūng vnd fürsten worden'; ll. 102-3 '...vnd schlaich gemachhe in Jr / kamer'). Such instances could be accounted for by printer's errors or by inconsistencies in the printer's exemplar.

Niklas' punctuation does not bear any close resemblance to that of Peter Schöffler's Latin print or that of any other version consulted, but it is impossible to conclude whether or not he was influenced by the punctuation of his source. As we have seen, Wyle's method of sentence construction was determined by criteria of logic and rhetorical effect as much as by a need for a faithful reproduction of the original, and doubtless his method of punctuation was designed to underline his meaning. If this is not always the case, we cannot say whether the inadequacy is to be attributed to Niklas or to the printer.

Conclusion

The fact that Wyle takes the trouble to explain his method of

punctuation is symptomatic of the painstaking care which he takes over his translations. Whatever the degree of success which he achieved, his work reveals a consciousness of the form and power of language rare in his day. Joachimsohn:

Wyle ist der erste Humanist, der Über die Regeln der Uebersetzung ins Deutsche systematisch nachgedacht und geschrieben hat

(p. 89)

It is for this that Wyle is valued, although he is usually classed as inferior to Eyb and Steinhöwel in his prose style. That his aim was quite different from theirs must always be borne in mind, and it would be wrong to condemn in him an inability to translate into idiomatic German.

Palleske's study⁸ showed that Guiscardus und Sigismunda had a relatively large number of Latinisms compared with the other Translatzen, but one must remember that the automatic equation of Latinisms with bad style did not apply for Wyle, whose prime concern was to imitate the subtlety and beauty of the original. Nevertheless to give the unqualified label 'slavish' to Niklas is to do him an injustice, since it implies lacking independence of mind, whereas we have seen throughout Wyle's considered approach to his work. Wunderlich⁹ ranks him among 'ganz sklavische Uebersetzer' and refutes the praise given to Niklas, 'dem sehr mit Unrecht aus einer Litteraturgeschichte in die andere ein gutes Deutsch nachgerühmt wird'. It cannot be denied that there are disturbing features in Niklas' style, such as the 'Meer von

Synonymen' or 'schulmeisterliche Breite' mentioned by Joachimsohn (p. 88), but these are not the result of slavishness in translation. A fairer assessment of Wyle's achievement is given by Eggers⁹ who, whilst admitting that the Translatzen are 'nicht eben leicht zu lesen', indicates the importance of Wyle's attempts in the history of German language and literature:

Dennoch sind seine Mühen, indem sie das elegante Latein humanistischer Literaten zur Richtschnur nehmen, für die Ausbildung einer gehobenen deutschen Literatursprache von grosser Bedeutung. Zum mindesten darf sein strenger Stil als ein Mittel angesehen werden, die deutsche Sprache in Zucht zu nehmen und ihre Ausdrucksfähigkeit zu erproben.

Notes

1. Bruno Strauss, Der Uebersetzer Nicolaus von Wyle (Berlin, 1912), pp. 23-4.
2. Paul Joachimsohn, 'Frühhumanismus in Schwaben', Württembergische Vierteljahrshefte für Landesgeschichte, Neue Folge 5, (1896), 63-126 (p. 88).
3. See Wenzlau, Die Zwei- und Dreigliedrigkeit der deutschen Prosa des XIV und XV Jahrhunderts (Halle, 1906), p. 29
4. Joachimsohn, p. 121.
5. Wenzlau, p. 29.
6. Strauss, pp. 131-2.
7. Taken from Schöffler's print, fol 9. Keller's edition does not adhere to the original punctuation.
8. Richard Palleske, Untersuchungen über den Stil der Translatzen des Niclas von Wyle, Programm (Landeshut, 1910). The value and accuracy of Palleske's statistical method are shown to be dubious by Strauss, p. 33.

9. Hermann Wunderlich, Der deutsche Satzbau (Stuttgart, 1892), p. 147.
10. Hans Eggers, Deutsche Sprachgeschichte, 3 vols (Reinbek, 1969) III Das Frühneuhochdeutsche, p. 129.

4 A COMPARISON OF THE VERSIONS OF GUISCARDUS UND SIGISMUNDA BY
NIKLAS VON WYLE, ALBRECHT VON EYB AND HEINRICH SCHLUESSELFELDER

The popularity of the story of Guiscardus und Sigismunda from the late Middle Ages onwards is proved by the number of translations and adaptations which it underwent. Some forty versions of the story are to be found in European literature and other art forms.¹ This places it second only to the Griselda story (X,10) in popularity among all the tales of the Decameron. The story reached fifteenth century Germany along two channels. The complete Decameron was translated direct from the Italian by 'Arigo', later discovered to be probably the Nürnberg patrician Heinrich Schlüsselfelder.² This work remained unpopular, no doubt due partly to the newness and strangeness of the content and partly also to the awkward style of the translation. The second channel along which Boccaccio's tale reached Germany was via the Latin translation made by Leonardo Bruni Aretino. This became the source of the version appearing in Albrecht von Eyb's Ehebüchlein printed in 1472, and of Niklas von Wyle's translation which is thought to have been completed some time before 1464 and printed with his collected Tütschungen in 1478.

Herrmann³ finds it difficult to explain the widespread European success of this 'fatale Mischung phantastischer Märchenmotive und derb sinnlicher Lebenswahrheit', but it is no doubt because it encompasses so many elements that so many writers

have found in it material which will appeal to their readers. Even the three German versions appearing within a very short space of time show differences in their approach to the text, illustrating their diverging attitudes to the Humanist material which it was their common aim to introduce into Germany. A comparison of the three German texts throws light both on the translators' stance with regard to the content of the tale and on their technique in translation.

1. Attitudes to the story

a) Niklas

It has been seen that Niklas, though primarily concerned with language and style, nevertheless chose his material also because the content appealed to him, and because he judged that his readers would find it entertaining. Although the pedagogue in him rarely missed the chance to impart some piece of wisdom which he felt would edify his audience, he cannot be said to have made of Guiscardus und Sigismunda a moral or cautionary tale. True, he summarizes the story as illustrating the dangers of illicit passion, but his treatment of the material indicates rather his sympathy for the victims of the situation. We have seen how closely Niklas follows his source, and we must therefore assume that any alteration that he makes must be of some significance. There are instances, albeit few, and perhaps tiny in themselves, when Niklas does diverge from the Latin source (assuming that the text at his

disposal was close to the one appearing here), and where he seems to be imposing, consciously or unconsciously, his interpretation on the text.

At l. 7 we find a shift of emphasis with the inclusion of the word 'väterlich':

gegen Jr so Innerlichen in väterlicher liebe entzündet.
 eaque eximia caritate affectus.

The stress on 'Tancredus' paternal feelings for Sigismunda may be seen to underline his position in this version. He is seen less as a rival for the affections of Sigismunda, jealous of her lover, than as a representative of a generation which cannot accept or understand 'modern' attitudes.

The omission of 'Tancredus' reason for not finding a second husband for Sigismunda at ll. 17-18 -

gedaucht sy ains mals in Jrem gemüt. wie gar wenig oder
 nützit ir vatter geflissen wer / sy anderwerb zeuermecheln.
 animaduertebat patrem propter eximiam sui dilectionem / de
 altero sibi tradendo coniuge minime cogitantem.

- puts the father in a less favourable light. The other two versions, however, both include this point:

Eyb, ll. 6-7 aus lieb vnd lust der tochter

Arigo, ll. 24-5 vrsache der grossen liebe die der vatter zu ir hette

One small addition which Wyle makes by contrast to the other versions is at l. 20 where he is careful to stress the seemliness

of Sigismunda's behaviour when she decides to take a lover and enhance the reader's view of her position. The Latin reads 'si fieri posset' (l. 18); Niklas' version: 'wo das mit füge gesin m̄cht' (l. 20).

At l. 197ff. Sigismunda describes her struggle against her natural feelings and instincts and Niklas changes the Latin active construction at this point to a passive in German, with a resulting shift of emphasis:

Darumb do Jch disen anfechtungen die mich tag vnd nacht also
brantent nicht mocht widersteen. Bin Jch zū letscht v̄berwunden
worden vnd strytes nider gelegen

hijs ergo stimulis noctes diesque vrentibus cum resistere
nequirem. tandem succubui.

The verb 'succubui' naturally implies passivity, but Niklas' change of construction suggests irresistible outside forces, which, coupled with the addition of the military metaphor, stresses the effort made by Sigismunda before she was overcome, thus throwing a more sympathetic light on her. Arigo stresses the compulsion which she felt:

l. 299ff. solcher begir stercke vnn̄d macht ich nicht lenger
widersteen noch vertragen mocht nachfolgen müsst do mich
solche begire vnd willen hin czugen.

but in Eyb the 'struggle' element is almost overlooked:

sollich anfechtigung haben mich tag vnd nacht bewegt, geprennet
vnd überwunden; (ll. 76-7)

After Tancredus' accusation of Sigismunda we find in the Latin his offer to listen to her defence:

ll. 129-30 Sed priusquam certum aliquid super hac re statuam. quid

ad hec respondeas audire cupio.

This is rendered by Eyb as:

ll. 60-1 vnd ee ich etwas in disen dingen fürnyme zuthun, will ich dein antwurt vernemen vnd hören.

and the equivalent in Arigo reads

l. 236ff. Doch e ich icht enthü vor dein meinung hab vernämen wöllen.

but there is no such sentence in Niklas, which, if a deliberate omission, again suggests that Niklas' attitude to Tancredus is less generous than his source.

In addition to a prejudice against Tancredus, Niklas seems also to want to enhance the qualities of the lovers. For instance, at l. 239, the effect of the omission of 'a te' has been to make the praise of Guiscardus more general: not just Tancredus' praise, but all praise of Guiscardus has been deserved:

so ist Jm nie ainch lob zügelegt worden / das er nit vil wundersamlicher (ouch dann es von dir gesagt syg) erfolget vnd verdienet hab.

nulla laus a te illi tributa est / quam non mirificentius etiam quam a te dictum esset / adimpleret.

Arigo's version makes it clear that the reference is to praise from Tancredus:

l. 371ff. keyn lob im von dir nie gegeben ward das ich in nit ein solches mer brauchen sähe dann durch deine wort ie mocht bewiest werden

The passage is omitted in Eyb.

On the same theme of Guiscardus' worth, Sigismunda reproaches

her father for allowing his virtuous servant to remain poor. An addition by Niklas at ll. 245-6 not only intensifies the rhetorical effect, but also implies that any reward Guiscardus received would be justified:

... nie h^vast bed^vacht mit aincherlay gn^vaden / rechts lones
zebelonen.

nullis afficere premijs / studuisti.

Emphasis is lent to this point in Arigo by a tone of irony:

l. 380ff. das du als ein redlichen man deinen diener also versehen
vnd z^o g^outem stande bracht hast.

These departures from a literal rendering of the Latin seem to betray Niklas' own standpoint as regards the subject matter of the tale and suggest that it was not totally impartial. However the alterations which he makes are insignificant when compared with the treatment of the story by Eyb.

b) Eyb

Herrmann (p. 297) characterizes Eyb's attitude to the text as follows:

in der Novelle von Guiscardus und Sigismunda, weicht das Grundmotiv der Uebertragung sogar von der Tendenz Boccaccios und von der mit ihr übereinstimmenden allgemeinen Auffassung der Erzählung gänzlich ab, die als ein Beispiel der tragischen Folgen allzu heftiger Leidenschaft zu gelten pflegt ... Ganz im Gegensatz dazu setzt Eyb über seine Erzählung den Satz: 'Das man frawen und iunckfrawen zu rechter zeit menner geben soll'. Die notwendige künstlerische Folge dieser Grundänderung war die, dass alles fortfallen musste, was Sigismunda in ungünstigem, den König Tancredus in günstigem Lichte erscheinen liess.

It is because of such attitudes as this in the adaptation of

Humanist material by Eyb that Hiller⁴ chose to view Eyb as using 'literary humanism' against 'moral humanism'. The considerable changes which he makes in presenting this story show how his prime concern was to illustrate the moral so that the tale might serve as a warning to fathers to make sure that their daughters are married at the proper time. As Herrmann pointed out, the changes necessary to effect this shift of emphasis are chiefly omissions of passages which might elicit sympathy for Tancredus or criticism of Sigismunda from the reader.

The opening lines of the Latin characterize Tancredus briefly:

1. 1ff. vir mitis quidem ac benigni ingenij, si modo in senecta manus suas cruore amantium non fedasset.

Here the good qualities which Tancredus had possessed are mentioned, though not allowed to stand unqualified, and yet Eyb prefers to omit them completely and there is no equivalent in Eyb for Niklas'

gütig vnd ainer senftmütigen nature. Wo er allain in dem alter sine hend nit vermässiget hett mit blüt zwayer liebhabenden menschen. (1. 1ff.)

or Arigo, 1. 3ff. eyn genüge diemütig man vnd herr, wo er in seinen alten tagen in seinem eygen blüt sein hend nit verunreynet het,

where Tancredus' cruelty appears as uncharacteristic.

Because Tancredus' love for his daughter might be seen to mitigate his guilt, Eyb prefers not to stress it as much as the others: Tancredus had a daughter, 'die im auss der massen lieb was' (1. 2). This expresses the excessive nature of Tancredus' love, but without the same insistence found in Arigo:

1. 9ff. dieselbig sein tochter so inniglichen lieb von im gehabet
was als tochter von vatter ye lieb gehabt ward, vnd vmb
solicher weycher liebe willen ...

or Niklas:

1. 6ff. vnd als die selb tochter ain ainig kind was / also hatt
er ouch. sy ainig lieb / gegen Jr so Jnnerlichen in
vätterlicher liebe entzündet.

This may have seemed to Eyb to be unnecessarily repetitive, but in fact the exaggerated love of Tancredus for Sigismunda is important for the characterization and motivation of Tancredus. It has been suggested by Guido Almansi⁵ that Boccaccio's insistence on Tancredus' love in these opening lines indicates that he saw Tancredus in the role of jealous rival of Sigismunda's lover rather than simply outraged father:

Il principe salernitano non reagisce come un padre boccacesco, ma come un uomo in preda ai tormenti di una gelosi che assume nella sua mente la qualita di un sentimento travolgente, sconosciuto e inconfessabile.

Eyb attributes Tancredus' folly to selfishness and would obviously not wish to complicate the issue with hints of incestuous love, but in the other versionsthe appearance of these passages at least helps the reader to form a picture of Tancredus' state of mind, given to excess, which makes his later actions more plausible and not attributable (as might be inferred from Eyb) to innate cruelty.

Criticism of Sigismunda is omitted, for instance where the Latin (ll. 13-14) has 'et intelligentia maiore quam fortasse mulieri conueniret.', and Eyb simply has 'grösser synnen vnd vernüfftig' (l. 8). It is true that this attitude to women

(suggesting that they have no business to be too intelligent) does not seem to concur with the spirit of the rest of the tale, but Niklas and Arigo may have recognized that Boccaccio could have intended an ironical touch typifying the general attitudes of the time against which Sigismunda has to fight.

The description of Sigismunda's life at court ('utpote magna mulier/ multis delitijs affluens', l. 15) is omitted by Eyb, and only partially included by Arigo: 'wonet als eyn fürstin vnd grosse fraw' (ll. 23-4), with no translation of 'in molte dilicatezze' (B ll. 21-2), but translated fully by Niklas: 'glych ainer grossen fröwen mit vil wollusten vmbgeben.' (ll. 16-17). As Sigismunda refers to this in explaining why it was necessary for her to take a lover, it is surprising that Eyb does not include the phrase, which is, after all, central to his theme and which adds to Sigismunda's justification. As Eyb's sentence stands, it would almost seem as though her beauty and intelligence are the reasons for her search for a lover, rather than the life of idleness and luxury at court:

l. 7ff. Sigismunda was von leib vnd gestalt gantz hübsch vnd
größer synnen vnd vernüfftig, gedacht vnd nam ir für,
wie sie in stille vnd geheim möcht haben ein liebhaber

'Alle Hinweise auf ihre allzu grosse Liebesglut bleiben fort' notes Herrmann (p. 297), and one such passage is the reference to the mutual passion growing up between Sigismunda and Guiscardus. This is one point where Arigo's version is clearer than Niklas':

Niklas, l. 31ff.

Jn dem nu vnd s^olich ir liebe beder sytt gegen ainander erwachsen was / vnd die fr^ow / n^utzit mers begert / dann wie sy z^usamen k^amen vnd doch niemant anders ir gem^ut Jn disen sachen offnen wolt / Do erd^vacht sy z^u letst ainen s^olichen wege / ...

Arigo, l. 53ff.

beidenthalben eynder dise verborgne lieb tr^ugen, v^und die iungfraw nit anders begeren was dann sich allein bei im zefinden, doch niemant solicher irer liebe vertrauen wolt der im ir meynung het czewissen getan, mit ir selbs gedacht neu^u synn zefinden, ...

There is no corresponding passage in Eyb, which thus lacks the stress on Sigismunda's initiative, and her concern with secrecy.

Also from l. 83ff. Niklas indicates again the passing of time and the mutual aspect of the relationship:

Vnd als er im den wege gelernt / Kam Er emsenklichen wider vmb da selbs hin / mit der liebhabenden fr^owen (die er nit minder lieb hatt) die werck der liebe zevolbringen.

whereas Arigo and Eyb have merely a brief phrase suggesting the continuing visits of Guiscardus (Arigo, l. 123 'also vil manchmalen thet.'; Eyb ll. 30-1 'Als sollichs von in beyden zu merern male ge^ubet ward,'). This is another instance where Eyb's concern for brevity destroys the logical construction of the story. His sentence gives the impression that Tancredus' custom of going to visit his daughter had only begun since the meetings of the lovers:

Als sollichs von in beyden zu merern male ge^ubet ward, het Tancredus, der vater, in gewonheit, das er zu zeitten ging allein in die kamern zu der tochter,

whereas Arigo and Niklas, opening new sentences, may slow down the pace of the narrative but do convey the idea of a long-standing

habit of the father:

Arigo, l. 129ff.

Nun waz des fürsten Tancredi gewonheyt z^o zeitten alleyne in
der tochter kamern zegeen ...

Niklas, l. 88ff.

Dann Tancredus was gewon vnderwylen allain ^vane all diener ze
geen Jn die schläfkamer siner tochter ...

Tancredus' grief, which figures prominently in Arigo and Niklas, is toned down in Eyb: when he discovers the lovers, his immediate reaction is anguish in Niklas ('mit grossem schmerzen schnell vmbgeben' ll. 107-8) and Arigo ('on mass vnmütig vnnd traurig' ll. 157-8), and he has to suppress a shout, but in Eyb we find simply 'schweyg stille als ein weiser man' (ll. 38-9), omitting the violent onset of grief in favour of a more calculating attitude. When Tancredus takes his daughter to task, Niklas emphasizes his perplexity with 'darumb wahn ich mich keer/ oder was räts ich nem? waisz ich nit' (ll. 151-2) and in Arigo is added the notion of sadness:

l. 221ff. darumb du mir mein hercze vnd gemüt beschwärt vnd in
vnrü^e gesezet hast, vnnd nicht enweyss grosser lieb
halben wes ich mit dir beginnen sol

Eyb has simply: 'Aber wie ich mit dir soll leben, bin ich noch vngewise vnd vnberaten:' (l. 57), which lessens the element of confusion and indecision in Tancredus' character. At the end of his speech, Tancredus is pictured weeping:

Niklas, ll. 161-2

sanckt er sin angesicht vnder sich wainend glych aim kinde
das geschlagen ist.

Arigo, l. 238ff.

sein haubt gen der erden nayget klägliche an^ohübe czeweynen
nit mynder dann als eyn wol geschlagen kind.

but Eyb avoids evoking sympathy for Tancredus (though Boccaccio's image seems to evoke scorn rather than pity), and moves on immediately to Sigismunda's reaction.

In the course of her speech about her father's lack of understanding for the needs of youth, Sigismunda appears to make concessions to Tancredus, but in each case goes on to strengthen her argument. Eyb includes one of the concessions: 'wiewol du pist in dem alter' (ll. 73-4), but both Arigo and Eyb omit the clause translated by Niklas as 'Vnd wie wol du z^o muglichen J^varen den meren taile dins lebens In ritterschafft verschlissen h^vast ' (ll. 189-90), which might give some excuse for Tancredus' inability to put himself in his daughter's position.

A comparison of Arigo and Eyb at the point where Sigismunda describes her emotional and physical needs underlines Herrmann's comment that passages referring to 'allzu grosse Liebesglut' are toned down in Eyb. Arigo stresses the power of Sigismunda's desires:

l. 292ff. ich ... von eynem vnd anderm vol mit fleychlicher vnd natürlicher begire grosse kraffte vnd macht bei mir haben, als dann die do vor eynen mane gehabt vnd erkant hat was lust vnd freud soliche begire geben mag, solcher begir stercke vnd macht ich nicht lenger widersteen noch vertragen mocht nachfolgen müsst do mich solch begire vnd willen hin czugen. Darumb ich mich als eyn iunge frawe bereit vnd schicket liebzehaben ...

Eyb, reducing the emphasis on Sigismunda's sensual nature, also

tones down the insistence that she acted in complete secrecy, perhaps because it implies an unseemly cunning on the part of Sigismunda:

1. 76ff. iunck vnd voller begire, hab vor ein man gehabt vnd enpfunden der wollust: sollich anfechtigung haben mich tag vnd nacht bewegt, geprennet vnd ^oüberwunden;

When it comes to answering Tancredus' point that Guiscardus is not a noble, Eyb translates Sigismunda's defence of poverty and equality ('wie Gwiscardus nit edel geboren sey, ist nit sein schulde, sunder des glückes;' l. 79), but misses out Sigismunda's attack on Tancredus' double standards found in Niklas, l. 211ff.

Aber das so mir sines vnadels halb wirt fūrgeworfen / glycher wyse als ob es mir minder sūnd were / wo ich mir ainen edeln hier zū fūrgenomen hett etc. In dem folgest du nach dem falschen wāne des pūfels vnd gemainen folckes /

and in Arigo it is also clear that Sigismunda sees through her father's argument and accuses him of lacking understanding of nobility in making such a criticism:

1. 324ff. ... dunkt mich wie du mer nachfolgen wöllest das der gemeyne meynung ist dann der warheytt vnd mich darumb hertiklicher straffen, vnd zū gleicher weise redent als ob du dich darumb nich betrubet hettest wo ich mir eynen edelen mir gleich geborenn czū meinem liebhaber erwelt hete ...

Although this is an important point in Sigismunda's justification in the other versions, it is not central to Eyb's moral purpose and he prefers to cut it out, and again gives no equivalent for Niklas, ll. 222-5:

Vnd wie wol der wāne des pūfels vnd gemainem folckes diser dingen vnwissend vnd vngelert / villicht anders maint / so mag doch die warhait in kain wege vsser Jrer statt verruckt werden.

which once more refer to the lack of understanding of the common people for true nobility.

Sigismunda challenges Tancredus to find such qualities as Guiscardus' among the other nobles: this is the cue for more praise of Guiscardus in Arigo and Niklas, but in Eyb it is cut down to a brief reminder to Tancredus of his former opinion:

1. 81ff. Nu hastu mir gwiscardi leben siten vnd tugenden über
ander edelleute^o deines hofs gesagt vnd gelobet, dadurch
du in selbst für edel seiner tugenthalben hast gehalten.

For Eyb the character of Guiscardus is not directly relevant and thus such a summary is deemed adequate. Nor does Eyb touch on the subject of Guiscardus' poverty being due to lacking rewards from Tancredus, or the question of poverty in relation to nobility at all.

In the closing passage of the story, Sigismunda dies after making a last request of her father. Eyb then summarily concludes: 'Vnd warden Gwiscardus vnd Sigismunda in ein grab gelegt, als sie het gebetten' (ll. 144-5). There is no mention here of the anguish which Tancredus feels, or his repentance once it is too late, or the grief of the citizens of Salerno:

Arigo, l. 567ff.

der fürst nach langem klagen vnd zespater reue seiner
hertikeyt mit grossem leyde aller von Salerno mit grossen
eren vnd wurden beyde leib in eyn begrebnuss beschliessen
thet.

(Niklas, ll. 353-5).

In his efforts to blacken Tancredus' character, Eyb does not allow

the reader to dwell on the suffering which Sigismunda's action causes him, nor does he want to emphasize the common approbation of affairs such as this, suggested by the public funeral. Nothing must distract the reader from the moral of the tale, which Eyb repeats at the end:

1. 145ff. Aus diser historien ist abzunemen, das sich sollicher Jamerlicher, schwerer vale nit het begeben, so Tancredus seiner tochter Sigismunda zu rechter zeit ein man geben het.

As an illustration of this point, Eyb's story is no doubt commendable in its clarity, but as a piece of literature it has lost considerably in the adaptation.

c) Arigo

Even though the version of Arigo was not translated from the same source as Eyb and Niklas, it is possible to compare it with the others since the variations between Boccaccio and Leonardo Bruni's Latin seem to have been slight. Arigo appears to have kept very close to the original and many instances where he diverges from Niklas may be traced to variant readings of Boccaccio given in Branca's edition of the Decameron, which would suggest that they also appeared in the source available to Schlüsselfelder.

One phrase which is found solely in Arigo is at the point where Sigismunda's attention has been caught by Guiscardus and she cannot help observing him and falling in love. Arigo, in

accordance with the Italian, then adds 'vnd seine gute syten stätz loben vnd breisen ward' (ll. 43-4). The other texts do not lose by the omission of this fact, since it might tend to detract from the notion of Sigismunda's discreet behaviour.

The point at which the actual events related diverge most strikingly is where Tancredus, after his discovery of the lovers and their departure, leaves Sigismunda's room, which in Arigo he does through the window:

l. 169ff. der fürste wie wol er eyn betaget man was, doch sich
czu eynem fenster auss der kamern ab in den garten
liess, des auch niemant war genomen hete,

Arigo took this from Boccaccio (l. 159ff.), and we can only speculate on the reasons for its omission in the Latin translation, but it would seem to add nothing to the narrative but an element of improbability, since Tancredus was shown to be able to enter and leave his daughter's chambers as he wished.

When faced with her father's charges, Sigismunda answers, according to Niklas 'mit starckem vnd vnüberwundnem gemüt das leben verachtende.' (ll. 170-1), but Arigo adds a more elaborate simile:

l. 256ff. vnnd nicht thet als eyn übelthäterin die vmb ir sünd
gestraffet wäre, sunder als eyn redlich beherczende
frawe on alles achten mit frölichem anplick on alle
betrübung

This is not an original addition by Arigo but has a basis in a simile in the Italian which was omitted by Bruni:

1. 231ff. non come dolente femina o ripresa del suo fallo, ma come noncurante e valorosa, con asciutto viso e aperto e da niuna parte turbato

There are several slight differences in Sigismunda's speech, for instance when she refers to her transgression as a 'natürlich sünde' (l. 306), Boccaccio (ll. 271-2) 'natural peccato'. This is a key theme in Boccaccio but it is not translated by Bruni and therefore does not appear in Eyb or Niklas. In the discussion of true nobility there is much more stress in Arigo than in Eyb and Wyle on the equality of men:

1. 338ff. so spriche ich das wir alle von fleysch vnd blüt von eynem schöpfer beschaffen sein mit sel in geleicher sterck macht vnnnd tugent on alle vnderscheyde von eynem mane vnd frawen komen vnnnd geboren sein, vnnd die an dem meysten tugentlichen würcken vnd der tugent mer dann die andern gewaltig sein diesselbigen edel geheysen seien. vnnnd die anderen vnedel gehalten werden, wie wol daz ist daz widerwärtige böse gewonheytt dise statut vnd recht verborgen haben, doch darumb nicht von natürlichen rechten noch guter gewonheytt weggenommen noch verdorben ist.

Doubtless Arigo has elaborated on his source by adding synonyms, but the basis for this passage is to be found in the Italian (l. 298 ff.), whereas Niklas' version (ll. 219-225) follows a more concise rendering in the Latin, and Eyb reduces the whole passage to a summary (ll. 79-81). Conversely, at l. 246ff. Niklas has:

Aber doch so nimpt armüt den adel nit hin' Wie wol söllich armüt / etwenn die werck der tugend hindert vnd Jrret.

but there is no such qualification in Arigo:

- ll. 382-3 Doch darumb die armüt nyemant den adel nymt,
and there seems to be no justification for Bruni's 'quanquam opera impediatur' (l. 197) in the available versions of Boccaccio, where

the implication is that unlike riches, poverty does not have an adverse effect on nobility of character ('ma la povertà non toglie gentilezza ad alcuno, ma sì avere' l. 336ff.).

When Sigismunda points out to Tancredus that she had merely followed his judgement in praising Guiscardus, we find in Niklas, ll. 234-6

So hab ich ouch von der tugend vnd fürnemilait gwiscardi /
kains andern sagungen vnd rede mer geloubt / danne den dinen.

Arigo adds (l. 362ff.)

ich niemant geloubt hab dann dir alleyn vnd meinen augen
(Boccaccio, ll. 320-1 'delle tue parole e de' miei occhi'),
which certainly seems more in keeping with Sigismunda's independence of mind, although it detracts from her point that emphasizes that Tancredus' judgement ought to be just as much to blame.

At the point of Sigismunda's suicide, the proceedings are much clearer in Arigo (following Boccaccio closely) than in Niklas and Eyb:

l. 505ff. dasselbig vergift wasser in den gulden kopf goss auf
daz tote iren allerliebsten lieb hercze daz sy mit iren
ellenden zähern gewaschen het on alle forcht vnd
erschrecken iren mund daran seczet, vnd das vergift
wasser ab dem herczen alles trancke.

It may be deliberately less evident in the versions based on the Latin that Sigismunda drinks the poison from the golden cup in which lies the heart, since this perhaps tones down the gruesome nature of the scene. The notion that the heart is 'washed in tears' is not to be found in Eyb and Niklas.

The variations which set Arigo apart from the other two texts as a result of the different sources are thus few in number and of little significance, and it is therefore possible to include the version of Schlüsselfelder in a comparison of the German texts, although the consideration of style must take into account the source, and distinguish which phrases are prompted by the Italian, and which are attributable to the translator's originality.

2. Style

a) Arigo

The meagre success with which Schlüsselfelder's Decameron met has been attributed to the inadequacy of his skills. Rupprich⁶ judges his style to be 'fehlerhafter und ungelenker' than Wyle and Steinhöwel, Ehrismann⁷ characterizes it as 'äusserst ungenau, sprachwidrig und fehlerhaft', and Stammler⁸ defines his failure thus:

Durch Wyles Schule ist er nicht hindurchgegangen; die Sätze stehen vielfach bruchsteinartig nebeneinander, eine kunstvolle Gliederung bringt er kaum recht zustande. Er will deutlich sein und wird weitschweifig, er bauscht den Originaltext durch erläuternde Zusätze auf oder lässt Stellen weg, die nach seiner Meinung dem deutschen Verständnis nicht angemessen sind.

Of the three, Arigo is doubtless the version which provides the most difficulty in comprehension. This is due to some extent to the lack of punctuation in the edition but also to the lack of transparency of the structures. The most marked contrast is naturally with Eyb, whose constructions are kept clear and simple

though much of the complexity and subtlety of the narrative is thereby lost. Niklas' version encompasses the same wealth of elements as Arigo, but, as we have seen, Niklas possessed a strict sense of logic which governed the architecture of his writing.

The very first sentence of Arigo's version illustrates some of Stammer's points:

In der fürstlichen stat Salerno wonet eyn fürst vnd herre genant Tancrede eyn genüge diemütig man vnd herr, wo er in seinen alten tagen in seinem eygen blüt sein hend nit verunreynet het, dem got in allen seinen tagen von kinden nye mer dann eyn einige tochter geben het.

The sentence is already long and complicated (cf. Boccaccio ll. 1-7), but Arigo makes several unnecessary additions, particularly referring to rank and status ('In der fürstlichen stat'; 'fürst vnd herre'; 'man vnd herr'), which Drescher⁹ notes as being typical of Arigo. Although Arigo uses synonyms for relatively unimportant parts of the sentence ('man vnd herr'), the two attributes of Tancredus translated by Niklas as 'gütig vnd ainer senftmütigen nature' are condensed by Arigo into a single expression 'genüge diemütig'. Although this appears to represent a change of meaning from the source - 'assai umano e di benigno ingegno' - Arigo's use of the word 'diemütig' in other contexts (see ll. 307ff.; 450ff.; 501ff.; 537-8.) suggests that he intended it to mean 'kind', 'benign'. Apart from presenting more facts, and more accurately, than the other versions at this point, Niklas also constructs his sentence more clearly than Arigo. He considers that the interpolation (in Arigo beginning 'wo er ...') is too

long to be followed by a relative clause and repeats the subject in the form 'Der selb':

1. 3ff. Der selb hatt all sin lebtage kain kind ye gehept, dann ain ainige tochter / da Jm ouch vast besser gewesen wer / daz er dero nit gehept hett.

but Arigo uses a relative referring back some way in the sentence to 'Tancrede', and expresses the condition in an elliptical form which is less clear than Niklas'.

Arigo goes on to imitate a two-fold passive construction in the Italian:

Boccaccio, l. 8ff.

Costei fu dal padre tanto teneramente amata, quanto alcuna altra figliuola da padre fosse giammai:

Arigo, l. 9ff.

diesselbig sein tochter so inniglichen lieb von im gehabet was als tochter von vatter ye lieb gehabt ward,

This awkward construction is not found in Niklas, since it is avoided in the Latin ('Filiam vero hanc tancredus vt vnica erat sic etiam vnice dilexit. eaque eximia caritate affectus.' l. 5ff.)

Arigo is unable to imitate the subtleties of Italian tense sequence, which means that his sentences are often reduced to a string of preterites. For instance, in the recounting of Sigismunda's past history, she is married to the Duke of Campania's son, 'der in wenig iaren mit tod abging vnd starb vnd sy syn witwe belib vnd wider zu irem vatter heym kam,' (l. 16ff.). Niklas is faced with the Ablative Absolute construction in Latin (l. 10

'marito defuncto'), which he renders with an interpolated temporal clause, unfortunately weighing this down unnecessarily with the much-favoured 'der selb':

ll. 11-12 ist sy darn^vach bald als der selb ir man gestarb
widerumb haim z^o Jrem vatter komen.

marito defuncto vidua est ad patrem reuersa.

Niklas omits the self-evident 'vidua', but Eyb is able to include this without disturbing the sentence:

ll. 5-6 vnd kam Sigismunda wider zu irem vater ein wittbe.

A similar series of past tenses in Arigo occurs in the narration of Guiscardus' actions on receiving the reed:

l. 65ff. Gwischarde das ror z^o im nam wol gedacht sy im daz on
vrsache nit geben het von ir schied z^o haus gieng das
ror^o öffnet das er czerkloben sahe darinn er den brief
fand den las vnnd bald vername was er th^oun solt
frölicher ward dann man ye ward sich z^oricht vnnd bereyt
z^o ir zekomen ...

Here the problem is not so much one of comprehension as of style.

Eyb reduces the monotony only by reducing the number of elements in the sentence:

l. 19ff. Gwiscardus, der J^ongling, name zu im das rore, ging zu
hawse, öffnet es vnd fande darinnen den brief; den lase
er vnd erlernet den willen der frawen ...

But Niklas shows a more imaginative use of conjunctions:

l. 40ff. als bald aber gwiscardus das rore genam ged^vacht er wol
jm das nit ^vane sach gegeben sin vnd tett haimant das rore
vf vnd fand die geschrift. vnd do er die gelas / gantz
vnderrichtet was die fröw wolt von jm beschechen / ward er
mit vngebürlicher fröide durch gossen vnd hüß schnell
an flysz zet^oun / ...

When Tancredus confronts Sigismunda, he sets his doubts as to how to deal with her in contrast to his decision as regards Guiscardus. Eyb arranges the components of the Latin sentence to form a neat logical progression:

ll. 56-7 den hab ich dise nacht fahen lassen vnd f^orgenumen, wie ichs mit im will handeln. Aber wie ich mit dir soll leben, bin ich noch vngewise vnd vnberaten:

Niklas (ll. 152-4) follows the pattern of the Latin, but the meaning is still clear, which is not the case with Arigo, where his predilection for long encapsulations once again proves disturbing:

l. 223ff. vnnnd nicht enweyss grosser lieb halben wes ich mit dir beginnen sol Gwischardo halben den ich in diser nacht do er auss der h^ol steyg fahen thet mit mir beraten bin was ich mit im thun sol.

Sigismunda's explanation of her own sexual needs provides problems for all the translators. Bruni adds the metaphor of the increasing flames:

ll. 158-9 cui quidem cupiditati mirabiles insuper flammas addiderunt experte quondam dum nupta essem in huiusmodi cupidine explenda / voluptates.

Eyb removes this metaphor (l. 76 'hab vor ein man gehabt vnd enpfunden der wollust:'), but Niklas translates it, but splitting up the argument here into three sentences, the second of which is confusing in its syntax, due to the late appearance of the subject 'wylant Jnnenbr^vachte wolluste':

l. 193ff. Danne Jch bin ye ain fr^ow als von dir geboren vnd der J^varen Jung vnd beder sachen halb voll wyplicher begirden. Den selben begirden v^vber das alles / wundersam flammen z^ougegeben hant / wylant Jnnenbr^vachte wolluste' (z^ou zyten da ich vermechelt was) mit den wercken enpfunden. Darumb do Jch disen anfechtungen die mich tag vnd nacht also brantent nicht mocht widersteen' Bin Jch z^o letscht v^vberwunden worden ...

The Latin original is exercising a strong influence at this point, with the result that Niklas includes Latinate constructions such as the Accusative and Infinitive and Participle standing alone, but the sentence also demonstrates one of the benefits which the study of Latin texts had brought in the form of a variety of conjunctions with specific uses. Niklas is unusual in his consistency in employing a number of such expressions ('dwyle', 'alsbald', 'als' 'do').

Admirable in demonstrating this is the passage (l. 49ff.) where Niklas tells how the disused cave comes into Sigismunda's mind. Although there are many clauses, they are clearly linked by conjunctions:

vsser der selben hūlin was ain haimlicher zūgang zū der schlafkamer darjñne die frōw zū den selben zyten ir wonung hatt' wie wol die tūre mit grossenstarcken tiln vermachtet vnd verrigelt was. vnd dwyle aber dise hūle gantz in vnūbung stūnd' do hatt niemant mer des zūgangs gedechtnūsz Aber liebe dero ougen nūtzit ist verborgen / fūrt den selben zūgang widerumb in das gemūt der liebhabenden frōwann' die da mit Jrem aigen wysen rāte' vmb daz sy niemet diser dingen mitwissend machte' durch sich selbs die kunst fand / wie wol das langsam vnd mit grossem flysz zūgieng / wie man die tūre vfbringen mōcht.

(Latin 'licet ... Et quia ... sed ... que ... ne quem ... licet ...')

Arigo, on the other hand, is not able to present a clear picture of either the physical or psychological element:

l. 80ff. in dieselben hūle auss dem palast auss der frawen gemache durch eyn verborgen porten vnd stiegen auss eyner kamern die vnden in der frawen geczimer was darzū die fraw alleyn die schlüssel hete man auss vñnd ein geen mocht, soliche porten der hūle auss vñnd eingancke als dann der liebe gewonheyt ist. der keyn ding zethūn czeschwāre ist, der iungen frawen in gedanck kam domit ir grosse liebe lange zeit verborgen belib vil manchen tag sich alleyn mūet e sy die porten geōffen mochte,

Arigo weighs down the sentence with many synonyms in addition to those in the original:

Boccaccio l. 259ff.

Sono adunque, si come da te generata, di carne, e sì poco vivuta, che ancor son giovane; e per l'una cosa e per l'altra piena di concupiscibile disidero, al quale maravigliosissime forze hanno date l'aver già, per essere stata maritata, conosciuto qual piacer sia a così fatto disidero dar compimento. Alle quali forze non potendo io resistere, a seguir quello a che elle mi tiravano, sì come giovane e femina, mi disposi e innamorami.

Arigo, l. 292ff.

ich von dir in fleysch geboren nicht lang auf erden gewesen noch iunck bin, von eynem vnd anderm vol mit fleyschlicher vnnnd natürlicher begire grosse kraffte vnd macht bei mir haben, als dann die do vor eynen mane gehabt vnd erkant hat was lust vnnnd freud solliche begire geben mag, solcher begir stercke vnnnd macht ich nicht lenger widersteen noch vertragen mocht nachfolgen müsst do mich solche begire vnd willen hin czugen. Darumb ich mich als eyn iunge frawe bereit vnd schicket liebzehaben vnnnd dar zü ...

This in fact says little more than Eyb:

l. 75ff.

Ich bin ein fraw, von dir geborn, iunck vnd voller begire, hab vor ein man gehabt vnd enpfunden der wollust: sollich anfechtigung haben mich tag vnd nacht bewegt, geprennet vnd überwunden;

although the tone here is obviously much less urgent and passionate, and the aspect of generalization attained in Boccaccio and Arigo is lost. Sigismunda's case rests on the argument, typical of Boccaccio's characters, that her needs are quite natural and that anyone who had had the same experience as she had would act in the same way.

Another example of the encapsulation of clauses occurs when

Arigo appears to add to the original at the point where Sigismunda is saying that Tancredus' praise of Guiscardus was justified (Niklas, l. 238 'Vnd für war nit vnbillich'). Arigo complicates the issue by contrasting Tancredus' present behaviour towards Guiscardus with the past:

l. 367ff. fürwar du im recht vnnd nicht vnrecht als du im ieczund
getan hast thetest.

(Boccaccio l. 324 'e certo non a torto').

In describing the scene where the maids wonder what is happening to Sigismunda, Arigo again adds so much to an already complex sentence that the result is overwhelming. The translator obviously wishes to stress how moving the scene was, but this emphasis on the pitiful side accords ill with the courage of Sigismunda - her actions are not in fact 'kläglich':

Boccaccio l. 440ff.

Le sue damigelle, che dattorno le stavano, che cuore questo si fosse o che volesson dire le parole di lei non intendevano, ma da compassion vinte tutte piagnevano e lei pietosamente della cagion del suo pianto domandavano invano, e molto più, come meglio sapevano e potevano, s'ingegnavano di confortarla.

Arigo, l. 494ff.

in solichem kläglichen weynen der frawen meyd vnd iunckfrawen vmb sy stunden. warumb die fraw so klägliche tet oder was hercze in dem gulden kopfe was, oder was ir klagen vnd herttes weynen bedeuten wölt in vnwissend was dann die ire wort nicht vernamen, doch mit ir all klagen vnd weynen müsten diemütiglichen hatten sy in die vrsache ires leydes vnd iamers wissen liess aber alles vmbsunst was, vnd so sy best mochten sy trösten.

Instances such as this would seem to suggest an imperfect

grasp of the spirit of the text as well as an inadequacy (due partly to the state of the German language of the time) in rendering what is expressed in a much more refined language. However, this is not to say that Arigo did not give thought to the translation which he produced, as Stammler (p. 37) comments:

Er gibt sich eine unendliche Mühe, Boccaccios elegantes Toskanisch geniessbar zu Übertragen, aber es fällt ihm schwer, die Steine zierlich zu behauen und aufeinanderzuschichten.

There is evidence of his efforts throughout the text to make it more readily comprehensible or more vivid.

The first sentence contains a phrase ambiguous in the Italian: 'amoroso sangue', the blood with which Tancredus stains his hands in his old age. Arigo obviously feels that the Italian phrase cannot be rendered literally in German and so opts to simplify, choosing another phrase which fits the context: 'eygen blüt'. This of course can only refer to the death of Sigismunda, and Tancredus was only indirectly the cause of her death, while he directly gave orders for the murder of Guiscardus. Niklas' 'blüt zwayer liebhabenden menschen' translates the Latin 'cruore amantium', which makes it clear that the blood of the two lovers is meant. If the Italian might also bear the meaning 'blood spilt for love', the translations are not able to convey this ambiguity, which implies that Tancredus' actions might have been motivated by jealous passion.

As is clear in the final scene, Arigo tends to use a

conventional phrase to fit the situation. When Sigismunda has drunk the poison, the maids see, according to Arigo, 'das der tod mit ir begund zeringen' (ll. 529-30), although the Italian at this point is much more neutral: 'avendo queste cose e vedute e udite' (ll. 465-6).

In the cause of vivid and emphatic writing, Arigo often goes to extremes and expands on a theme to the point of tautology. Having noticed the lady's attentions, Guiscardus soon begins to reciprocate her love:

Boccaccio, l. 37ff.

E il giovane, il quale ancora non era poco avveduto, essendosi di lei accorto, l'aveva per sì fatta maniera nel cuore ricevuta, che da ogni altra cosa quasi che da amar lei avea la mente rimossa.

Arigo, l. 44ff.

Nun der iüngling der iungen frawen meynung ir liebe czu^o im vnnd guten willen vername, widervmb zu^o ir in liebe enczündet tag vnd nacht gedachte wie er ir in liebe vnnd freundschaft möcht zewillen werden vnd ir wol gefallen. sy in solicher mass in sein hercze enpfieng das er alle andere sach liebhalben liess, vnnd zu^o ir alle seine synn hercz vnd gemüte keret,

By contrast, Eyb, l. 14ff.

dessgleichen der iüngling, als er vername die lieb vnd willen der frawen, wart widerumb in der lieb der frawen entzündet vnd gedacht tag vnd nacht, wie er ir möcht wolgefallen vnd gedienen.

This does not stress the exclusiveness of Guiscardus' preoccupation with Sigismunda, translated by Niklas as 'nützit anders tett Dann tag vnd nacht allain n^vach jr gedencken' (ll. 30-1).



We have seen that the clarity of Arigo's work is sometimes hindered by the over-use of synonyms, but in the description of the cave he uses them, like the other translators, to good effect. Some serve to define the cave: Arigo l. 74 'gruft oder h hle', Niklas l. 46 'dol oder h hle'. The word 'h hle' seems to appear here as a gloss for a less familiar word and is used on its own by Eyb. Other synonyms heighten the drama of the situation by stressing the secrecy of the cave or the difficulty of approach: Arigo ll. 78-9 'vnwissent vnd vergessen', l. 82 'porten vnd stiegen'; Niklas l. 49 'voll dornen vnd gest des gewachsen', l. 52 'die t re ... vermachtet vnd verrigelt'; Eyb likewise, l. 23 'mit th re vnd rigeln vermacht', ll. 21-2 'heimlich vnd verporgen', not in the source but summarizing a whole passage.

The way in which the translators refer to Tancredus is significant. Always conscious of position and rank, Arigo tends to stress titles, whereas Eyb, whose moral lesson is aimed at fathers, usually refers to him as 'der vater'. Thus at the point where Tancredus wakes up and becomes aware of the situation, Arigo has

l. 155ff. der f rst erwacht sahe h ret vnnd vername alles das
die tochter vnnd Gwischardo mit eynandere begiengen

But for Eyb it is

ll. 37-8 Der vater erwachtet, sahe vnd empfande alle ding, die sie
beyde begunden vnd theten,

Niklas follows his source by using merely the name, 'Tancredus'

(l. 106). Similarly, when Sigismunda is dying the maids run for

Tancredus:

Boccaccio, l. 468

a Tancredi ogni cosa avean mandate a dire

Arigo, ll. 530-2

dem fürsten irem vatter was sich ergangen hete zewissen theten

Eyb, l. 132

schickten allzehant zu dem vatter vnd theten im kunt ...

Niklas also adds 'den vatter', although the Latin reads 'rem ...

ad tancredum detulerunt' (ll. 263-4) - Niklas, ll. 332-3: 'brachten sy die sachen bald an tancredum den vatter'.

As Tancredus sobs by Sigismunda's deathbed, Eyb still uses the address 'lieber vatter':

l. 136 lieber vatter, behalt dein weinen vnd clagen ...

Arigo, l. 543

Tancredi vatter behalte dein sacher ...

Eyb is unwilling to sacrifice the stress on the father-daughter relationship, and Arigo uses both forms; only Niklas imitates Bruni (based on Boccaccio): l. 339 'Behalt tancrede dir dine trächer ...', which is in keeping with her scornful tone.

Another addition to the original in Arigo is where Sigismunda having heard her father's charges against her, has to overcome her feminine weakness:

Boccaccio, l. 225ff.

questa viltà vincendo il suo animo alfihero, il viso suo con maravigliosa forza fermò,

Arigo, l. 249ff.

doch ir hohes gemüt die weiblichen schwacheyt überwand ir
angesichte manlich stercke beweiset

Arigo here completes the antithesis, heightening the contrast between weak and strong character. Sigismunda's strength sets her apart from weak womanhood, whereas the male protagonist, Tancredus, is feeble and unmanly.

Justifying herself, Sigismunda reminds her father that she, like him, is of flesh and not of iron or stone:

Boccaccio, l. 249ff.

Esser ti dovea, Tancredi, manifesto, essendo tu di carne, aver
generata figliuola di carne e non di pietra o di ferro;

Arigo prefers a more idiomatic word pair for 'carne', but omits the second part of the comparison:

l. 284ff. als du von fleysch vnd blüt^o geboren warest, das auch
dein tochter von fleysch vnd nicht steyn solte geboren
sein,

In this sentence Arigo is at pains to vary the vocabulary:

l. 283ff. es sollte dir vatter Tancredi wol wissent gewesen sein
...soltest bedacht haben ...

whereas the other two repeat the same phrase, increasing the effect of Sigismunda's insistence:

Eyb, l. 71ff. Du solt pillich gedacht haben ... das du dein tochter
auch von fleysch ... hetst geporen, solst auch
pillich gedacht haben ... wie gross vnd starck der
gewalt der natur ist ...

Niklas, l. 184ff. dann du soltest fürw^var Tancrede / billich
gedacht haben / ... du solt ouch bedächt han ...

A significant feature of Arigo's writing is that he adds in the speeches a number of phrases to attract the attention of the listener, such as 'mer mich vernim' (l. 323) 'nun nim war' (ll. 337; 354), which are not out of place in such forceful speeches as this novella contains. Another expression which Arigo obviously feels to be a good idiomatic addition is 'lasse ich mich geduncken' which he introduces into Sigismunda's affirmation of Guiscardus' superiority, but where it diffuses the concentration of the sentence, especially when coupled with the effect of the triple synonyms:

Boccaccio l. 324ff.

ché se i miei occhi non m'ingannarono, niuna laude da te
data ...

Arigo, l. 369ff.

vnd wo mich meine augen synn vnd vernunft nicht betriegen so
lasse ich mich geduncken keyn lob im von dir nie gegeben ward
...

The result is similar when Arigo expands two synonyms into four and adds a reference to written authority when Sigismunda is arguing that men's fortunes are easily reversed:

Boccaccio, l. 338ff.

Molti re, molti gran principi furon già poveri, e molti di
quegli che la terra zappano e guardan le pecore già
ricchissimi furono e sonne.

Arigo, l. 383ff.

wir haben gelesen vnd auch gesehen vil grosser herren fürsten
künig vnd keyser die arm gewesen sein daz feld gebawet haben
des fihes gehüt haben reich gewesen sein, vnd noch seien,

Arigo's translation, then does not show distinctive signs of originality, but it is a conscious attempt not only to make the story available to the German reader, but to make it vivid for him. In this novella there is little evidence of over-use of foreign words, a fault of which Drescher (p. 66ff.) accuses Arigo, or of significant omissions and additions to the text beyond what the translator considered necessary for emphasis or rhetorical effect. Nevertheless, the overall impression is not of easily flowing prose, such as strikes the reader of Eyb's work.

b) Eyb

This smooth prose style is what has earned Eyb wider acclaim from the critics than any other early German Humanist with the exception of Steinhöwel. Ehrismann considers Eyb's technique to approach that of Johann von Tepl:

Albrecht von Eyb ist der gelehrteste unter dieser Gruppe der Humanisten und zeigt die umfassendste Bildung, das kommt im Inhalt und in der Form seiner Werke zu Geltung. An stilistischer Gewandtheit übertrifft er die vorher Genannten und kommt dem Ackermann aus Böhmen nahe. (p. 668)

Hiller, whilst agreeing with the other critics that Eyb 'justly merits the title of 'father of the German prose' (p. ix), makes a comment much more apt for this novella when he says that Eyb's works are presented in 'concise, fluent, and idiomatic, if not, indeed, in literary German'. Eggers¹⁰ believes the superiority of Eyb's technique over that of Niklas to be self-evident. He prints the opening section of the versions of Eyb and Wyle and without

closer examination states:

Daraus geht die souveräne Art hervor, in der Eyb gegenüber dem von Wort zu Wort Übersetzenden Wyle verfährt. Er beherrscht seinen deutschen Stil ebenso sicher wie den lateinischen, und so entsteht ein eingängiger Text, der sich von dem schwerblütigen Bemühen Wyles wohltuend abhebt.

Obviously at this point in the history of German such clear, well-constructed prose as Eyb produced for most of the time marks an advance, and Eyb's precepts are those by which a modern translator might work:

nicht von worten zu worten, wann das gar vnuerstentlich wäre, sunder nach dem synn vnd mainung der materien, als sy am verstentlichisten vnd besten lauten mügen. ¹¹

Many of the examples already considered demonstrate the clarity of Eyb's text in comparison with the other versions. Not only are the constructions formed for the sake of comprehensibility, but slight alterations and additions are made to facilitate the reader's understanding.

In the first sentence, Eyb mentions the daughter's name immediately:

ll. 1-2 Es ist gewest ein fürste vnd herr, genant Tancredus, der hett ein einige tochter, Sigismunda genant, ...

whereas in Niklas it does not appear until l. 94. Eyb also defines Sigismunda's suitors:

ll. 2-3 vil fürsten vnd herren sie begerten zu der ee, although the source is unspecific ('multi' - Niklas: 'Jr vil').

Eyb's translation of 'legittimos annos' (Niklas, l. 9 'gebürlichen

iare'), explains the phrase:

11. 3-4 der vater ... behielt sie bey im ^oüber die rechten iar,
das die pillich ein man genumen solt haben.

Eyb prefers an exact expression to a vague one: from Sigismunda's frequent glances, Guiscardus deduces what is passing through her mind: 'deprehensa mulieris mente' (Bruni, l. 26). This Niklas translates as 'der fr^ewen gemüt vermarckt' (ll. 28-9), but Eyb defines the precise nature of her thoughts:

l. 14 er vername die lieb vnd willen der frawen,

Similarly for the benefit of the reader, Eyb inserts the name in Sigismunda's statement that we are all descended from one man:

l. 176 certum est nos omnes ab vno homine originem habuisse
Eyb, ll. 79-80

wir haben alle von ain menschen Adam ein vrsprung

Tancredus' accusation of Guiscardus is an example of Eyb's translation 'von synn zu synn' - it is simpler in construction and more idiomatic than Niklas:

Bruni, l. 102ff.

benignitas mea guiscarde quam erga te habui / nequaquam hoc
dedecus / et iniuriam / in meis fieri rebus a te merebatur.
ut ego hodie meis oculis conspicatus sum.

Eyb, ll. 44-5

ich hett nit getrawt durch mein ^ogütigkeit vnd lieb, die ich
dir erzeugt hab, das du an mir vnd meiner tochter so ^oübel
hetttest gethan, als ich mit meinen augen hab gesehen.

Niklas, l. 123ff.

Min gütikait gwiscarde / dero ich mich gegen dir gebrucht
 han hāt in kain weg verschuldet sōlich vnrecht schmāch vnd
 schand / mir in minen dingen von dir beschechen / als ich
 mit disen minen ougen han gesechen ...

Niklas, although not translating word-for-word, stays much closer to the Latin than Eyb, adding an extra verb to strengthen 'habui', as does Eyb, and a third synonym ('vnrecht schmāch vnd schand'), and heightening the rhetorical tone, whereas Eyb produces a more familiar tone, making people rather than abstractions the subject of the clauses and replacing 'in meis rebus' with 'an mir vnd meiner tochter', avoiding the Accusative and Infinitive and reducing the Latin doublet 'dedecus / et iniuriam' to 'so ũbel'. The result is a much more natural German sentence, but the change in tone is such that the vehemence is to some extent lost. This contributes another element to Eyb's picture of Tancredus as weak and foolish.

At the point where Tancredus protests that he could never have been persuaded that Sigismunda could act in such a shameful way, (l. 111ff. 'persuadere animo meo nullus vnquam potuisset / non modo consensisse te / sed nec cogitasse quidem de pudicicia tua alieno viro prostituenda '), Eyb simplifies and clarifies where Niklas resorts to the use of synonyms to explain the ideas:

Eyb, ll. 50-1

das mir nie in mein gemüte kumen ist, das du gedacht soltst
 haben, damit dein keuscheit versert möcht sein, als du mit
 Gwiscardo hast gethan

Niklas, l. 136ff.

so hette mir zu^o kainer zyt nie yemant mit worten so vil
mugen sagen oder min gemüte zeglouben des vnderrichten^e daz
du nit allain mit willen verhenget sunder ouch ye gedächt^v
hettest^r din scham vnd kuschhait ainchen fremden man
vnderwürffig zemachen die zeuerletzen^r

By changing the idea from 'no one could have persuaded me' to 'it has never entered my head', Eyb loses the stress of Niklas, but^{is} is much neater.

The dilemma facing Tancredus as to whether to punish

Sigismunda is stressed in Niklas: (l. 156ff.)

wyle vf ainer syt / die liebe ... mich hinder sich zücht^r vnd
aber vf der andern syten billicher zorn ... mich für sich
tribet

but Eyb (l. 57ff.), which lacks this apparatus, nevertheless presents the two conflicting elements quite clearly:

die gross liebe, die ich zu dir als ein vater hab, ermanet
mich, dir sollich missetat zu begeben; vnd das gross übel,
das du hast begangen, vnd mein zoren vnd vngnad reitzen
mich, straff vnd pein von dir zunemen;

Eyb intends to avoid all ambiguity, and sometimes in using a more concrete expression, he makes clear his own prejudices. Sigismunda blames her 'fault' on her father's negligence in failing to give her another husband: it is because of his 'sumseli' (Niklas, l. 184); 'kleyne fürsechunge vnd versaumnuss' (Arigo, ll. 279ff); 'schulde vnd versaumnuss' (Eyb, l. 71). Undoubtedly Eyb makes it plainest that Tancredus is to be condemned - and this is in fact the point of his narrative.

At ll. 105-6 Eyb seems afraid that his readers will not be able to make the connection between the golden goblet in which the heart is carried and Sigismunda's reference to a golden grave, and so makes it clear through an addition:

Bruni ll. 227-8

non aliud profecto sepulchrum quam aureum tali conueniebat
cordi

Eyb, ll. 105-6

'Das hertze ist wol wirdig eines gulden grabes, als du mir es
in einer gulden schalen hast gebracht,

Another such heavy-handed explanation occurs at the end when Sigismunda tells her father to keep his tears for events which happen against his will:

Bruni l. 268ff.

conserua inquit tancrede lacrimas tuas ad casus illos qui
optati per te non sint.

Eyb ll. 136-7

behalt dein weinen vnd clagen zu andern dingen, die on deinen
willen vnd begeren geschehen: dise dinck hastu gewölt vnd
begetet.

At times Eyb seems to be stating the obvious but because he had a moral purpose, he could not risk any misunderstandings on the part of the reader. This is the crux of the contrast with Wyle's work, since Wyle stated clearly that he was not concerned whether or not he made his translations 'verstentlich' to the common man: they were aiming to demonstrate the glory of the Latin original by translating as literally as possible. Eyb strove to

reach a wider audience and simplified the language considerably, often at the expense of the rhetorical elements, and his style becomes prosaic and often colourless. Niklas was striving to create a 'Kunstprosa', a vehicle for literary expression, and his version of Guiscardus und Sigismunda bears witness to a serious attempt to produce vivid and emphatic language. A comparison of Niklas and Arigo on the one hand with Eyb on the other therefore shows that although Eyb's German flows more naturally, his mode of expression is much less vigorous and compelling than the other two versions.

When the characters are initially presented, we are given an important fact: that Tancredus had only one daughter. This fact is conveyed in Eyb's 'der hett ein einige tochter' (l. 1), but it is given much more stress by Arigo (l. 5ff):

dem got in allen seinen tagen von kinden nye mer dann eyn
einige tochter geben het.

and by Niklas (l. 3ff.)

Der selb hatt all sin lebtage kain kind ye gehept' dann ain
ainige tochter /

A comparable passage occurs at l. 127 of Niklas' version:

Hier zû gwiscardus nützit anders antwort dann also.

Arigo ll. 185-6

Dem der iungling kein ander antwort gab dann alleyn sprach.

By contrast, Eyb's 'antwort Gwischardus' (l. 46) fails to point up the succinct simplicity of the youth's only speech.

Eyb's descriptions sometimes lack a superlative element found in the other two versions, such as when he characterizes Guiscardus:

Bruni, l. 23

sed moribus egregijs nobilem / super omnes alios

Niklas, ll. 25-6

von niderm geschlecht geborn/ Aber von loblichen sitten vber all ander wol edel.

Eyb, ll. 11-12

ein hübscher Jüngling, der da was einer nydern geburt, aber von guten sitten vnd eines edeln, hohen gemüts,

The superlative idea is found also in the Italian although the sense is not 'he was more noble than all others' but 'he pleased Sigismunda more than the others:

Boccaccio, ll. 33-4

di nazione assai umile ma per virtù e per costumi nobile, più che altro le piacque,

which Arigo reproduces (l. 35ff.) as

von nider gepurt aber von hochem vnd edlem züchtigen gemüte ... wie wol er von geschlechte vnedele was, doch von tugent nit edeler gesein mocht, darumb er ir ob allen mannen gefiele

Here the contrast between Eyb and Arigo is shown in an extreme form - the brevity, clarity and subdued tone of Eyb as against Arigo's accumulation of phrase upon phrase liberally sprinkled with superlatives.

At the point where the couple finally meet to consummate their love, the Italian portrays Sigismunda meeting Guiscardus in the

cave where 'insieme maravigliosa festa si fecero' (ll. 105-6).

Here Arigo has recourse to the rhetorical feature of Litotes (l. 111ff.):

do sy iren aller liebsten iüngling fand nit mit kleyner
beyder freude in die kamern.giengen...

This Bruni has altered to a less abstract expression: (ll. 63-4)

reperitque in antro iuuenem cupientissime in complexum
recepit....

which Eyb and Niklas translate quite closely, though Niklas is more forceful:

Eyb, ll. 28-9

der ward mit vmbgebenden armen der frawen gar lieplich
empfangen,

Niklas ll. 73-4

vnd nam alda den Jungling Jn der hule funden begirlich Jn Jre
vmbfächenden arme /

The Latin goes on to qualify the lovers' joy with an inexpressibility formula: (l. 65)

inenarrabiles dictu ceperunt voluptates.

Niklas imitates this (ll. 75-6)

sölicher fröiden vnd wollusten die mit Worten nit sint zesagen.

whereas Eyb is content with

vnd lebten in grossen freüden vnd wollust. (l. 29).

In her spirited defence of her actions, Sigismunda accuses Tancredus of failing to take into account the needs of youth: Boccaccio, l. 253ff.

...chenti e quali e con che forza vengano le leggi della
giovanezza:

Bruni, ll. 152-3

quales et quam violenti sint in iuuenta / nature feruores et impetus.

Niklas, ll. 188-9

wie frefel vnd vngestüm in der jugend ist / die anfechtung
Inbrünstiger nature.

Eyb, l. 74

wie gross vnd starck der gewalt der natur ist in der iugent
None of these versions translates the source literally, but where Eyb reduces it to simple terms and avoids the doublet 'feruores et impetus', Niklas is more imaginative in his construction and vocabulary. Arigo's version ('doch der iugent stercke vnd natürlichen begire ...' ll. 288-9) is a rather brief summary of the Italian here - an unusual feature for him - and avoids the metaphor of the decrees of youth.

Although Tancredus is undecided about whether to punish his daughter, he is able to make an immediate decision about Guiscardus and this Niklas expresses more forcefully than the others with a word pair stressing the judgement which Tancredus has passed:
Boccaccio, l. 205ff.

Di Guiscardo ... ho io già meco preso partito che farne;

Bruni, l. 123

quid faciendum sit mecum ipse statui

Niklas, l. 152ff.

daz ich von gwiscardo ... min vrtail vnd mainung gesetzt hab /

Eyb, l. 56

hab ich ... fürgenumen

Arigo ll. 226-7

... mit mir beraten bin

Many rhetorical features such as the personification of Love and Fortune are reduced or cut out by Eyb, for instance the passage where the lovers' happiness is threatened by jealous Fortune, which Eyb omits completely.

Niklas, l. 85ff.

Aber das gelücke das allwegen langer wollust vind vnd widerwertig ist. verkart zu letst mit truriger geschicht die froid der selben liebhabenden menschen Jn bitter wainen vnd schmerzen.

Arigo, l. 123ff.

Nun in solichen ab vnd zügen sich begab als der neid des vngelückes der solicher grosser freude vnnnd lust der zweyer lieb in die lenge nicht vertragen mocht füget vnd zügab das sich solch freud in pitter weynen vnnnd traurigkeyt bekert.

But this same Fortune had previously seemed to smile on the lovers, according to Sigismunda:

Niklas, l. 202ff.

Solicher miner begird nu die süsz liebe vnd das gelück verhengt haben vnd mir ainen haimlichen wege gezaiget

Arigo, l. 307ff.

durch genade des gelückes vnd diemütigkeyt der edlen liebe mir eyn genüg züchtigen vnnnd verborgen wege gefunden hette

This passage is not included by Eyb, and although he does refer to Fortune as responsible for Guiscardus' position, he does not elaborate on the arbitrary nature of Fortune: (l. 79)

wie Gwiscardus nit edel geboren sey, ist nit sein schulde, sunder des glückes

Arigo and Niklas translate Sigismunda's comment that Fortune's favours are not distributed according to nobility of mind:

Arigo, l. 334ff.

... (dem gelücke) ... das do oft die nidern erhöhet vnd die hohen ernidert,

Niklas, ll. 216-7

... das gelücke/ daz da gewonlich die vnwürdigen erhept in die höche vnd die würdigen niderdruckt vnd füsset vf die erden.

Love is personified as the force which prompts in Sigismunda the idea of the secret tunnel. Though it had long been forgotten, it could not escape the eyes of Love:

Niklas, l. 53ff.

Aber liebe dero ougen nützit ist verborgen / führt den selben zügung widerumb in das gemüt der liebhabenden fröwunn/

This is also the sense in Boccaccio, l. 79ff.

ma Amore, agli occhi del quale niuna cosa e si segreta che non pervenga, l'aveva nella memoria tornata alla innamorata donna.

although in Arigo the idea is that no obstacle is too great for Love (ll. 87-8)

(liebe) ... der keyn ding zethun czeschwäre ist

The personification of Love does not appear in Eyb since he omits the points of the cave's disuse and Sigismunda's idea of using it.

Eyb's narrative is without doubt the poorer for lack of such devices as personification. It remains on a level of prosaic realism and ignores the concept of forces beyond the scope of human capacities, swaying the destiny of the mortals in their power.

One significant stylistic alteration made by Eyb is to interrupt Sigismunda's long speech just before the end with the sentence (ll. 88-9)

mit disen worten fieng an Tancredus, der vater, zubeinen vnd
ging von dannen. Do sprach zu im Sigismunda, die tochter:
'Nu gee hin ...

In Eyb, Sigismunda's speech has already been drastically curtailed, but Herrmann (p. 299) considers that the translator had found it too long:

Diese Worte, die die grosse Rede der Heldin unterbrechen, stehen im Originale nicht, Eyb hat sie nur aus den nächsten Worten Sigismundas herausgenommen, um etwas Abwechslung in den Gang der Erzählung zu bringen.

It seems odd that Eyb should find this interpolation necessary so close to the end of the speech, and a more likely reason might be that he wanted to bring into sharper relief the final sentence:

Nu gee hin vnd verge^oß die zeher sam die frawen vnd mit
einem schlage töte gwiscardum vnd mich, so wir das verdient
haben vnd wirdig sein! (l. 89ff.)

In Niklas the word order of the sentence shows that a conscious effort is being made to build up to a dramatic climax at the end of the speech. Eyb's last phrase takes in Niklas the form of a parenthesis, and the 'tun'-periphrasis is used so that the verb 'ertötten' receives the strongest stress at the end of the sentence, as it does in the Latin:

Bruni, l. 206ff.

nunc muliebri more / lacrimas sparge. et uno eodemque ictu
illum et me / si ita meriti videmur interfice.

Niklas, l. 261ff.

Gang nu hin n^vach wibischem sitten vnd g^vsz vsz dine trechen

vnd mir ainem gelychen straiche tū Jnn vnd mich (Ob dich
bedunck vns sōlichs verdient han) ertōtten.

Sigismunda makes the point that not only is the heart worthy
of a golden grave, but the honour is even greater because it is
accorded by Guiscardus' enemy:

Boccaccio, ll. 414-5

e dal tuo nemico medesimo quella sepoltura hai che il tuo
valore ha meritato.

Arigo, l. 465ff.

doch von deinem todfeind eyn guldene begrebnusse empfangen
hast als du wol wirdig bist.

Bruni, ll. 238-9

et ab inimico ipso tuo id sepulchrum habuisti / quod tua
merebatur prestantia voluptatum.

Niklas, l. 299

vnd von dinem vinde / hāst du gehept das grabe /
(where 'das' has demonstrative force).

Eyb, ll. 112-13

vnd hast gehabt ein guldens grab,
omits this point entirely.

The crux of Sigismunda's moral triumph over Tancredus is that
she welcomes death as a means of reunion with her lover and she is
only concerned that they be buried together in the eyes of the
world.

Boccaccio, ll. 485-6

dove che tutte l'abbi fatto gittar morto, palese stea.

Arigo, l. 552ff.

das du mich czu^o im wo du in hin getan hast offenbarlich
legest oder werffest vnd mich tod also bei im lassest.

Bruni, ll. 276-7

cum illo vbicumque eum perieceris reponas

Niklas, ll. 347-8

daz du mich dann tot offenlich zu^o im wahin du ioch inn
werffen werdest ouch legest.

In Niklas and Arigo there is the suggestion which Eyb wished to
avoid that to this end Sigismunda is willing to suffer humiliation.

Eyb, l. 139ff.

... pite ich dich vnd begere ... das ich doch tode offenlich
bey im werde begraben.

Because Eyb intended to include the story in an anthology,
the Ehebtuchlein, he was concerned to abbreviate it, with the
result that it is scarcely more than half the length of Niklas'
version. We have already seen that he cut out elements which did
not suit his moral purpose, but there are other omissions of a
stylistic nature.

Steps in the narrative which the reader can be expected to
deduce are left implicit in Eyb where the other translators
include them, such as the point where Sigismunda gives Guiscardus
the reed. Niklas and Arigo point out that Guiscardus suspects that
this is not what it seems and therefore takes it home to examine
it:

Bruni, ll. 35-6

Guiscardus autem arundine suscepta / cogitans non ab re sibi
traditam fuisse domum abiit.

Niklas, ll. 40-1

als bald aber gwiscardus das ror^v genam gedächt er wol jm
das nit vane sach gegeben sin vnd tett haimant das ror^v vf

Arigo, l. 65ff.

Gwischarde das ror^o zu im nam wol gedacht sy im daz on vrsache
nit geben het von ir schied zu haus gieng das ror^o öffnet ...

Eyb, ll. 19-20

Gwiscardus, der Jüngling, name zu im das ror^o, ging zu hawse,
öffnet es ...

This example also shows how Arigo includes every stage in the
narration of an event, whereas Niklas exhibits more economy.

In describing Guiscardus' descent into the cave, Niklas and
Arigo state the reason why he takes a rope

Niklas, l. 64

da mit er vf vnd ab komen möchte

Arigo, ll. 99-100

daran er auf vnd absteigen mocht

Eyb omits this unnecessary detail, along with the explanation that
Guiscardus secured the rope at the top of the hole, since this is
clear from the context. (ll. 25-6 'nam mit im ein seyle, daran
gemacht waren knoden ... vnd liess sich abe in das loch').

One point omitted by Eyb is given considerable attention by
the other two translations: when Tancredus enters Sigismunda's

room and falls asleep while waiting for her, he is behind a curtain and therefore invisible to the lovers when they enter. Eyb neither mentions the fact that Tancredus is hidden from view nor that they do not see him, although this is to be assumed. Niklas makes it clear:

1. 99ff. vnd lante sin houpt vf das bette vnd zoch den vmbhang
für sich vnd ... [Sigismunda] die [kamer] beschlos vnd
den vatter nit sach ...

and Arigo in accordance with his source, takes pains to stress that Tancredus could not have been better hidden if it had been deliberate:

Boccaccio, ll. 136-7

quasi come se studiosamente si fosse nascoso,

Arigo, ll. 144-5

czu^o gleicherweise als ob ere sich mit vleiss verborgen hete

Another point which perhaps reduces the plausibility of Eyb's version is that when the heart is brought to Sigismunda, she realizes what it is in Eyb merely by looking at it: (ll. 103-4)

So bald sie das ansahe, gedacht sie, wie es wer das hertze
Gwiscardi.

although in Niklas and Arigo it is on consideration of the verbal message too that she draws this conclusion:

Niklas, ll. 282-3

vnd sach das hertz Vnd als sy die gesprochnen wort da mit
bedacht^v erkant sy bald vnzweifellich das hertz sin Gwiscardi

Arigo, l. 438ff.

... den gulden kopf ... darinn sy das hercz sahe, vnd bei den
worten wol vername on czweifel es Gwischardo hercz wäre.

Yet in this passage Eyb makes the unnecessary addition of the fact that the dish was covered (ll. 102-3):

Als nun Sigismunda die schalen mit dem hertzen het empfangen,
die do was bedeckt, thet sie die auff ...

(Bruni, l. 224 'recepto dono pathera desuper aperta').

Throughout, Eyb tends to report actions without explaining the motivation. Tancredus tells his daughter that he has decided what to do with Guiscardus, but has not told her what. Sigismunda decides that she is ready to die:

Eyb, ll. 64-5

vnd gedacht mit Gwiscardo zusterben

Niklas and Arigo include the step in Sigismunda's thought that she is sure that Guiscardus, if not already dead, must be about to die:

Niklas, ll. 167-8

Vnd satzt Jr für zesterben wöllen wann doch ir gwiscardus
yetz tod wer oder aber gewissz sterben müst

Arigo, l. 253ff.

e sterben vnnd nicht mer in leben sein wölt ir wol gedacht
Gwischardo nit mer solt bei leben sein, .

Another such instance is when the maids send for Tancredus: Niklas states that they do so because their suspicions have been aroused (l. 330ff.):

wie wol sy nit wistent welcherlay trancks das gewesen was
so sy getruncken hatt'ye doch vsz diser winbaren geschicht
argwenig

but this step is missed out in Eyb (l. 131ff.)

die maide vnd frawen ... westen nit, was Sigismunda het
getruncken, schickten allzehant zu dem vatter vnd theten im
kunt das trawren vnd wesen der tochter.

Small descriptive details, which add nothing to the progress of the narrative, but which lend colour or realism to the story are also often omitted by Eyb, for instance, the setting of the tale in Salerno, the identity of Sigismunda's husband (Niklas, ll. 10-11 'des hertzogen sunne von Campania'), and the characterization of Guiscardus as quick-witted (Niklas, l. 28 'der von vernunft nit trege'). The description of the cave, which in Niklas and Arigo consists of an entrance, a cavern and a tunnel (or in Arigo, a staircase) (Niklas, l. 46ff; Arigo, l. 74ff.) is contracted in Eyb to 'ein h^olen, die do was heimlich vnd verporgen vnd ging durch den berg zu der kamern' (ll. 21-2), and Eyb condenses the narrative, stating immediately that Guiscardus was told in the letter to use the tunnel, and omitting the passage (Niklas, l. 55ff.) about Sigismunda's prior inspection of the cave and the effort entailed in getting the door open. In the interest of brevity Eyb thus speeds up the pace of the narrative but omits sections which add to the realism and perhaps to the atmosphere (the obstacles which love must overcome).

When Sigismunda stops crying, it is because she deems her lament sufficient, according to Niklas (l. 321 'da die bed^ocht gn^og gewainet sin¹'). It is not as clear from Eyb's 'Als nun Sigismunda genug geweinet het' (ll. 125-6) that she is in control of herself and the situation. This is a point which Arigo also misses, here as elsewhere stressing the pathos of the situation rather than Sigismunda's strength of character:

Boccaccio, ll. 448-9

poi che quanto le parve ebbe pianto

Arigo, l. 505ff.

Do sy nun etliche stund mit sollichem kläglichen weynen
vertriben hete ir haubt aufricht ...

As a skilful story-teller, Boccaccio uses stylistic means to increase the reader's interest, often employing a veiled expression rather than an explicit statement. These devices are shunned by Eyb, who strives for a straightforward narrative. Fey¹² considers Eyb's brevity an advantage, indeed an improvement on the Italian original:

Hier hat der deutsche Uebersetzer mitunter Wiederholungen und lästige Breiten des Italieners glücklich beseitigt.

Or, (p. 25):

Wie natürlich nehmen sich neben der gespreizten und nach Effekten haschenden Ausdrucksweise des Originals die schlichten Worte Eybs aus!

but the inevitable result of Eyb's approach is that his version lacks some of the drama and tension created by Niklas and Arigo.

The introduction which suggests the dire events to come in the comment that Tancredus was brought to act out of character and soil his hands with the blood of lovers (Niklas, ll. 2-3) is not included by Eyb, nor is the comment, also omitted by Arigo, on the false sense of security of the lovers before their discovery, beightening the drama of the situation:

Bruni, ll. 93-4

At duo amantes securi protinus / ac nullius insidie gnari.

Niklas, l. 112ff.

... dise zway liebhabenden menschen / die da kains vbels
wissend wä^vren vnd gantz sicher zesin vermainten

After hearing Sigismunda's defence, Tancredus decides against punishing her, but 'mit eynes anderen schaden der tochter grosse liebe zäumen vnd brechen meynet,' (Arigo, ll. 415-16). Arigo's version is clear and less abstract than Niklas' (ll. 267-8) 'sunder mit fremden blü^ote das für der liebe in Jr zemindern', but both are more subtle than Eyb, whose straightforward rendering is also more stark and brutal: (ll. 93-4)

sunder allein Gwiscardum zutö^oten, dadurch die lieb der tochter
gen Gwiscardo wurd genumen,

Similarly, on being summoned by the maids, Tancredus is portrayed by Niklas and Arigo as full of an undefined fear:

Niklas, ll. 333-4

... forcht daz die tochter ir selbs etwas zehertes an tün
möcht

Arigo, ll. 533-4

sorg hette des das do geschehen was

but in Eyb the fears are stated explicitly (ll. 133-4):

besorgt, ob ir die tochter den tod het gethan,

These alterations have no effect on the course of the narrative but they do mean that the atmosphere is different in Eyb's version because an element of mystery or a sense of impending doom is lost.

Eyb's aim was not to be subtle, but to be easily comprehensible, to a wide readership, and these striking differences between the three versions demonstrate the way in which Eyb forces the story into his own mould whereas Arigo and Niklas show greater respect for the original. Doubtless Eyb was successful in fulfilling his aim, and the others did not achieve the goal after which they were striving. Schlüsselfelder, although he gives a fairly faithful translation, tends to lack restraint and order, and Niklas is without doubt superior to him in his mastery of style. These two may prove less readable than Eyb's version but there is evidence of their ambition as innovators and their work is in conscious imitation of a more highly developed literary form. The two basic approaches to translation embodied in Eyb on the one hand and Niklas and Schlüsselfelder on the other illuminate the improvements necessary in German prose of the time - the need for precision and clarity, and for the creation of powerful and eloquent style.

A comparison of these three translations brings to light several phrases which bear a striking resemblance to one another and are not explicable by reference to the respective sources. The question arises of whether the translators knew, and were influenced by each other's work, and if so, what the possible relationship between the translations might be. The date of publication (Eyb 1472; Arigo 1472/3; Niklas 1478) offers no

guidance since the works almost certainly circulated in manuscript form beforehand and although no personal contact between the translators is known, they did all live and work in a relatively small area of South Germany.

The passages which suggest a possible relationship of the translations are those centring around Sigismunda's choice of a lover:

1) Boccaccio, l. 27

un valoroso amante

Arigo, l. 29

einen b^olen vnd liebhaber

Bruni, l. 19

amantem aliquem generosi animi

Eyb, l. 9

ein liebhaber vnd pulen

Niklas, ll. 20-1

ainen b^olen ains adellichen gem^eutz

Here Arigo and Eyb choose the same doublet despite the fact that it appears in neither source, suggesting a possible influence of one on the other.

2) Boccaccio, l. 30

le maniere e i costumi

Arigo ll. 33-4

wesen syten vnd gestalt

Bruni, ll. 21-2

moribus / vitae et forma

Eyb, ll. 10-11

wesen syten vnd gestalt

Niklas, l. 23

sitten leben vnd gestalt

Here the origin of the translation 'gestalt' must be the Latin 'forma', evidence that Arigo knew the Latin or a Latin-based translation. The identical phrase used by Arigo and Eyb may be significant.

3) When Sigismunda has considered all the courtiers, her choice falls on Guiscardus:

Boccaccio, l. 34

più che altro le piacque

Arigo, ll. 34-5

ir lieben vnd gefallen ward eyn hübscher iüngling

Bruni, l. 22ff.

demum ad iuuenem ... mentem deflexit

Eyb, l. 11

ward ir wolgefallen ain hübscher Jüngling

Niklas, ll. 24-5

do warf sy zū letst Jr gemüt vf ainen Jüngling

Niklas' translation here follows the Latin closely, by contrast to Eyb's more idiomatic form, which seems to be influenced by the idea of 'please' contained in the Italian and thus in Arigo.

4) Sigismunda then begins to cast glances on the youth:

Boccaccio, l. 35

spesso vedendolo

Arigo ll. 40-1

vnd sy in gar oft lieblichen ansehen warde

Bruni, l. 24

eumque frequenter intuens

Eyb ll. 12-13

den selben i^ongling ward Sigismunda offt lieplich ansehen

Niklas, ll. 26-7

Den selben sy emsenklich ansehend

Again there seems to be interaction between Arigo and Eyb, who both define the glances as 'lieblich' independently of the sources.

5) Guiscardus' reaction to the lady's attentions offers two points of contact between Eyb and Arigo and a further connection between Arigo and a Latin version:

Boccaccio, l. 37ff.

E il giovane, il quale ancora non era poco avveduto, essendosi di lei accorto, l'aveva per sì fatta maniera nel cuore ricevuta, che da ogni altra cosa quasi che da amar lei avea la mente rimossa

Arigo l. 44ff.

Nun der iüngling der iungen frawen meynung ir liebe czü im vnnd guten willen vername, widerumb zü ir in liebe enczündet tag vnd nacht gedachte wie er ir in liebe vnnd freundschaft möcht zewillen werden vnd ir wol gefallen. sy in solicher mass in sein hercze enpfieng das er alle andere sach liebhalben liess, vnnd zü ir alle seine synne hercz vnd gemüte keret,

Bruni, l. 25ff.

ipse quoque nequaquam ingenio tardus deprehensa mulieris mente / ita illius amore incensus est ut cunctis alijs posthabitis curis / de illa sola noctes diesque cogitaret.

Eyb, l. 14ff.

dess gleichen der iüngling, als er vername die lieb vnd willen der frawen, wart widerumb in der lieb der frawen entzündet vnd gedacht tag vnd nacht, wie er ir möcht wolgefallen vnd gedienen.

Niklas, l. 28ff.

Als aber der von vernunft nit trege / der fröwen gemüt vermarckt ward er In dero liebe so entzündet daz er all ander sachen zü rukg schlachende / nützit anders tett Dann tag vnd nacht allain nâch jr gedencken.

a) The first point is the interpretation of Sigismunda's thoughts.

Niklas stays close to the Latin, saying that Guiscardus 'der frawen gemüt vermarckt'. Eyb on the other hand makes explicit what 'der frawen gemüt' is: 'er vername die lieb vnd willen der frawen', which is closer to Arigo's version 'der iungen frawen meynung ir liebe czü im vnnd guten willen', which is based on the Italian 'essendosi di lei accorto'.

b) Arigo's translation includes the words 'enczündet' and 'tag vnd nacht', although they have no equivalent in the Italian, but correspond to 'incensus', 'noctes diesque' in the Latin. This

once more indicates that Arigo had access to Bruni's translation, or a version based on it.

c) The idea of Guiscardus' striving to please the lady (Arigo 'ir wol gefallen'; Eyb 'wie er ir m^ocht wolgefallen') is not found explicit in either source, and yet both Eyb and Arigo formulate his reaction in this way, suggesting the influence of one upon the other.

6) By means of the ruse with the hollow reed, Sigismunda is able to pass a message to Guiscardus unnoticed. She gives him the reed:

Boccaccio, l. 52ff.

dicendo: 'Fara'ne questa sera un soffione alla tua servente, col quale ella raccenda il fuoco

Arigo, l. 63ff.

... sprach. Gwiscardo disen ror gib deyner meyd daz sy damit daz feur auffblase

Bruni, l. 33ff.

iubens ut eam ancille sue tradat / per commodum instrumentum ignis suscitandi.

Eyb, ll. 18-19

... vnd sprach 'dises rore soltu meiner meyd geben, das sie damit das feur m^og aufblasen vnd erquicken!'

Nillas, l. 38ff.

... sprechende! daz er das geben s^olt siner dienst magt z^u ainem stecken das f^ure zesch^uren.

In the interests of a more lively narrative, Eyb transfers Sigismunda's joking command into direct speech, perhaps under the

influence of Arigo, who used the form, following Boccaccio. However, the transfer into direct speech poses for Eyb the problem of the ambiguity of 'sue' and he translated it as applying to the speaker, Sigismunda, which is not the sense intended by Boccaccio (alla tua servente), which would seem to show Eyb's independence of Arigo, at least on this point.

Of these examples 2 and 5(b) are evidence that Arigo may have known the Latin text or a version based on it. Since Niklas does not seem to have borrowed from the other two, it may be that his translation was the earliest and it was this which Arigo had seen, but Arigo could equally well have had access to a copy of Bruni's Latin.

The other examples, with the exception of 6, can support the hypothesis that Eyb knew Arigo. This is clear in examples 3 and 5(a) where the Eyb version indicates a connection with the Italian source. The probability is therefore that in the other examples (1, 2, 4, 5(c).) which do not show clearly the priority of one or the other, Eyb was the receiver, Arigo the giver.

Notes

1. See F. N. Jones, Boccaccio and his imitators (Chicago, 1910), pp. 20-1.
2. See Hans Kars, Arigo (unpublished doctoral dissertation, University of Halle, 1932).

3. Max Herrmann, Albrecht von Eyb und die Frühzeit des deutschen Humanismus (Berlin, 1893), p. 287.
4. Joseph Hiller, Albrecht von Eyb: Medieval Moralist (Washington, 1939), p. xv.
5. Guido Almansi, 'Lettura della Novella di Tancredi e Ghismonda', Il Verri, 27 (1968), 20-35 (p. 32).
6. Hans Rupprich, Geschichte der deutschen Literatur von den Anfängen bis zur Gegenwart, edited by H. de Boor and R. Newald, 7 vols (Munich, 1949-73), IV/1, Vom späten Mittelalter bis zum Barock, p. 576.
7. Gustav Ehrismann, Geschichte der deutschen Literatur bis zum Ausgang des Mittelalters, 2 vols (Munich, 1922-35), 2. Teil Schlussband, p. 666.
8. Wolfgang Stammer, Von der Mystik zum Barock (Stuttgart, 1927), p. 37.
9. Karl Drescher, Arigo (Strasbourg, 1900), p. 83.
10. Hans Eggers, Deutsche Sprachgeschichte, 3 vols (Reinbek, 1969) III Das Frühneuhochdeutsche, p. 131.
11. Albrecht von Eyb, Deutsche Schriften, edited by Max Herrmann, 2 vols (Berlin, 1890) II, xix, quoted by Worstbrock, 'Zur Einbürgerung der Uebersetzung antiker Autoren im deutschen Humanismus', Zeitschrift für deutsches Altertum, 99 (1970), 45-81 (p. 49).
12. Julius Fey, 'Albrecht von Eyb als Uebersetzer' (unpublished dissertation, University of Halle, 1888), p. 24.

5 NIKLAS' LIFE AND OTHER WORKS

If the picture which history has painted of Niklas is that of the pedantic provincial schoolmaster, a brief consideration of his life will serve to correct the misconception and show that the existence which he led was far from dull and certainly not confined to the schoolroom. His life is typical of the transitional age in which he lived: in the early stages still under the influence of the late Scholastic movement but soon fired with enthusiasm for the new direction of thought spreading northwards from Italy.

Niklas is presumed to have been born of bourgeois stock around 1410 in Bremgarten in Switzerland.¹ He must have received a good education, especially in Latin (although this would almost certainly be confined to late, medieval Latin - only later did he begin to explore the Classics²), and he went on to pursue studies at the university of Vienna, and possibly also in Heidelberg and even in Italy. Although he does not seem to have attained an academic degree, he undoubtedly acquired a knowledge of law which was to prove useful in his later functions.

His first position was a teaching post at the Münster school in Zurich, where he enjoyed the protection of a leading figure in Late Scholasticism, Felix Hemmerlin. Despite his deep gratitude for the assistance and advice of Hemmerlin, acknowledged in the dedication to Translatze 9 (p. 158,31-5), Niklas recognized that

his generation belonged to a waning age and that new impetus in intellectual life was available from another quarter. Although a scholarly man of some influence, Hemmerlin belonged thoroughly to the Middle Ages, untouched by the awakening of the new Humanism. He was a defender of the divinely ordained hierarchy and a spokesman for the nobility in the war which broke out between the confederates and Zurich, allied to the Hapsburgs.

During this unrest Niklas left Zurich and settled in 1444 in Radolfzell on Lake Constance, where he was married and began family life. He worked at the episcopal curia, dealing with matrimonial legal problems. His experience in this field would confirm the theory that a tract on blood relationships, Arbor consanguinitatis (boum der syppschaft), which appeared in 1474, might be attributable to Niklas.

Niklas' next move was to Nuremberg in 1447, where clerks and lawyers were required to handle the business of the Reichstag. Here Niklas came into contact with Gregor Heimburg, to whom he owed much of the inspiration for his work. It is Heimburg whom he quotes as suggesting that Latin rhetorical style should be used as a model for German, and that any stylistic device might be transferred direct into German (Translatzen, p. 9,10ff.). Heimburg's ambition was to create a truly German Humanism, independent of the Italian movement, just as in the political sphere he was in favour of an independent German Empire. He mistrusted and despised the apostle

of Italian Humanism, Aeneas Sylvius Piccolomini, whose influence on Niklas was even more important than that of Heimburg.

Aeneas had entered the service of the Emperor in 1442 and was disappointed to discover the German princes' lack of interest in poetry and the arts. Nonetheless he began to form a group of friends who shared his interest in literature and eloquent language. In Niklas he saw a star of hope and on him he pinned his faith as the man who could bring Humanism to the German people. Niklas made this the task of his lifetime.

Perhaps because Nuremberg was not the ideal ground to sow the seed of the new learning, Niklas did not feel at ease there and moved within a year to Esslingen, another important Reichsstadt. He took a drop in salary to go there, yet his duties as Stadtschreiber were many and the responsibility greater than in Nuremberg. His functions would include minute-taking in the court and at meetings, drawing up documents, advising on legal decisions, representing the town at receptions and on missions, and the responsibility for correspondence and book-keeping, keeping the archives in order and codifying the law.⁴ In Esslingen he was in charge of the chancery and it seemed that during his absences the clerks were scarcely able to carry on the work without writing for advice.⁵ Nevertheless Niklas frequently did make journeys away from Esslingen and acquired quite a reputation as a diplomat, carrying out ambassadorial duties for nobles such as Pfalzgräfin

Mechthild.

During his time in Esslingen, Niklas made at least two important foreign trips. In 1459 he went in advance of the Duke of Baden to Mantua where the new Pope Pius II (who was none other than the crowned poet of the earlier days at the Imperial Court in Vienna, Aeneas Sylvius) had called a conference of Western rulers in order to organize a crusade against the Turks in the Balkans. Niklas went as the representative of Karl von Baden and made a speech before the Pope excusing the delay in Karl's arrival.⁶ By this time, however, Aeneas Sylvius had renounced his former humanistic inclinations and condemned his youthful writings (such as the story of Eurialus and Lucretia, Niklas' first Translatze).

The hosts in Mantua were Ludovico Gonzaga and his wife Barbara who had turned their court into a centre of intellectual and artistic life. It was Niklas' hope to find similarly-minded patrons of the arts amongst the German nobility and this was to some degree fulfilled in Pfalzgräfin Mechthild (whose court was in Rottenburg) and her son Eberhard im Bart.

In 1463 Niklas spent several months in Vienna accompanying Katherina von Baden, who was trying to effect a reconciliation between her brothers Archduke Albrecht and the Emperor Frederick III. Niklas filled in the time by copying out two Latin manuscripts.⁷

Besides his duties in the chancery of Esslingen and on diplomatic missions, Niklas also ran a private school in which he trained young men in his profession. They boarded in his house and received instruction especially in the cultivation of an elegant style in the writing of German and Latin. He explains in the dedication to the Translatzen (pp.8-9) how he was inspired by Leonardo Bruni, Aeneas Sylvius and Gregor Heimburg and that he tried to teach his pupils their precepts:

... dem allem n^vach/ do mir vor zyten vil wol geschickter
 Jüngling, erberer vnd fromer lüten kinder ouch etlich
 baccalary von manchen enden her z^o tische in min cost wurden
 verdinget/ die in obgemelter kunste schribens vnd dichtens ze
 Institutwieren zeleren vnd zevnderwysen.

It was out of the need for texts which would illustrate the beauty of the Latin language but which would also be 'lustig vnd kurtzwyilig' (Translatzen p. 9,23), that Niklas' Translatzen arose. His German translations were primarily conceived as an aid for his pupils to the understanding of the Latin texts and a model of eloquence, and the last Translatze, No. 18, was written at the request of a former pupil, Hans Harscher, who wanted to be reminded of what Niklas had taught. Niklas sums up for him some points of language, spelling and forms of address and demonstrates his remarkable awareness in linguistic matters. That he was a conscious stylist is obvious from his work on the translations, but his observations in the eighteenth Translatze also show his insight into dialectal variations in the German language. He says that although he was born in Switzerland, he made an effort to adapt to

the dialect of Swabia when he moved to work there. He criticizes the use of forms from other areas, believing that one should preserve the characteristic forms of one's own dialect:

Aber yetz garn^vach in allen schwebischen cantzlien der herren vnd stetten schribent die schriber ei für ai. burgermeister sprechende vnd nit burgermaister wysheit vnd nit wysheit. daz ain grosse vnnütze endrung ist vnsers gezüngs dar mit wir loblich gesündert w^varen von den gezüngen aller vmbgelegenen landen das vns yetz laidet vnd fremdes liebet. Ich bin bürtig vom bremgarten usz dem ergöw^v vnd hab mich anefangs als Ich herus in swäben kam grosses flysses gebruchet daz jch gewonte zescriben ai für ei.

(Translatzen, p.351,16-24)

Niklas was not able to stay in Esslingen for the rest of his life. In 1469 after a quarrel with the town over a matter in which he was considered to have acted too much on his own authority, Niklas felt his life to be in danger and fled in secret. After an unhappy time in exile he was able to find another position, thanks to the friendly relations which he had cultivated with the local nobility. In December 1469 he entered the service of Ulrich, head of the Stuttgart line of the Württemberg counts, and his son and heir Eberhard. Here Niklas was one of three Kanzler, but he was important as an adviser and was in charge of the clerks and of the seal, and continued to be sent on diplomatic missions.⁸ The Landhofmeister at the court, Georg von Absperg, is the recipient of the collected Translatzen, which Niklas prepared for publication before he died. His intention to publish the Latin sources of the translations was forestalled by his death in Zurich in 1479 and he was never able to complete a number of other works such as his

translation of Boethius' Consolation of Philosophy. This he had not published, despite encouragement from Georg von Absperg, because he had not quite finished the last book (Translatzen, p.7,25). He had agreed to have the rest of his translations printed 'bis vf boecium den jch noch etlicher vrsachen halb wil verhalten' (p.7,25) Nevertheless his literary testimony, the Translatzion oder tutschungen presents us with evidence of his tireless enthusiasm for the task which he conceived as his mission in life: to make available to his compatriots the great works of Italian Humanism.

Whether the originals of Niklas' Translatzen were chosen for their stylistic brilliance or for their relevance to a particular aristocratic patron, most betray in their content the translator's own interest in Humanist themes. The majority are works of Italian Humanists, including five from Poggio and four from Niklas' model Aeneas Sylvius. Only one has a classical source, No. 13, The Ass, attributed to Lucian, and two are of a 'medieval' nature, No. 8, a tract which Niklas believed to be by St. Bernard, although this view, widespread in the Middle Ages, is now rejected,⁹ and No. 9 on almsgiving from Felix Hemmerlin. The work which affords the best comparison with Guiscardus und Sigismunda is the other Humanist novella, Aeneas Sylvius' Euriolus und Lucretia, the first Translatze and Niklas' masterpiece. However the topics brought to light in Guiscardus und Sigismunda also figure in many of the other Translatzen and they represent the new concerns of the age.

At the centre of Guiscardus und Sigismunda is the question of the position of women, a recurring subject in the Translatzen. It is the particular intention of the sixteenth Translatze to make clear Niklas' attitude towards women, in order to clear up a misunderstanding. The Translatze is dedicated to Ursula von Absperg, who had thought Niklas to be the author of a piece of misogynous writing which he had lent to her husband, the Landhofmeister in Stuttgart. In order to distance himself from this viewpoint, Niklas sends her a piece in praise of women, which he says is not a translation (although it borrows too heavily from other sources to be considered Niklas' original work). Niklas reassures the lady that he is 'ain wyterer aller lobs und eeren wypliches geschlechtes' (Translatzen, p. 325, 18-19) and proceeds to enumerate the qualities of famous women from antiquity through Christian times to the great ladies of his day, including the Italian patronesses of the arts and his own benefactress Mechthild.

Nevertheless it is significant for the attitudes of the day that the greatest compliment which he can pay to a woman is to say that she is endowed with masculine qualities: 'So ist ouch so grosse manhait In wyplichem geschlechte oft funden worden' (p. 328, 21-2) - which is reminiscent of the terms of praise applied to the heroine of Guiscardus und Sigismunda. Her masculine steadfastness is contrasted with Tancredus' womanly weakness: his indecision and inability to master his emotions are typically feminine attributes

and Sigismunda's self-control and positive attitude are thus brought into sharper relief. Sigismunda however is by no means typical of her sex. She distances herself from the masses of women who allow themselves to be trapped by circumstances by making a deliberate choice and influencing her own fate. The suggestion that women should be judged on their own merits like men is quite an advance on traditional medieval notions, and it is implied in Guiscardus und Sigismunda and in other Translatzen. Niklas seems to have particular admiration for women who can defend themselves with lucid words. This was doubtless one of the chief attractions of the story of Sigismunda, and it is taken up again in Translatze 16:

Was sag jch dann von Amesia ¹⁰ die vmb daz sy vnder wyplicher gestalt trüg ain manlichs gemüte Androgenes genennet was, die selb vor den richtern mit grossem zülouffe des folckes selbs ir sachen traib vnd arbeit vnd so wyslich wol vnd zierlich redt daz die richter vf sblich jr erste rede, sy mit vrtail vnschuldig vnd ledig täten erkennen.

(p. 330,17ff.)

Niklas is hesitant to send Mechthild Aeneas Sylvius' consolation to someone troubled by love (Translatze 3), because 'vil mer scheltens wyplicher bildung vnd grobkait etlicher worten darjnne werden vermercket' (p. 93,7-8). But he knows that Mechthild is discriminating enough to recognize that criticism of women is to be found in classical literature and in the Bible and that at times it may not be unfounded: 'vnd ist niemant zwyfels danne daz vnder den fröwen ouch boszhait funden werd' (p. 93,33ff.)

but to give a fair picture one would also have to mention the vices of men. The Translatze itself is indeed sharply critical of women, in particular of their inconstancy:

Dann ain frōw^V ist ain mensch mangerlay siechtungen vnd
zūfellen vnderwürffig, ane truw/ ane forcht, ane steikait
an miltikait.

(p. 100,4ff.)

Their beauty is transient, their conversation trivial:

Ich bitt dich sag, was ist ain frōw^V anders dann ain zerstörerin
der Jugend, ain roub der mannen, ain tod der alten, ain
vertrügerin erbes, ain schad der eere, ain spys des tūfels,
ain port des todes, vnd ain erfüllung der helle.

(p. 99,26ff.)

That this was far from Niklas' own attitude is again evident from the dedication to the sixth Translatze, in which he consoles his cousin Heinrich Efinger on the death of his wife and extols the joys of marriage to a loyal and loving wife. The Translatze which Niklas sends to his cousin is a discussion from Poggio as to whether it is desirable for an older man to marry. The various characters argue the advantages and disadvantages of marriage for old men and consider what kind of woman might be suitable. Both the joys of being married to a virtuous woman and the troubles which a drunken, unfaithful or quarrelsome wife can bring are put forward. The point made by Sigismunda that young people are more easily swayed by the dictates of Nature comes up here to support the view that the husband should be older than the wife in order to be able to guide her and bring up the children in a wise and

reasonable manner.

The heroine of Euriolus und Lucretia is an example of a young woman who is unable to resist the power of love. In a letter to Euriolus, she says herself that women are more apt than men to lose control when overtaken by love:

Ain fröwe wenne die in liebe angehept zewüten/ so mag sy allain das end sülicher liebe mit tode erfolgen. danne fröwen nit allain lieb habent, sunder sint sy in liebe vnsinnenklichen wüten/ vnd es syge dann daz sy rechte bezalung vnd widergeltung haben irer liebe/ so ist nützit vngestümers dann ain liebhabende fröwe wir achten weder red. lümden noch das leben

(p. 38,37ff.)

She stresses the vulnerability of women: they are easy to deceive, but there can only be dishonour in doing so. On the other hand the author stresses that a husband is powerless to prevent his wife from being unfaithful once she has set her mind on it and all measures to keep her under guard will have the opposite of the desired effect.

Dann die fröwen sint gar nâch alle des sins, daz sy aller liebste des begeren das Jnen aller maist wirt versait vnd verboten.

(p. 43,6ff.)

But Aeneas Sylvius' novella owes its renown not to such commonplaces, but to a new approach to narrative. It was with works such as this that the reading public was weaned away from the currently popular tales in which adventure was heaped upon adventure with no thought for form or for psychological depth. Euriolus und Lucretia was both elegant in its style and penetrating

in its subtle observation of the characters' reactions, and in particular the development of love. It traces the progress of Lucretia's thoughts from her rejection of Euriolus' first advances through the stage where she throws his letter into the fire in the presence of the go-between (but afterwards retrieves and preserves it), to her total surrender to the passion which overcomes her. The novella revolves around the theme of love, as Niklas' summary indicates:

Item in der ersten translatze dises buches von Euriolo vnd lucrecia wirt funden ain grosser fremder handel ainer bulschafft vnd darjnne alle eigenschaft der liebe vnd was die gebürt besunder daz darjnne allwegen entlich mer bitterkait dann süsse vnd mer laides dann fröiden funden werd vnd darumb die syg zefliechen vnd zemyden.

The story indeed illustrates the unhappy outcome of a love affair, and the author's comments underline the theme that no lasting happiness can come of such love. When the lovers contrive a meeting, they are warned almost immediately of the return of Lucrecia's husband, and Euriolus realizes 'disz ist ain kurtze wollust, vnd ain aller lengstes schmerzten' (p. 50,13-14), and the relationship is broken off when Euriolus has to leave with the Emperor's entourage. The moral which Niklas draws from the story is indeed stated in those terms by Euriolus when he is explaining the situation to Pandalus in order to obtain his help:

vnd ist nützit gerät^vners, dann so die liebe dem marge Inwendigs gebains anhanget. daz man dann s^blicher vngestümikait entwyche vnd dero verheng iren gange. dann wer wid^oes vngestümikait des windes faret vnd schiffet, der müs oft schiffbruchs note lyden. aber wer entwychet den wellen der kumpt hin vnd tüt die vngestümikait vberwinden.

(p. 62,21ff.)

But Euriolus himself does not believe that it is possible to escape the power of love: he regrets his love when it leads him into difficult situations but he does not see that anyone can avoid it:

vnd ist kain hertz (wo es anders flaischin ist) daz nit etwenn der liebe anfechtung hab empfunden.

(p. 62,6ff. - text 'anfechtung')

Sosias, Lucrecia's faithful servant, is unwilling to be a party to her adultery, but he too recognizes that she cannot act otherwise and decides that it is wiser to help her conduct the affair with discretion.

Es ist ain wundersam ding, daz die natur so vil rechts vnd gewaltz geben hat der liebe in menschlichs gemüte. Es gebürt sich aber zehelffen sülicher kranckhait.

(p. 66,20ff.)

We are reminded of Sigismunda's protest (l. 176ff.) that the dictates of Nature cannot be quelled especially in young people and that therefore she had to give in to the 'anfechtung Inbrünstiger nature' (ll. 188-9).

Love has the power to turn the world upside down. Euriolus, the finely attired courtier who had aroused the admiration of the people of Siena on his arrival, is driven by Love to take on the disguise of a porter:

o. liebe. o. z^umerin vnd zwingerin aller dingen. du tust ainen

aller fürpūntlichosten dem kaiser allerliebsten von gūte den rychsten, der zyt den ernietesten, der geschrift wolgelerten vnd mit wyszhait den verrūmptisten man dar zūbringen daz er von Ime wirft sin sidin purpur klaide vnd an sich lait ainen sacke vnd sin antlit bedeckt vnd verwelhet mit trugenlichen frōwen vnd daz vsser ainem hern wirt ain knecht vnd daz der so gefūret vnd erzogen ist in allen wollusten sine achseln tūt fūgen vnd schicken zū sweren burdin vnd sich selbs umb lones willen gibt für ainen offen secktreger ze erkennen.

(p. 47,34ff.)

Yet it would be giving a false impression to say that the overall tone of the novella is bitter or reproachful. It is a paeen to love which knows no barriers, it tells the fate of two lovers in complete harmony:

hie sint yetz nit gewesen zwain gaiste sunder (als aristophanus maint sin vnder den frūnden) so sint ainer sele worden zwen libe.

(p. 77,9ff.)

When they have to part, the point of their existence is lost. Euriolus, although he finally finds consolation in marriage, is haunted for a long time by the memory of Lucrecia, who is unable to survive the parting and dies of a broken heart.

Euriolus and Lucrecia, then, like Guiscardus and Sigismunda, experience love which ends tragically, but the angle of the tales on the characters is different. Neither Euriolus nor Lucrecia has the tragic greatness of the characters of Boccaccio's novella. Euriolus does not have the noble quality with which Guiscardus is credited and his devotion to Lucrecia has its limits. Lucrecia is a weak character in comparison with Sigismunda, although both have to succumb to overwhelming passion. Sigismunda retains her

supremacy over circumstances and takes her own life once she knows that her lover is dead, whereas Lucrecia is totally a victim of her emotions. Nevertheless, the portrayal of these emotions both in Aeneas Sylvius' original and Niklas' translation was so successful as to bring great popularity for the story and to start a fashion for tales of unhappy love.

The cause of the love of Euriolus and Lucrecia and of its tragic end is seen by the lovers themselves as Fate. Euriolus feels that he was in the grip of an outside force when he fell in love:

vnd ist das nit beschechen miner schuld halb sunder durch
schickung des gelückes in des hand vnd gewalt steet die
gantz welt, die wir dann eerent.

(p. 62,32ff.)

By contrast to Guiscardus and Sigismunda, the lovers in Aeneas Sylvius' novella were brought together by chance, rather than deliberate choice:

aber wer ist der, der widersteen mug des gelückes schickung?
jch hab mir die nit erwellet sunder hāt des gelückes fale
mir die gegeben lieb ze haben

(p. 63,28ff.)

says Euriolus in explaining the situation to Pandalus. Sigismunda, on the other hand, stresses that her relationship with Guiscardus was based on mutual respect and was the result of careful consideration:

danne daz ich / nit von schickung des gelückes (als vil fröwen
gewon sint) sunder mit wolbedachten sinn vnd müte mir
gwiscardum erwellet han liebzehaben (l. 207ff.)

Although Fate is not the cause of their love, it nonetheless takes a hand in the proceedings. At first it had been favourable to the lovers' enterprise, but it is the enemy of lasting joy and brings about their tragedy.

Aber das gelücke das allwegen langer wollust vind vnd widerwertig ist/ verkart zu letst mit truriger geschicht die fröid der selben liebhabenden menschen Jn bitter wainen vnd schmerzen.

(l. 85ff.)

Sigismunda also blames Fortune for the fact that Guiscardus does not receive just reward for his virtue. Fortune is indiscriminating, 'daz da gewonlich die vnwürdigen erhept in die höche vnd die würdigen niderdruckt vnd füsset vf die erden' (ll. 216-17). This is a recurring theme in the Translatzen: we find it in Euriolus und Lucrecia with reference to Baccharus, another admirer of Lucrecia, but one on whom Luck does not smile. Although it might be wiser to confront Fortune with indifference, few people can do so:

das gemain leben den menschen bedarf des gelückes gunste. dann dasselb welich es wil. tüt erheben vnd welich es wil trucken vf die erden.

(p. 57, 12ff.)

In Translatze 10, Aeneas Sylvius' letter on Humanist studies, we find the same motif in terms very similar to those used by Sigismunda:

daz selb gelück hat menschlich geschlecht als in ain schimpflichen spile/ yetz den erhebend vnd yetz den undertruckend und ist Im nit grosz (als Juuenalis schribt) vsz ainem hafner zemachen ainen kung vnd herwider vmb vsz ainem kung ainen hafner.

(p. 203, 31ff.)

The whole of the twelfth Translatze is devoted to the subject: it is a translation of Aeneas Sylvius' dream of the realm of Lady Luck. The poet explains that the dream was the result of his thoughts on this point:

Vnd darumbe so schuldiget ich das gelücke, das da wirt geloubet sin, ain vszgeberin eeren vnd g^otes vnd krieget deshalb erzürnt vil mit mir selbs wider das selb gelücke, vmb daz es die g^oten menschen so oft niderdruckt vnd die bösen erhebet...

(p. 233, 2ff.)

Aeneas dreams of an idyllic land inhabited by Frow Gelücke with her 'zwayerlay angesichten' and those who enjoy her favour. Before he leaves, he questions her on how this favour can be obtained. She says that she will smile upon those who have courage and seek her, but she is never kind to anyone for very long and she will not betray if and when she might bestow favour on the poet. She admits that the wise can become superior to her. 'Wer mag dich verachten? Vnd verschm^vächen', asks the poet. The answer: 'der wyse' (p. 247, 10).

Here it would seem that the numbers of those who are wise enough to be able to disregard Fortune are small, but the fourth Translatze is devoted to the idea that through the pursuit of virtue it is possible to remain unscathed despite the blows of Fortune. Poggio's piece written for the exiled Cosimo de Medici encourages the recipient to fix his thoughts on the truly important things in life and thus disdain the vagaries of luck.

dann wirdigkait eere gewalt rychtum gesunthait vnd anders des

gelychen sint also gestalt/ daz in Inen die craft des
 gelückfals vnd der vinden sturm vnd an rennen vil vermugen.
 Aber wysheit grösse des gemüts, vestikait, fromkait, trüw
 vnd tugend/ wyle die rechtlich vnser aigen sint, vnd vns nit
 von fremder hilff noch gaube geben werden/ so enpfahent sy
 kainer vszwendiger dingen vnd rechten gewalt vnd mugent ouch
 durch kain craft des gelückes gefellet noch vsser ir statt
 verrucket werden.

(p. 105,2ff.)

It is because of the unreliability of Fortune, according to Sigismunda, that one should not judge a man by his status but by his virtue. Her appreciation of true nobility is one of the key themes of the novella, and it is the subject of another whole Translatze, No. 14. The situation portrayed is that two suitors are competing for the hand of a beautiful Roman girl who has promised to marry the nobler of the two. One is of a noble family, a descendant of Scipio, but of a dubious character, as the other suitor, a humble but virtuous man, is able to show. Those who perform great deeds are not necessarily blameless and the reputation of one's ancestors is in any case no reflection of one's own qualities. The poor man has devoted himself to study and his eloquent speech proves that the lack of money or title is no hindrance to the pursuit of a good life. Although the dispute is left undecided, there can be no doubt in the reader's mind as to the outcome. Niklas dedicated the Translatze to a nobleman, Eberhard im Bart, and had to be tactful in the way in which he introduced such ideas. He could allow himself a certain amount of liberty by virtue of the fact that he is not the author of the

piece, but he takes the precaution of writing a dedication flattering Eberhard with the thought that whichever is thought to be superior - nobility of birth, money or character, Eberhard is in the best possible position to judge,

dann ist daz grosser und alter rychtum adel geberen sol^r wer dann unsers lands edler syg dann ^uwer gn^{ad} waisz jch niemant. sachet aber s^blichen adel langes herkomen g^uter geburt^r wer ist dann unsers landes^r der ^uch hieran ^ubertreff? ... Ist aber das der adel sin sol in ^ubung der tugend^r so waisz ich ouch niemant vnser landen dem ir hier Jnne entwyhent.

(p. 283, 20ff.)

Similarly daring in putting forward new ideas is the tenth Translatze, a translation of Aeneas Sylvius' letter to Sigmund of Tyrol on the 'studia humanitatis'. Niklas dedicates it to Karl von Baden as guidance on the instruction of his three sons. The study of the classics will show them how to understand and speak elegant Latin and make them wise rulers.

Aeneas begins by explaining his use of the humanistic 'du' form of address even to someone who is so much his superior. He flatters the Duke by saying that the address, though it sounds disrespectful, in fact implies more respect because it calls upon the man as an individual, not in his capacity as ruler guided by his advisers. Later, however, he stresses the fact that a ruler is a servant of the people and not vice versa, and for this reason he must know how to act for the good of his kingdom. The necessary wisdom would take many years to acquire from experience

but it is all available to the young prince in the writings of the ancients. Models of behaviour are to be found, along with practical knowledge on every subject from warfare to astronomy or the bringing up of children. 'all leere vnd vnderwysung rechtz lebens in kunst der geschrift vnd besunder latinischer wirt begriffen' (p. 204,24-5). Humanistic studies teach him skill in arguing a point or addressing the people, and increase the understanding of the young man:

Niemand mag dich betriegen, niemand getar^v sprechen das ist recht das ist vnrecht, das billich das vnbillich, Es syge dann daz er aigenlich vnd warlich^v wissz söllichs also war^v sin.

(p. 208,31ff.)

Niklas was doubtless attracted by the aspect of practical wisdom imparted by this Translatze. No. 8 is another piece which is also a summary of useful advice to the head of a household, 'wie er sin huse vnd sin husgesind wyb kinder dienstknecht vnd magt regieren erkennen vnd halten soll mit vil andern anhangen hushablicher dingen gut^o zewissen'. This is a translation of the Epistola de cura rei familiaris.¹¹ The only other piece which is not taken from the Humanists or the Classics is the next Translatze No. 9, Hemmerlin's tract on almsgiving which is also intended as guidance for everyday life. The Translatze was dedicated to Margarete, wife of the Graf Ulrich V of Württemberg and in another case to Katharina von Baden, both of whom may be assumed to have been conservative in their taste. However the attack on the mendicants has also been seen as a foretaste of the reformatory

spirit that is clearly present in the eleventh Translatze, which translates Poggio's account of the death at the stake of a Hussite at the Council of Constance. The author is careful not to express explicitly his approval of the heretical beliefs of the Hussite but his praise for his eloquence speaks for his admiration of the man:

O mane wirdig ewiger gedechtnüssz aller menschen. Ich lob nit ob er etwas in Im hatt oder hielt, wider der kirchen cristenliche satzung. Ich lob aber vnd t^on wundern sin lere vnd kunst mancherlay dingen/ sin zierlich gesprechnüssz, die süsse sins redens vnd sin geschide vnd bestendikait zeverantworten.

(p. 229,1ff.)

Poggio is also the author of the discussion of gratitude which forms Translatze 5. This piece, dedicated to Johannes Fünfer, chancellor to Ulrich, treats a typically Humanist topic: whether a host should thank his guests for dining with him or whether they should be grateful to him. The various participants put forward their views and eventually agree that a humble host should thank his guests if they are nobler, but if the guests are of lowlier station, they should express gratitude to their host for the invitation. This discussion takes place in a setting of circles of Humanist friends who met to exchange views. For Niklas, as for other Humanists, friendship was extremely important, more so than money, as he says to Mechthild in the dedication to the third

Translatze:

dann wyle ich all min t^vage geschetzt hab w^vären rychtum mer sin in g^outen fr^ounden/ dann in besitzung des goldes vnd nützit

mer vnd bas zū menschlicher seligkait in diser zyt dienen
dann sin vnd belyben in tugendrycher hochgeachter menschen
erkantnūsz vnd von denselben werden lieb gehapt gefürdert
vnd geert.

(p. 91,12ff.)

This is the goal of every Humanist - to be surrounded and honoured by kindred spirits, and Niklas is happy to have found fruitful ground for his work among the nobility of the day. Mechthild's son Eberhard seems to have been the patron who most readily received the new ideas. He is the recipient of the thirteenth Translatze, the tale attributed to Lucian of the man who is turned into a donkey by magic. This contains many fantastic elements which Niklas feels need an explanation. He puts forward two points of view: one giving evidence of the use of magic and one quoting St Augustine as saying that the devil sometimes creates such illusions in people as punishment for their wrong doings, but then Niklas suggests that the writer may have had an allegorical meaning in mind: that a man in love loses his reason and thus becomes like an animal. His conclusion 'Darumb geloub ain yder was er wölle' (p.252,7) shows that Niklas was not bound down by any need to find an absolute truth, and this idea is confirmed by the thought behind Translatze 7, translated by Leonardo Bruni from the Greek. It tells of how Alexander the Great asks for advice from different men, all of whom are honourable, sincere and wise. That they offer contradictory advice proves for Niklas that one should be tolerant of other points of view, for God, through Nature, has made all men different.

The collected Translatzen, with their mixture of old and new ideas and styles, reflect Niklas' varied interests and his attraction to some modern modes of thought. Although they do not contain everything he wrote, they represent the major proportion of his work. Two works which have often been ascribed to him are the stories of Griselda and Marina, which he mentions in the dedication to the second Translatze as having been told to his patron. These are now generally considered not to have been translated by Niklas himself - he does not state that he gave Karl a written translation, and the indications are that he passed on orally the stories which had already been translated into German. Similar confusion arises in some literary histories which list a version of Guiscardus und Sigismunda among Steinhöwel's works. This is in fact Niklas' translation, which in several prints¹² appeared following Steinhöwel's Aesop.

Works which may be attributable to Wyle, although his name does not appear in them are two speeches to be found in the Nachlese in den Reichsgeschichten of Gustav Georg Koenig von Koenigsthal (Frankfurt, 1759), which were given by Jakob Motz, envoy of Friedrich III to his prospective bride Eleonore of Portugal. Although these were presumably translated early in his career and therefore not included in the Translatzen, they bear Niklas' hallmark. He says that he has 'von der latein vff das genewist zeteutsch bracht' (p. 26), but excuses his inadequacy, fearing that 'ich werd dardurch beschuldigt des lasters der

driestigkeit vnd frevels, das ich sollich schon geblumbt latein mich erheben zeteütschen'. Continuing in this vein of formal humility, he says that he would be incapable of producing an elegant piece of writing from a less elegant source, but since the piece involved is in stylish Latin, he can reflect this in the German: 'etwas höfflichs transferirn ist meiner Kunst nit zevil'.

Niklas' influence was perhaps widest ranging in the field of rhetoric. In the first printed manual of chancery style, the Formulare und deutsch Rhetorica of 1482 the compiler Bernhard Hirschfelder uses examples (albeit inaccurately reproduced) from Niklas' Translatzen as illustrations.¹³ Niklas himself at least began to translate the Colores Rhetoricales from the Rhetorica ad Herennium at the time attributed to Cicero. This fragment is to be found in another handbook, the Rhetorica und Formulare of Alexander Hugen of Calw, printed in 1528 by Ulrich Morhart of Tübingen, pp. xxv^v (printed as xxxi^v) - xxx^r. This translation was undertaken at the request of Niklas' brother-in-law, Georg Ehinger, doctor of Canon and Roman Law. Once again Niklas stresses his humble obedience to the request of the recipient and his fear that he might be criticized for attempting something beyond his capabilities. He mentions that there are better translators than he, and it is generally understood that he intended a reference to Steinhöwel. The fragment contains treatment of the first six 'colours': repetitio, conversio, complexio, traductio, contentio, exclamatio; and takes each in turn, providing an explanation ('Der

erste Color heisst Repetitio / vnnd ist ein zierung vnnd schonheit der worten / die da beschicht / so vil Orationes auff einander gleich volgend / vnnd allweg an ainem wort anheben werden.')

followed by examples from the Bible, or from Cicero himself, and then from Niklas' own letters.

Niklas is also the compiler of Aeneas Sylvius' collected letters, which were probably printed in Reutlingen,¹⁴ for the benefit of those who were 'humanitatis studio deditis'. A work on law and a recipe for a remedy have also been attributed to Niklas, as have a few poems, which he may have set to music himself. It is more certain that he possessed artistic talent: he is known to have earned the praise of Aeneas Sylvius, to whom he sent two paintings, a **St Michael** and a **St Christopher**.

The chancery was, of course, Niklas' main sphere of activity and probably the place where his influence lingered longest. Nevertheless his work as a clerk and chancellor and as a teacher of his trade is connected with his literary output, since both are concerned with improving the standards of the written language of the day by encouraging precise and stylish formulation, equally applicable to the documents in the chancery or the new fashion in literature.

Notes

1. See Eckhard Bernstein, Die Literatur des deutschen Frühhumanismus (Stuttgart, 1978), p. 44; Gustav Ehrismann, Geschichte der deutschen Literatur bis zum Ausgang des Mittelalters, 2 vols (Munich, 1922-35), 2. Teil Schlussband, p. 664.
2. See Heinrich Gebhard Butz, 'Niklaus von Wile. Zu den Anfängen des Humanismus in Deutschland und in der Schweiz', Jahrbuch für Geschichte der oberdeutschen Reichsstädte, 16 (1976), 21-105 (p. 26).
3. See Butz, p. 56.
4. See Butz, p. 33.
5. See Butz, p. 34.
6. See Rolf Schwenk, Vorarbeiten zu einer Biographie des Niklas von Wyle und zu einer kritischen Ausgabe seiner ersten Translatze (Göppingen, 1978), p. 125.
7. See Butz, p. 39, and Schwenk, p. 154.
8. See Butz, pp. 45-6.
9. See C.D.M. Cossar, German Translations of the Pseudo-Bernhardine Epistola de cura rei familiaris, Göppinger Arbeiten zur Germanistik, 166 (Göppingen, 1975), p. ii.
10. Valerius Maximus (Factorum et Dictorum Memorabilium, Book VIII, Chapter 3,1) tells of Amaesia, or Maesia, of Sentinum, who defended herself in a suit before the Praetor L. Titius with such eloquence that she was almost unanimously acquitted. See August Friedrich von Pauly, Real-Encyclopädie des classischen Alterthums, 24 vols (Stuttgart, 1894-1963) XIV, 282.
11. See above, note 9.
12. Gesamtkatalog der Wiegendrucke 351; 352; 353; 354; 357.
13. See Joachimsohn, p. 84.
14. See Schwenk, p. 190.

6 BACKGROUND TO EARLY GERMAN HUMANISM

Initially, it may not seem surprising that the early German Humanists, even the leading figures like Wyle, Eyb and Steinhöwel, have earned little recognition in literary criticism. They were not after all, original authors, but, for the most part, merely translators, and they were undoubtedly overshadowed by their greater successors. On the other hand, their efforts mark a turning point in German culture, a turn away from the typical genres of the medieval period, from stylized characterization and narrative that was merely a series of episodic adventures, towards greater realism and greater depth in character portrayal.

The literature and ideas which the early Humanists transmitted were foreign to German culture, but fifteenth century Germany had produced only reworkings of old material and little of original value. Fresh impetus was needed, and this came from south of the Alps.

Contact between Germany and Italy was heightened in the fifteenth century during the periods of the ecclesiastical councils of Constance (1414-18) and Basle (1431-9). New learning was also brought back constantly by German students who went to study at Italian universities, where particularly the fields of law and medicine were much more advanced than in Germany.

Another extremely important factor was the influence of such men as Aeneas Sylvius Piccolomini. He wished to share his enthusiasm for the study of the Classics and the imitation of their eloquence, and during his time at the Imperial Chancery in Vienna gathered around him a circle of like-minded secretaries. He not only encouraged the reading of Classical authors and Humanists like Petrarch, but also wrote pieces himself, such as the Historia de duobus amantibus (Niklas' first Translatze), which reflects a new concern with the depiction of psychological processes.

Although Aeneas Sylvius was disappointed at the philistinism of the German princes compared with their Italian counterparts, many German courts were in fact centres of lively intellectual life, with rulers who were generous patrons of the arts and who often engaged in literary activity themselves. Elizabeth of Nassau-Saarbrücken, for example, translated four prose romances (Hug Schapler, Loher und Maller, Sibille and Herpin) based on French chansons de geste in the years up to 1437. Eleanor Stuart also translated from French a prose novel Pontus und Sidonia (completed in 1456 and printed in 1483), in order to please her husband, Sigismund of Tyrol. He shared his wife's cultural interests and it was to him that Aeneas Sylvius dedicated his letter on Humanist studies (Niklas' tenth Translatze).

Another keen patroness of the arts and also an important

figure in the founding of two universities, Freiburg and Tübingen, was Mechthild von der Pfalz. Born in 1419 as the daughter of Ludwig III, founder of the Palatinate, Mechthild was married in 1434 to Ludwig the Elder of Württemberg, by whom she had a son, Eberhard VI, (der Aeltere), later to be known as Eberhard im Bart. After the death of her husband in 1452, she was married to Albrecht VI of Austria, after which she was known as 'das Fräulein von Oesterreich'. The marriage was not happy, and even before she was widowed a second time, Mechthild withdrew to her court at Rottenburg, which became one of the cultural centres of the Empire at that time. Niklas was not the only writer of the day to praise her. Jakob Püterich von Reichertshausen dedicated his Ehrenbrief of 1462 to Mechthild, and through him we know something of her library. Unfortunately, he only mentions the books in her library which he himself did not possess, but her taste seems to have been wide-ranging, from the old-fashioned courtly romance to the very latest translations from Humanist literature. Niklas dedicated four of his Translatzen to her, Hermann von Sachsenheim composed his Mörin (1453) for Mechthild and her brother, and we know that she possessed many other manuscripts, including prose romances such as those translated by her contemporaries and peers.

Eberhard im Bart carried on his mother's tradition of collecting books and was the instigator of many German translations of the day. Eberhard, born in 1445, was taught by the

humanistically educated Johann Vergenhans (known by the Greek version of his name, Nauclerus), who was forbidden to teach him Latin. The boy's guardians thought a classical training unnecessary, but it was a source of disappointment in later life for Eberhard, and in order to fill the gaps in his knowledge, he had translations made of works on agriculture, medicine and theology. The most famous work produced for Eberhard was Antonius von Pforr's translation of the Indian tales of the Panchatantra, known as the Buch der Beispiele der alten Weisen.

Eberhard visited Italy on three occasions and kept up contact with Italian scholars. He encouraged the study of Greek language and philosophy in Württemberg and so that the young men of the county did not need to leave the area to study, he founded the university of Tübingen with the help of his mother in 1477.

One of Eberhard's visits to Italy was a journey to Mantua in 1474 to fetch his bride Barbara Gonzaga. It was in aristocratic centres like the Mantuan court that the revitalized culture of the Renaissance flourished. Beginning with Petrarch, Italian scholars had been rediscovering the Classics and modelling their style on them. Classical manuscripts neglected during the Middle Ages were sought out and made more widely available. There were many Humanist scholars most anxious to discover the treasures of ancient Greek literature, but very few teachers of Greek. It was in this field that Leonardo Bruni played an important part. His

protector Salutato exerted influence to bring the Greek Johannes Chrysoloras to Florence, and Bruni became his pupil. Bruni achieved great fame in his own day both through political activity and through literature, with many letters, speeches, histories, philosophical treatises and translations, especially from the Greek. His elegant translation of Aristotle was a great stimulus to studies in this field. Translating into Latin, Bruni made texts available internationally, as we see from Niklas' use of Bruni's translations as the basis for two of the Translatzen (No. 7 on Alexander the Great from the Greek and No. 2, Guiscardus und Sigismunda, from Boccaccio's Italian).

Boccaccio himself exerted most influence in the fifteenth century as a humanist and moralist, but it is for the Decameron, the hundred tales told to each other by a band of young people who have fled to the country from plague-ridden Florence, that he is now chiefly remembered. Boccaccio was the son of a Florentine merchant, and much of the Decameron is a reflection of life among the mercantile classes of Florence. He had, however, also spent some time at the court of King Robert of Anjou in Naples, and this area sometimes appears (as in Guiscardus and Sigismunda) as the setting for some of the more serious of his stories. However, compared with his more learned Latin works, the Decameron, with its flavour of the French fabliau, must have seemed a rather frivolous book. Boccaccio was obviously aware of the criticism which it might draw and defended himself in the Epilogue and in the

Introduction to the Fourth Day. He reminds his readers that he is not writing sermons or philosophical treatises, but light-hearted stories for the entertainment and consolation of ladies in love (i.e. he is not aiming at a highly-educated readership, but at those who read as a pastime and while doing so, wish only to be amused). He points out, however, that, given the appropriate time and place, they are not without their uses.

There can be no doubt that Boccaccio's stories are not all simply frivolous tales meant to titillate and to amuse. His view of the world is sane and rational and he attacks the irrational elements in society, ridiculing the unnatural. This means inevitably that at times he appears blasphemous or improper. He attacks the irrationally exaggerated cult of saints and relics, and the clergy are the butt of endless ridicule, claiming as they do to renounce worldly pleasures, but unable to do so any more than other human beings. To attack corruption in the Church need not in itself be irreverent, but Boccaccio's stories no doubt suffered expurgation and bowdlerization so long because they seem to attack the very concept of monastic life. Asceticism is unnatural and therefore wrong, according to Boccaccio - the pleasures of the flesh are natural and not sinful. Thus he may seem to be advocating immoral attitudes by condoning a woman's adultery, for instance, but how often the story of a wife's deceiving her husband revolves around the unsuitability of the marriage - a young wife and an old husband - a sin against Nature.

'The decrees of Nature are not to be defied' is the theme which rings through most of the Decameron stories. In the Introduction to the Fourth Day, Boccaccio tells a little, unfinished tale in his own name which illustrates this point. It is of Filippo Balducci, who, on the death of his wife, retreats with his little son to a cave in the mountains and lives an ascetic life, bringing up his son in holy ways and protecting him from all knowledge of worldly things. When the boy grows up and asks to accompany his father to Florence to fetch supplies, Filippo imagines that the son will not now be led astray by the sights of the city and allows it. The boy is amazed at the buildings and full of interest in what he sees, but he is attracted most by a bevy of beautiful girls whom they meet. His father warns him not to look at them because they are evil, and avoids calling them 'women' by telling his son these are 'goslings'. The boy is not to be put off, but begs his father to get him one of these 'goslings', refusing to believe that anything so beautiful could be evil. The father '*sentì incontanente più aver di forza la natura che il suo ingegno*' (p. 455,29), and regrets having allowed the boy to come with him.

Appearing, as it does, just before the story of Guiscardus and Sigismunda, this tale with the message that Man's mind cannot outwit Nature, lends force to the point of the story made by the heroine - that she has not acted sinfully but merely took the course to which her natural desire prompted her. Society is at

fault for trying to force people into an unnatural mould.

Boccaccio's literary influence was widespread throughout Europe, his brilliant gift for narrative bringing alive the stories which he told in a way which could catch the imagination of his readers or listeners. But most of the Decameron stories did not become widely known until the sixteenth century. There were two exceptions: the tales of Guiscardus and Sigismunda and of Griselda (X,10), which underwent a similar fate.

The last story of the Decameron was translated into Latin by Petrarch, and from this Steinhöwel prepared a German version. Petrarch's translation elevates the language, and thus the whole moral tone, of the story to a higher plane, so that where the attitude of the narrator in the Decameron suggests that Gualtieri, the husband who test his wife so cruelly, should be condemned, in Petrarch his character assumes greater nobility, and the story may be interpreted as a religious allegory in which the brutal schemes devised by the husband to convince himself of Griselda's worth represent God's testing the faithful soul. Some of the rhetorical weight and elegance of Petrarch's version is naturally lost in Steinhöwel's translation, but the tale enjoyed enormous popularity. This can be attributed to many factors, and some of them are no doubt similar to those which made Guiscardus und Sigismunda popular.

That both stories became known outside Italy is due to the

fact that they were both translated into Latin, which made them available to many more readers, since Italian was not commonly known in Northern Europe, but a training in Latin a part of any serious education. Both stories appealed to Humanist translators, perhaps because they exalt the virtue of the poor and illustrate examples of nobility of spirit. Less forward-looking writers might also find useful material in the tales, which can be made to illustrate a moral: Guiscardus and Sigismunda showing the fateful end of illicit passion, Griselda an unswerving model of submissive patience. (The story had already been translated into German along these lines by the monk Erhard Grosz.) Eyb showed that another moralistic interpretation could be put on the tale of Sigismunda - that daughters should be given husbands at the proper time. And yet the tales raise issues which were coming to the attention of the new age: the rise of the peasant, the noble poor man who is as worthy as any aristocrat; the position of women in society. The two heroines here present an antithesis: Griselda makes herself totally subordinate to her husband; Sigismunda speaks out for recognition of her own needs, but both tales indicate a trend away from pure narrative of episodes or adventures and towards deeper psychological perception and motivation - the heralds of a new age in literature.

7 THE LEGEND OF THE EATEN HEART

The fourth day of story-telling in the Decameron has as its theme 'those whose love ended unhappily', a topic chosen by Filostrato, the 'king' for that day. Fiammetta opens the day with the story of Guiscardus and Sigismunda, and the last of the stories on the subject (Dioneo having reserved the right to select an unconnected topic) is told by Filostrato himself. His story (IV,9), of Guiglielmo Guardastagno, shows remarkable similarity to IV,1, and although a common source has not been established, it seems that the tale which Niklas translated may be related to the legend, widespread within and beyond Europe, which tells of a woman forced unwittingly to eat her lover's heart.

Matzke¹ lists fourteen versions of the tale, of which a dozen date from the Middle Ages. Leaving aside the seventeenth century story by Madame d'Aulnoy of the Marquise of Astorga who serves her husband's mistress to him in a stew,² there remains the Indian legend of the Raja Rasálu. The age of this story is not known as it was passed on by oral tradition. It is to be found in print in the collection made by Charles Swynnerton, Romantic tales from the Panjâb.³ Swynnerton discovered eleven tales concerning Raja Rasálu, including one story where the Raja rescues a baby girl whose father thought she was the cause of his ill luck and wanted to kill her. Rasalu has the child, Kôkla, brought up to be his wife. One day, while out hunting, the Raja is angered by his

wife's success at charming the animals and cuts off the ears and tail of a blue buck which swears revenge. When being hunted by a neighbouring nobleman, Raja Hôdi, the buck runs into Rasálu's grounds, where Hôdi catches sight of the beautiful Kôkla, who welcomes him into the castle in her husband's absence. Kôkla is surrounded by talking birds which express their disapproval of her actions. She strangles the maina bird which seeks to remind her of her duty, and a parrot takes word to Rasálu of his wife's adultery. Rasálu returns and kills the cowardly Hôdi, taking back his heart, which he gives to his wife to prepare as 'venison'. Pretending to be reconciled with her, he invites her to eat and afterwards reveals of what the meal consisted. Kôkla, horrified, rushes to the battlements of the castle and throws herself off.

With the exception of some of the more picturesque elements, this story is basically that of many European versions of the legend, but no proof has been found for an oriental source of the tale. It seems equally possible that the story may have travelled west-east and that it had its source in Europe.⁴ The oldest version about which we have any information is the Breton lai of Guirun, dated by Matzke (p. 1) to around 1150 but no longer extant. It is sung by Isolde in Thomas' Tristan, and the basic elements of the tale are recounted by the trouvère:

Coment dan Guirun fu surpris,
 Pur l'amur de la dame ocis
 Que il sur tute rien ama,
 Et coment li cuns puis dona
 Le cuer Guirun a sa moillier
 Par engin un jor a mangier,
 Et la dolur que la dame out
 Quant la mort de sun ami sout.⁵ (11. 835-42)

In Gottfried's version, the harpist plays a piece which
 Tristan identifies as the Breton song of Gurun:

'meister' sprach er 'ir harpfet wol:
 die noten sint rehte vür braht,
 seneliche und also ir wart gedacht.
 die macheten Britune
 von minem hern Gurune
 und von siner vriundinne.'⁶ (11. 3522-7)

Tristan then takes up the harp, and, perhaps as a kind of
 complement to the Gurun song, plays the lay of Graland:

Nu Tristan der begunde
 einen leichen do lazen clingen in
 von der vil stolzen vriundin
 Gralandes des schoenen. (11. 3584-7)

Graland's name appears in Der Weinschelg⁷ in a list of those
 who died for love:

Gralanden sluoc man unde sot
 und gab in den vrowen zezen,
 wand si sin niht wolden vergezen.

and Wackernagel⁸ showed that this seemed to be the German
 tradition of the story which is not related to the Old French lai
de Gralant

Also dating from the twelfth century is the Provençal biography

of Guilhem de Cabestaing which is preserved in several versions.⁹ Here the story has become attached to a historical personage, the troubadour Guilhem de Cabestaing, whose songs are incorporated into the Vida. It tells of his love for the beautiful Seremonda, who is married to a harsh, proud knight, Raimon de Château-Roussillon. In some versions it is the songs written by Guilhem for Seremonda which arouse her husband's suspicions, and he kills Guilhem, cutting out the heart and having it served to Seremonda. On hearing what it is that she has eaten, the lady faints, but on recovering consciousness declares that no food shall ever pass her lips after such exquisite meat. Incensed, the husband raises his sword to her and she falls from the balcony and dies. Some versions then go on to develop the story beyond the lady's death. When the news breaks of the lovers' end, there is great mourning in the land, the story reaches the ears of the king of Aragon, Raimon's lord, who dispossesses him of his lands and imprisons him, whilst the bodies of Guilhem and the lady are buried together in a tomb in front of the church in Perpignan. An inscription tells of their fate and their death is commemorated annually.

The parallels to the story which Boccaccio tells as the ninth tale of the Fourth Day, which he says has a Provençal source ('secondo che raccontano i provenzali' - p. 549,4), are obvious. Hauvette (p. 189) takes issue with Gaston Paris' conclusion that, because of the differences in detail, Boccaccio's source must have taken a different form, by assuming that Boccaccio's source

was a tale which he might have heard at the court of Robert d'Anjou in Naples and of which he confused the details by the time he incorporated it into the Decameron. Zanders, in his comparison of the Biography with Boccaccio¹⁰ considers that Boccaccio's rendering is inferior to the Provençal version because, in his view, it does not exploit to the full the tragic potential of the tale:

Auch diese Novelle Boccaccios ist ein Beweis, dass die tragischen und romantischen Stoffe dem Meister nicht besonders liegen und dass ihre Darstellung ihm nirgends recht gelingen wollte. (p. 126)

Zanders failed to recognize the shift demonstrated by Neuschäfer¹¹ which has taken place between the Vida of Guilhem de Cabestaing and Boccaccio's IV,9. In the Vida the roles of the characters are fixed: the lovers have only good qualities, the cruel and wicked husband only bad. The jealous husband appears as dangerous and evil, the lovers as the epitome of courtliness, dying as martyrs of amour courtois. The situation is considerably more complex in Boccaccio because the husband is also a sympathetic character, the equal and friend of the lover. The fact that they have the same name (Guiglielmo Rossiglione, Guiglielmo Guardastagno), rather than being due to a slip of Boccaccio's memory, seems to be a deliberate attempt to show their 'interchangeability', especially when coupled with the detail that they bear the same device at tournaments. Both, as Neuschäfer points out (p. 38), are ambivalent figures: the evil deed of Rossiglione is provoked by the evil treachery of Guardastagno; his hatred is not the result

of criminality or anti-courtliness, but of disappointed love. The lady confesses herself to be guilty and does not believe that Guardastagno should be punished for her fault. The husband does not threaten her with his sword, which might detract from the effect of her voluntary suicide. Nor in this version could the husband be condemned by law for his actions, but he flees because he fears that he has done wrong. The lovers are buried with honour and Rossiglione suffers, but a new dimension of dignity has been added to the figure of the husband, thus opening up a new moral problem and calling for a new consideration of the situation.¹²

The existence of a second Provençal version of the tale is known to us through a reference in the Ensenhamen of Arnaut Guilhem de Marsan (dated by Jeanroy in the Grande Encyclopedie, vol. 23, p. 301, to the twelfth century). This didactic poem Qui comte vol aprendre¹³ was destined for a young nobleman as instruction in the refined life. Mentioned in a list of famous lovers including Paris, Aeneas, Tristan and Yvain is Linaure, whose story is summarized briefly:

De Linaura sapchatz
 Com el fon cobeitatz
 E com l'ameron totas
 Donas, e'n foron glotas,
 Entro'l maritz felon
 Per granda trassion
 Lo fey ausir al plag;
 Mas aco fon mot lag
 Que Massot so auzis;
 E'n fo, so cre, devis
 E faitz quatre mitatz
 Pel quatre molheratz;
 Sest ac la maystria

De d'intre sa baillia,
Entro que fon fenitz.

(1. 83ff.)

Here we have a new angle on the story: the hero is a notorious seducer who serves four mistresses at once, and when his deeds become known through the traitor Massot, he is killed and divided up between the four women.

Probably derived from the same source is the Northern French Lai d'Ignaure, written in Franco-Picard, probably at the beginning of the thirteenth century by a certain Renault.¹⁴ In the guise of a courtly lesson, the poet actually tells a tale of dubious taste, increasing the number of women involved to twelve and exploiting the situation for crudely comic purposes. One of the husbands surprises Ignaure with his wife and has him imprisoned, threatening dreadful revenge. The women try to blackmail the husbands by refusing to eat until Ignaure is freed. This does not deter the husbands from killing and dismembering Ignaure, and on the fourth day of their fast the wives are too weak to resist the dreadful meal which is served to them. After this, however, they do starve themselves to death, lamenting the tragic fate of the beloved.

A later story, similarly lacking in courtly refinement is that of the Countess of Ariminimonte found in the Novellino (Novella LXII) and probably dating from around 1280. The tale is printed by Biagi.¹⁵ Again several women are involved: the Countess and her maids are seduced by a doorkeeper. When the Count finds

out he kills the 'portiere' and serves up the heart in a 'torta'. As in many of the stories, the ladies enjoy the food, to which the Count retorts, 'Cio non e meraviglia, che Domenico vi piaceva vivo et ora v'e piaciuto morto'.¹⁶ After this revelation, the ladies found a nunnery where they have the custom of welcoming passing knights with every comfort but of robbing them of all their belongings if on the following morning they are unable to thread a needle with silk in no more than three attempts.

This burlesque version of the story is in complete contrast to the contemporary German ballad Der Brenninger, which became popular as a Meistergesang and is recorded in Grimm's Sagen.¹⁷ Reinmann von Brennenberg was a Minnesänger killed around 1276, to whom the legend became attached. As in the Cabestaing biography, the suspicions of the husband are aroused by the love songs of the poet, who is duly put to death. When the lady has eaten the heart and learned the truth, she swears to eat no more, locks herself in her room and prays to the Virgin for help. The innocence of both parties is stressed here - Brennenberg had never had more than a respectful passion for her. True to her word, the lady fasts and dies on the following twelfth day. Her husband, overcome with grief at having wrongfully caused two deaths, commits suicide by stabbing himself.

In the second half of the thirteenth century, the material was treated by Konrad von Würzburg in Das Herzmaere. This poem,

written in the dying stages of the courtly period, adapts the material to the ethos of Minne. Lambel:¹⁸

Es liegt auf der Hand, dass wir ... nicht mit historischen Thatsachen, sondern mit einer in höheres Alter mit wilderen, blutigen Sitten hinaufreichenden Sage zu thun haben, die die ritterliche Zeit ihren Anschauungen von Liebe und Ehre gemäss wieder aufnahm und ausbildete.

The nameless lovers are representatives of the cult of Minne and are exemplary in their loyalty. The lady's husband, suspecting his wife's love for the noble gentleman, plans to take her on a pilgrimage to remove her from the object of her affections. The lady, dreading this project, begs her lover to go abroad instead, so that she will be free to stay at home. During a tender parting scene she gives him a ring and he leaves for the Holy Land. Unable to bear the grief of the separation, the knight sickens and dies. (It is noteworthy that this is the only version where the lover dies of sorrow.) As he feels his end drawing near, he instructs his servant to cut out his heart once he is dead and take it to the lady with the ring. The servant performs the task, but as he is approaching the lady's castle he encounters her husband. The latter, suspecting that the servant is carrying a message from the lover, seizes the casket from the servant's belt and, finding the heart in it, has it cooked and served to his wife as a special delicacy. When she is told the nature of the delicacy, she vows never to eat again, her heart breaks with grief and she dies. The poet praises the devotion unto death of the lovers.

Stutz¹⁹ contrasts Konrad's version with Boccaccio, IV,9:

Der idealen Ferne des 'Herzmaere' steht der Realismus von Boccaccio's Novelle gegenüber. Hier vollbringt der Ehemann eigenhändig die blutige Tat, und die Dame findet den Tod, indem sie sich aus dem Fenster stürzt ... Konrads Fassung ist die einzige, in der beide Liebenden aus Schmerz sterben, das ist zugleich die ideelle Grösse und die epische Schwäche des Gedichtes.

As Stutz points out, the Herzmaere stands close in its treatment to the version by Jakemon Sakesep called Le Roman du Castelain de Couci et de la dame de Fayel,²⁰ and it may have come from the same French source. Writing at the end of the thirteenth century, or possibly the beginning of the fourteenth, Sakesep expands the story into a full-length romance of over 8,000 lines, where the hero is once again a poet, Renaut, Chatelain de Couci, who had been on a pilgrimage and whose songs could therefore be worked into the romance. Much of the poem is devoted to the intrigues, disguises and deceptions by which the lovers contrive to meet in secret and a section deals with the chatelain's revenge on the jealous lady who betrayed them to the lord of Fayel. The denunciation of the lovers to the lady's husband does not at first succeed in its aims as the chatelain is able to persuade the husband that his attentions were directed towards Isabel, the lady's maid. Fayel's suspicions are only temporarily allayed and he announces to his wife the intention of going on a pilgrimage. His scheme is that the chatelain, on hearing this news, will also decide to make the journey, and at the last moment the lord and lady of Fayel will not go. This ruse is successful and once Renaut has taken the cross, the lady realizes that she had been

outwitted. Renaut departs, taking with him locks of his beloved's hair, and distinguishes himself in the crusades as the 'chevalier qui porte tresses'. However, during the course of a battle, he is mortally wounded by a poisoned arrow. As in the Herzmaere, he asks his manservant to take his heart to the lady, accompanied in this case by a letter and the locks of hair. The action then runs parallel to that of Konrad's version: the encounter with the husband, the dreadful meal and the lady's death from grief. Sakesep does mention the remorse of the husband, who takes voluntary exile to obtain the pardon of the lady's family. A romance in the courtly tradition, set against the background of tournaments and banquets and delighting in the description of colourful gatherings of fine ladies and gentlemen, the Roman du Castelain de Couci, like Konrad's Herzmaere, lacks the brutality of the husband's murder of the rival. The heart is sent willingly by the dying lover and the husband later regrets his cruelty. The lovers, far from being condemned, are held up as an example of loyalty and a model of courtly behaviour.

And yet the tale could be given a moral interpretation, as is demonstrated by a version which appears in a book of sermons published frequently in the fifteenth century, the Sermones parati de tempore et de sanctis.²¹ Here the anonymous lover dies of an illness in the Holy Land and the lady kills herself (we are not told how) after the eating of the heart. The writer of the sermon sees the fate of the lovers as their due punishment: 'Ecce quomodo

luxuria istos duos fatuos fecit et excecavit'. This is the only version where the lovers are unequivocally condemned rather than praised for their faithfulness to each other, although the Indian tale may be seen as a glorification of Rasálu, who shows up the adulterer as a coward.

The tale which Niklas translates also purports to have a moral purpose, but the fault here is of a different nature. Where the many versions of the Herzmaere material deal with an adulterous relationship, in Decameron IV,1, the protagonists are both free and their transgression lies, in the eyes of the father, in the difference in their social standing. In the versions of IV,9, the lover is sometimes of humble birth, usually he is noble, but this is never an issue. The angle in IV,1 is completely different, the implication being that the tragedy would never have come about had Sigismunda been married, and that her father is to blame for the state of affairs. The barbarity of the Herzmaere stories is toned down somewhat: Tancredus does not perform the murder with his own hands, but has servants bring back the heart, which is not actually eaten. It is sent to Sigismunda in a cup from which she drinks poison. That this version held more appeal for the Humanists Bruni and Wyle is clear from the stress on two points, emphasized by Santoli²² which are not made by the Herzmaere stories: that of the laws of the flesh which it is folly to try to ignore, and that of nobility, which, contrary to public opinion, rests only on virtue.

In the Appendix to his article,²³ Santoli gives a Swedish version of the story, Hertig Frojdenberg und Fröken Adelin (with Italian translation). Here the protagonists are father and daughter rather than husband and wife. However the popular Swedish song does not prove the existence of a tradition deriving from a possible older version of the legend since, according to Santoli, the tale became known in Scandinavia through Low German versions of Niklas' translation, which were translated into Danish (first printed in Hamburg in 1528, though only later copies survive) and thence into Swedish. It became confused with the Brennberger story also circulating in Low German forms and the two stories thus merge in the Nordic tradition.

Adelin's father imprisons Duke Frojdenberg, who is in love with her. After fifteen years the couple's love has not diminished and the father has the Duke hanged, the living heart cut out and made into a dish for Adelin. When the servants reveal what she has eaten, Adelin vows never to eat again, and taking a final drink as a tribute to Frojdenberg, she dies of a broken heart. The father is then filled with remorse and has them buried together.

Here the story of the actual eating of the heart is fused with that of the unreasonable father, but the style is purely that of a folk ballad, opening with a scene where Adelin winds garlands in a rose garden, and ending with the symbolically intertwined leaves of the lime tree planted on the lovers' grave. The Humanist

reasoning which is at the core of Niklas' translation has been lost and the power of the narrative alone has caught the public imagination. Niklas was doubtless aware of the attraction of the story itself when he chose to translate the work into German. Probably an even more important factor in the popularity of Guiscardus und Sigismunda than the new ideas which it was bringing into Germany was its association with this gruesome but compelling tale whose appeal is demonstrated by the rich and varied tradition which has grown up around it in so many national literatures.

Notes

1. John E. Matzke, 'The legend of the eaten heart', Modern Language Notes, 26 (1911), 1-8 (pp. 1-2).
2. See A.C. Lee, The Decameron: its sources and analogues (London, 1909), p. 149.
3. Charles Swynnerton, Romantic tales from the Panjâb (Westminster, 1903).
4. See Henri Hauvette, 'La 39^e nouvelle du Décameron et la légende du "Coeur mangé"', Romania, 41 (1912), 184-205 (p. 202)
5. Thomas, Le roman de Tristan, edited by J. Bédier, Société des anciens textes français, 46, 2 vols (Oxford, 1962, reprint of Paris, 1902-5), I, 295.
6. Gottfried von Strassburg, Tristan und Isold, edited by Friedrich Ranke, fourteenth edition (Dublin/Zurich, 1969, reprint of 1930).
7. K.H.W. Wackernagel, Deutsches Lesebuch, 1. Teil, Altdeutsches Lesebuch (Basle, 1847), p. 583.

8. K. H. W. Wackernagel, 'Vor Liebe Fressen', Zeitschrift für deutsches Altertum, 6 (1848), 294-7 (p. 295).
9. Les Chansons de Guilhem de Cabestaing, edited by Arthur Langfors, Classiques français du moyen âge, 42 (Paris, 1924), which includes the translation of one of the texts by Stendhal.
10. Joseph Zanders, Die altprovenzalische Prosanovelle. Eine literaturhistorische Kritik der Trobador-Biographien (Halle, 1913).
11. H. J. Neuschäfer, Boccaccio und der Beginn der Novelle (Munich, 1969).
12. Neuschäfer, pp. 41-2.
13. Karl Bartsch, Provenzalisches Lesebuch (Geneva, 1974, reprint of Elbe field, 1855), 132-9.
14. Le lai d'Ignaure ou Lai du Prisonnier, edited by Rita Lejeune (Brussels, 1938).
15. Guido Biagi, Le novelle antiche dei codici panciatichian-palatino 138 e laurenziano-gaddiano 193 (Florence, 1880), pp. 38-9.
16. Cf. Decameron, IV,9, p. 317,20.
17. Deutsche Sagen, herausgegeben von den Brüdern Grimm (Darmstadt, 1960, based on the text of the third edition of 1891), No. 506 p. 479.
18. H. Lambel, Erzählungen und Schwänke (Leipzig, 1872), p. 272.
19. E. Stutz, 'Frühe deutsche Novellenkunst' (unpublished doctoral dissertation, University of Heidelberg, 1950), p. 74.
20. Le Roman du Castelain de Couci et de la dame de Fayel, par Jakemes, edition établie a l'aide des notes de John E. Matzke par Maurice Delbouille, Societe des anciens textes français, 82 (Paris, 1936).
21. Printed in the Histoire Litteraire de France, 38 vols (Paris, 1733-1974), XXVIII, 282-3.
22. V. Santoli, 'Aspetti della tradizione scritta e orale nella poesia', in Demologia e Folklore. Studi in memoria di Giuseppe Cocchiara (Palermo, 1974), p. 35.
23. p. 42ff.

8 THE TEXT

Niklas von Wyle's translation of Guiscardus und Sigismunda, (N), with Leonardo Bruni's Latin version (Br), the two contemporary German translations by Eyb (E) and Arigo (A), and the original Italian by Boccaccio (B), preceded by Niklas' dedication to Karl von Baden.

Words marked with an asterisk will be found in the glossaries after the text.

Obvious errors in Niklas' text are corrected and the actual reading of the Esslingen print given in a footnote and identified by the sigle e.

In the few cases where the Mainz text has needed to be amended I have used the print b as offering clearly the correct reading.

Dem durchlüchtigen fürsten vnd herren hernn karlin Marggrauen
 zu^o Baden* etc. Vnd grauen zu^o spanheim. Minem gnedigosten hernn. En-
 bütt* Jch nicl^vas von wyle Statschriber zu^o Esselingen min gehorsam
 vnd schuldig dienste mit willen in aller vnderthenikait berait zeuor.
 v Vsz dem büch bochacy* daz in welscher* zungen vil hüpscher historien
 von schönem gedicht vnd hohen sinnen begryffet^v hat vor vil J^vären
 der hochgelert man Franciscus petrarcha* die history von griselde*
 lutend vsser dem welchen zu^o latin verkert / wie dann üwer gn^vade die
 selben history n^vächm^vals aber von dem latin zu^o tüttsche gebr^väch von
 x mir h^vat geh^eret. Sidher ist durch den hochgelerten man leonardum
 aretinum* vsser dem obgemelten büch die histori von sigismunda sa-
 gende. vnd aber von ain andern gelerten die histori von marina* lu-
 tend ouch zu^o latin gebr^vächt worden. vnd wann die selben hochgelerten
 man bed^echt* h^vat / s^elich historien der arbeit wert sin / daz sy zu^o
 xv latinischer zungen gesetz wurden / so hab ich gemaint sich wol gebü-
 ren daz die von dem latin zu^o tüttsche ouch gemacht wurden. vmb das
 ob ütztit* darjnne kurtzwylligs hoflichs oder g^outes wer daz die tüt-
 schen des vnberoubet ouch anteilhaftig werden möchten. dwyle aber
 als Aristotiles* spricht / lust vnd liebe ainem yetklichen menschen
 xx der arbeitet / behaltent in sin^ver wercke / so hab ich mir fürgenomen
 die obgemelten history von sigismunda lutend in tüttsch zebringen
 vnd s^elichs üwern gn^väden zu^o gefallen / des ersten zu^o zeschicken.
 Vmb daz min vndertheniger wille zu^o üwern fürstlichen gn^väden / dester
 ee mich in lust fürte zu^o volbringung disz mines fürgenommen wercklis /
 xv das klain ist / vnd jch üwern gen^väden n^väch sitt der kouflüten die

verkouffen wöllen z^u ainer mustre* allain darumb schick ob ich ver-
 steen wurd / s^olichs üwern gn^äden gefellig sin / daz ich mich dann
 hien^äch in grössern / grösser arbeit gebruchte / z^u kurtz wyl lust vnd
 gefallen üwern fürstlichen gn^äden darjn jch mich t^un vnder^tenig

xxv enpfelhen etc.

N Tancredus* was ain fürst von salern* / gütig vnd ainer senft-
 mütigen nature. Wo er allain in dem alter sine hend nit vermassi-
 get* hett mit blüt vergiessen zwayer liebhabenden menschen. Der
 selb hatt all sin lebtage kain kind ye gehept / dann ain ainige
 5 tochter / da Jm ouch vast besser gewesen wer / daz er dero nit ge-
 hept hett. Vnd als die selb tochter ain ainig* kind was / also hatt
 er ouch. sy ainig lieb / gegen Jr so Jnnerlichen in vätterlicher

Or Tancredus fuit princeps salernitanus vir mitis quidem ac be-
 nigni ingenij / si modo in senecta manus suas cruore* amantium non
 fedasset*. Hic toto vite spacio / sobolem* nullam suscepit* preter
 vnicam filiam. longeque melius secum actum esset / si nec ipsam
 5 quoque suscepisset. Filiam vero hanc tancredus vt vnica erat /
 sic etiam vnice dilexit. eaque eximia caritate affectus.

E Es ist gewest ein fürste vnd herr, genant Tancredus, der hett ein einige tochter,
 Sigismunda genant, die im auss der massen lieb was; vnd wiewol vil fürsten vnd herren

B Tancredi, principe di Salerno, fu
 signore assai umano e di benigno ingegno,
 se egli nello amoroſo sangue nella sua
 vecchiezza non s'avesse le mani bruttate;
 5 il quale in tutto lo spazio della sua vita
 non ebbe che una figliuola, e più felice
 sarebbe stato se quella avuta non avesse.
 Costei fu dal padre tanto teneramente ama-
 ta, quanto alcuna altra figliuola da padre
 10 fosse giammai: e per questo tenero amore,

A In der fürstlichen stat Salerno wo-
 not eyn fürst vnd herre genant Tancrede
 eyn genüge diezmütig man vnd herr, wo er
 in seinen alten tagen in seinem eygen
 5 blüt sein hend nit verunreynet het, dem
 got in allen seinen tagen von kinden nye
 mer dann eyn einige tochter geben het.
 aber vil eiliger gewesen wär er ir nye
 gohabt hete. dieseltig sein tochter so
 10 inniglichen lieb von im gehabet was als
 tochter von vatter ye lieb gehabt ward,
 vnd vmb solicher weycher liebe willen

liebe entzündet / Wie wol vil Jr z^o der ee begerten / ye doch wyle
 er die vngern von Jm schaiden lies / tett Er sy vber die gebürlichen
 10 j^väre by jm haimant* beheben. doch z^o letscht als die des hertzogen
 sune von Campania* vermechelt ward / ist sy darn^väch bald als der
 selb ir man gestarb* widerumb haim z^o Jrem vatter komen. Dise was
 die gemaitesch* von lybe vnd die schönst von angesicht vnd voll
 aller natürlicher hüpschkait vnd besunder ouch von vernunft gr^osser

Et si multi / puelle eius coniugium affectabant / tamen quia
 egre* diuelli* a se patiebatur ultra legitimos annos illam
 domi retinuit. Tandem vero filio campani ducis in matrimonio
 10 collocata / non multis post annis marito defuncto vidua est
 ad patrem reuersa. Erat hec formosissima corpore / atque
 pulcherrimo vultu plenaque nature¹ cuiusdam venustatis*
 ingenio autem et intelligentia maiore quam fortasse mulieri

6 die begerten zu der ee, mocht kein der vater der tochter nit erweyen vnd darbey die moy
 10 is über die reichten dar, das sie p^litten ein man genommen solt haben. Doch über lange zeit
 5 gab er der tochter einen man, eines hertzogen son. der in wenig jaren mit tod abging, vnd
 der Sigismunda wider zu iren vater ein wittbe. der wolt sie nit von ih lassen aus lieb vnd
 lust der tochter noch gedencen, ir einen andern man zugehen. Die tochter Sigismunda was
 von leib vnd gestalt ganz hübsch vnd gr^osser eyne vnd vernüfftig, gedacht vnd nam ir für,

8 avendo ella di molti anni avanzata l'età
 del dovere avere avuto marito, non cappi-
 endola da sé partire, non la maritava: poi
 alla fine ad un figliuolo del duca di Ca-
 15 pova* datola, poco tempo divorata con lui,
 rimase vedova e al padre tornossi. Era co-
 stei bellissima del corpo e del viso quanto
 alcun'altra femina fosse mai, e giovane e
 gagliarda e savia più che a donna per avven-

* vil iar übergangen het eyn elichen man ze-
 nñchen das er sy nit von ih geben noch las-
 15 sen wolt Doch an letsten by des hertzogen
 von Capoa sun cz^o einem weyb zube, der in
 wenig jaren mit tod abging vnd starb vnd
 sy eyn wittbe belib vnd wider z^o iren vatter
 heim kam, sy was on mass czüchtig
 20 schön von gesicht vnd anplick gerad von
 leib als eyne gesein mocht, grosser synn.

15 dann villicht fröwen gebürlich ist. Als die nu also by Jrem gütigen vatter wonet / glych ainer grossen fröwen mit vil wollusten vmbgeben / gedaucht sy ains m^vals in Jrem gemüt / wie gar wenig oder nützit* ir vatter geflissen wer / sy anderwerb* zeuermecheln / Vnd ir z^o schame sin wurd? s^olichs von Jme zebegeren. vnd satzt jr für /
 20 wo das mit füge gesin m^ocht daz sy dann ir haimlich ainen b^ulen ains adellichen gemütz s^uchen w^olt. Nu was irs vatters huse voll edler

conueniret. Moram ergo trahens apud tenerum patrem / et

15 utpote magna mulier / multis delitijs affluens / quandoquidem animaduvertebat* patrem propter eximiam sui dilectionem / de altero sibi tradendo coniuge minime cogitantem / et contra pudorem erat hoc ab eo¹ postulari / secum ipsa statuit si fieri posset / occulte amantem aliquem generosi animi sibi ipsi conquirere. Erat

5 wie sie in stille vnd geheims m^ocht haben ein liebhaber vnd pulen auss manchen edeln vnd vn-
 10 edeln, als an der fürsten höfen gefunden werden. Als sie het vermerckt ir aller wesen, sit-

8
 20 cura non si richiedea. E dimorando col tenero padre, sì come gran donna, in molte dilicatezze, e veggendo che il padre, per l'amor che egli le portava, poca cura si dava di più maritara, nõ a lei onesta cosa pareva il richiedermelo, si pensò di volera avere, se esser potesse, occultamente un valoroso amante. E veggendo molti uocini nella corte del padre usare, gentili

11 das villicht mer dann frauen z^u gepürt het-
 te. Also mit dem vatter wonet als eyn für-
 12 atin vnd grosse frau, wol vernam vrsache
 25 der grossen liebe die der vatter z^u ir het-
 te er ir keynen man gäbe vnd sy nit erlich
 daucht an in ein solchs ze begern. vmb des
 willen ir gedacht vnd fürnem wie sy in stille
 le goheym m^ocht einen b^ulen vnd liebhaber
 30 haben vnd vil manchen zane von edel vnd

N vnd vnedler Jn m^vassen dann an der grossen fürsten höfen gewon ist.
 Vnd als sy dero aller sitten leben vnd gestalt aigenlich^{*} erspecht^{*}
 vermarckt vnd erwag[/] do warf sy z^o letst Jr gemüt vf ainen Jüng-
 25 ling mit namengwiscardum von nidern geschlecht geborn / Aber von
 loblichen sitten vber all ander wol edel. Dön selben sy emsenklich^{*}
 ansehend von tag z^o tag mer vnd mer bewarende^{*} / Jnbrünstenklichen
 anhüb lieb zehaben. Als aber der von vernunft nit trege / der

&r
 20 paterna domus plena nobilium / ignobiliumque ut aule magnorum
 principum esse consueuerunt. quorum multorum pensatis moribus /
 vitaeque et fama¹ demum ad iuuenem quendam nomine guiscardum humili
 natum genere / sed moribus egregijs nobilem / super omnes alios
 mentem deflexit. eumque frequenter intuens^{*} / et in dies magis ac
 25 magis illum probans[/] ardentem iuuenem amare cepit. ipse quoque

E ten vnd gestalt, ward ir wolgefallen ein hübscher Jüngling, der da was einer nydern geburt,
 aber von guten sitten vnd eines edeln, hohen gomüts, des namen was Gwiscardus: denselben
 iüngling wars Sigismunda oft lieplich ansehen vnd in van tag zu tagen ye mere beworen vnd
 lieb haben. dessgleichen der iüngling, als er vernam die lieb vnd willen der frawen, wart

3 e altri, si come noi veggiamo nelle corti,
 30 e considerate le maniere e i costumi di
 molti, tra gli altri un giovane valletto
 del padre, il cui nome era Guiscardo, uom
 di nazione assai umile ma per virtù e per
 costumi nobile, più che altro le piacque, e
 35 di lui tacitamente, spesso vedendolo, fie-
 ramente s'accese, ognora più lodando i modi
 suoi. E il giovane, il quale ancora non era
 poco avveduto, essendosi di lei accorto,

A vnedel an irs vaters hof als dann an aller
 fürsten hofe gewonheyt ist sahe. Als sy
 nun vermercket het ir aller wesen syten
 vnd gestalt, ir lieben vnd gefallen ward
 35 syn hübscher iüngling von nider gepurt
 aber von hochem vnd edlem züchtigen gemüte
 genant Gwischardo irs vatters kamerer,
 wie wol er von geschlechte vnedele was,
 doch von tugent nit edeler gesein mocht,
 40 darumb er ir ob allen mannen gefiele vnd
 sy in gar oft lieblichen ansehen warde vnd
 von tage z^u tag ye mer bewören vnd in liebe
 in in encsünden vnd seine g^ote syten stätz
 loben vnd breisen ward Nun der iüngling

N fröwen gemüt vermarckt ward er Jn dero liebe so entzündet daz
 30 er all ander sachen zū rukg schlachende / nützit anders tett Dann
 tag vnd nacht allain näch jr gedencken. Jn dem nu vnd sölich ir
 liebe beder sytt gegen ainander erwachsen was / vnd die fröw /
 nützit mers begert / dann wie sy zūsamē kämen vnd doch niemant
 anders ir gemüt Jn disen sachen offnen wolt / Do erdächt sy zū
 35 letst ainen sölichen wege / Vnd schraib dem Jüngling vnd vnder-

Or nequaquam ingenio tardus deprehensa mulieris mente / ita illius
 amore incensus est / ut cunctis alijs posthabitis curis / de illa
 sola noctes diesque cogitaret. Per hunc igitur modum sese mutuo
 amantibus / cum nihil magis optaret mulier / quam in vnum conueni-
 30 rent / nec cuiquam alteri mentem suam aperire de ea re vellet / ta-
 lem demum viam excogitavit. iuueni scribit. et quid facere illum

E
 15 widerumb in der lieb der frawen entzündet vnd gedacht tag vnd nacht, wie er ir möcht wolge-
 fallen vnd gedienen. Sigismunda ward dem iüngling ein brieff schreiben vnd iren willen zu
 erkennen geben vnd vnderweisen, wie er sich halten solt; denselben brieff beschloss sie in

B l'aveva per si fatta maniera nel cuore ri-
 40 cevuta, che da ogni altra cosa quasi che da
 amar lei avea la mente rimossa.

In cotal guisa adunque amando l'un l'al-
 tro segretamente, niuna altra cosa tanto
 disiderando la giovane quanto di ritrovarsi
 45 con lui, né volendosi di questo amore in
 alcuna persona fidare, a dovergli signifi-
 care il modo neco pensò una nuova malizia.
 Essa scrisse una lettera, e in quella ciò che
 a fare il dì seguente avesse per esser con
 50 lei gli mostrò; e poi quella messa in un

A
 45 der iungen frawen meynung ir liebe czū im
 vnd guten willen vernamē, widerumb zū ir
 in liebe enczündet tag vnd nacht gedachte
 wie er ir in liebe vnd freundschaft möcht
 zewillen werden vnd ir wol gefallen. sy in
 50 solicher mass in sein hercze enpfing das
 er alle andere sachen liebhalben liess, vnd
 zū ir alle seine synn hercz vnd gemüte ke-
 ret, beidenthalben eyrander dise vertorgne
 lieb trügen, vnd die iungfraw nit anders
 55 begiren was dann sich allein bei ia zefin-
 den, doch niemant solicher irer liebe ver-
 trawen wolt der ia ir meynung het czewissen
 gotan, nit ir selbs gedacht nell synn zefin-
 den, vnd ia eyn brieflin schreyb alle ire

N richtet den in geschrift was sy von jm beschechen* wölt vnd verschlos die geschrift in ainen liederlichen vnachtbaren stecken von rore / vnd gab dasselb rore schimpflich dem Jungling sprechende / daz er das geben sölt siner dienst magt zü ainem stecken das füre
 40 zeschüren. als bald aber gwiscardus das rore genam gedächt er wol jm das nit ^Vane sach gegeben sin vnd tett haimant das rore vf vnd fand die geschrift. vnd do er die gelas / gantz vnderichtet waz

Br velit per literas monet. eas vero literas / vacuo arundinis* baculo* includit. eamque arundinem quasi iocans / iuueni dat. iubens ut eam ancille sue tradat / per commodum instrumentum ignis suscitandi.
 35 di. Guiscardus autem arundine suscepta / cogitans non ab re sibi traditam fuisse / domum abiit. arundine patefacta* / literas reperit*. quibus perlectis / et quid illa fieri vellet edoctus / incredibili

f ein holes rore, gab in das rore in schympff weis vnd sprach: „dises rore soltu meiner meyd geben, das sie damit das feür müg aufblasen vnd erquicken!“ Gwiscardus, der Jüngling, nam zu in das rore, ging zu hawse, öffnet es vnd fand darinnen den brief; den las er vnd er-

8 bucciuel di canna, sollazzando la diode a Guiscardo, dicendo: "Para'ne questa sera un scffione alla tua seruento, col quale ella raccenda il fuoco".

55 Guiscardo il prese, e avvisando coste non senza cagione dovergliela aver donato e così detto, partitosi, con esso se ne tornò alla sua casa, e guardando la canna e quella veggendo fessa, l'aperse, 60 e dentro trovata la lettera di lei e lettala, e ben compreso ciò che a fare

60 meynung vnd zü ir zekomen in vnderichte vnd lernet, vnd denselben brief in eyn hol ror stieß zü dem iungling in schympfes form sprach. Gwischardo disen ror gib deynner meyd daz sy damit daz feur auffblase. 65 Gwischarde das ror zü in nam wol gedacht sy in daz on vrsache nit geben het von ir schied zü haus gieng das rore öffnet das er ezerkloben* sahe darinn er den brief fand den las vnd bald vernam was er thun solt

N die fröw wolt von jm beschechen / ward er mit vngebürlicher fröide
 durch gossen vnd hü^ob schnell an flysz zet^oun / da mit er z^ou¹ Jr in
 45 massen sy jnn vnderricht hatt komen möcht. Nu was by des fürsten
 huse ain alte dol* oder h^ole* vnd dar ob ain loch / das durch den
 berge gehöwen der h^ole liecht gab. Vnd wann aber z^ou^o langer zyt
 sich niemant der selben dolen vnd h^olin hatt gebruchet / was die
 voll dornen vnd gestüdes* gewachsen. Vsser der selben h^olin was ain

8r leticia* perfusus est. confestim dare operam cepit / quo pacto ad
 illam quemadmodum ipsa ostenderat / perficisceretur. Erat iuxta
 40 principis edes* antiquum antrum. desuperque foramen* in monte ipso
 excisum / lumen antro infundebat. id foramen (quoniam iam diu ipso
 antro nullus utebatur) vepres* arbusta^{*}que vestierant ex antro sec-

E lernet den willen der frawen, wie er zu ir k^omen solt durch ein h^olen, die do was heimlich

3 avea, il più contento non fu che fosse giama^o, 70 frölicher ward dann man ye ward sich z^o-
 e diadesi a fare opera di dovere a lei andare, richt vnd bereyt z^ou^o ir zekomen nach dem sy
 secondo il modo la lei dimostrategli. Era in durch ir schreiben vnderricht hette.
 65 allato al palagio del prenze una grotta ca- Nun was ezenfichste bey des fürsten palast
 vata nel monte, di lunghissimi tempi davanti yn gruft* oder h^ole in den perge vor lan-
 fatta, nella qual grotta dava alquanto lume 75 gen zeitten gemacht worden dieselbig h^ole
 uno spiraglio fatto per forza nel monte, hette ir liecht von oben abe durch etliche
 il quale, per ciò che abbandonata era la löcher die mit gewalt durch den felsan wa-
 70 grotta, quasi da pruni e da erbe di sopra ren gehawen worden. aber yeder man vnwis-
 natevi era riturato; e in questa grotta per sent vnd vergessen vnd mit gedorn verwach-
 80 sen waren, in dieselben h^ole auss dem pa-

N
50 haimlicher zügang zü der schlafkamer darinne die fröw zü den selben
zyten ir wonung hatt' wie wol die türe mit grossen starcken tiln*
vermachtet vnd verrigelt was. Vnd dwyle aber dise hülle gantz in vn-
übung stünd' do hatt niemant mer des zügans gedechtnüsz Aber liebe
dero ougen nützit ist verborgen / fürt den selben zügang widerumb
55 in das gemüt der liebhabenden fröwann' die da mit Jrem aigen wysen
râte' vmb daz sy niemet diser dingen mitwissend machte' durch sich

8r retus erat aditus ad cubiculum / in quo mulier tunc temporis dege-
bat. licet magno robore postis clausus / et obserratus esset. Et
45 quia penitus in desuetudinem venerat' nemo eius aditus tenebat
memoriam. sed amor cuius oculis nihil absconsum est / reduxerat
hunc in mentem amantis mulieris. que sagaci consilio annixa^{1*} / ne
quem conscium facti haberet ipsa per se longo licet conatu / ad-

E vnd verborgen vnd ging durch den berg biss zu der kamern, darinne lage die fraw, was oben
mit dörrnen verwachsen vnd in der kamern mit thüre vnd rigel in vermacht. Als nun der Jüngling

2 una segreta scala, la quale era in una
delle camere terrene del palagio, in qua-
le la donna teneua, si poteva andare, como
75 che da un fortissimo uscio serrata fosse.
Ed era si fuori delle menti di tutti que-
sta scala, per ciò che di grandissimi tem-
pi davanti usata non s'era, che quasi niuno
che ella vi fosse si ricordava; ma Amore,
30 agli occhi del quale niuna cosa è si segreta
che non pervenga, l'aveua nella memoria
tornata alla innamorata donna. La quale,
acciò che niuno di ciò accorgere si potesse,
molti di con suoi ingegni penato avea.

8 last auss der frawen gemache durch eyn ver-
borgen porten vnd stiegen auss eyner kamern
die vnden in der frawen gecimer was darau
die fraw alleyn die schlüssel nete man auss
85 vnd ein geen mocht, coliche porten der hö-
le auss vnd eingancke als dann der liebe
gewonheyt ist. der keyn ding zethün oeschwä-
re ist, der iungen frawen in gedanck kam do-
mit ir grosse liebe lange zeit verborgen be-
90 lib vil manchen tag sich alleyn eüet e sy

N selbs die kunst fand / wie wol das langsam vnd mit grossem flysz
 zügieng / wie man die türe vfbringen möcht. vnd gieng dar nach selbs
 allain in die hülin vnd besach das loch den tag jnfürend / da durch
 60 gwiscardus zü ir komen solt. vnd nam alda die mesure* vnd höcher
 da mit er durch gemachte instrument hin ab komen möcht. darumb als
 gwiscardus des alles durch der fröwen brief vnderrichtet was
 machet er zü diser dingen volbringung schnell ain saile mit knöpfen*

3r aperiendi hostij adinuenerat facultatem. indeque ipsa sola in an-
 50 trum descendens / ac foramen illud vnde lumen infundebatur specu-
 lata per eum locum ut ad se veniret guiscardus prescripserat. alti-
 tudinis etiam mensura illi per literas denotata / quo ille parato
 instrumento descendere posset. Guiscardus igitur hijs omnibus per
 mulieris literas cognitis / quo ea exequeretur / funem nodis /

E durch den brief die gelegenheit der höle vnd des lochs erlernet het, ging er bey nacht zu

<p>8 65 anzi che venir fatto le potesse d'aprir quell' uscio: il quale aperto, e sola nella grotta discesa e lo spiraglio veduto, per quello aveva a Guiscardo mandato a dire che di venire s'ingegnasse, avendogli dinognsta 90 l'altezza che da quello in fino in terra esser poteva. Alla qual cosa fornire Guiscardo prestamente ordinata una fune con certi nodi e cappi da potere scendere</p>	<p>A die porten geüffen mochte, vnd do sy die aufgeschlossn het alleyn darein gieng vnd den aussgang der höle erlernet vnd gesehen het, solichen weg sy Gwischardo zewissen tet, 95 wie er sich in die höle abelassen dült zü ir czekomen, vnd in die höhe von oben ab alle bezeychent gabe. Do nun der iüngeling der frawen synne vernomen hette seine strikke mit gütten knoten züberoyt hette daran er</p>
--	--

N vnd halftern da mit er vf vnd ab komen möcht. Vnd in leder angetan
 65 vnd beklaidet daz er dester sicherer vor den tōrnen wër / gieng er
 der andern nacht gantz allain vnd sust mengklichen vnwissend zū
 dem loch vnd band das sail an ainem ort oben an ainen böme der da
 in dem ingang des lochs gewachsen waz / vnd lies sich dar an hin
 abe vnd belaid alda begirlich¹ der frōwen wartende. Aber die frōw
 70 do es tag worden² was (Dann sy vor nit zū Jm komen mocht) tett³ dem

Br
 55 capistris^{*}que impigre parauerat. per quem descendere et ascendere
 valeret. corio^oque indutus / quo a vepribus tutior foret / nullo
 penitus comitante / vel conscio / nocte in sequenti ad foramen per-
 uenit. ligatoque funis altero capite ad arbustum quoddam in ore
 foraminis natum / sese per foramen dimisit. in antroque ut optabat
 60 consistens / mulierem prestolabatur. Mulier vero ubi dies eluxit

^e
 25 dem locho, nam mit im ein seyle, daran gemacht waren knoden, het sich mit leder vmgeben,
 das in die dōrnen nit beschedigten, vnd liess sich abe in das loch: das ward im von der

3 e salire per essa, e sé vestito d'un cuoio
 95 che da'pruni il difendesse, senza farne al-
 cuna cosa sentire ad alcuno, la seguente
 notte allo spiraglio n'andò, e accomandato
 ben l'uno de' capi della fune ad un forte
 bronco che nella bocca dello spiraglio era
 100 nato, per quella si collò nella grotta e
 attese la donna. La quale il seguente di,

ⁿ
 100 auf vnd absteigen mocht sein leib mit leder
 vmbgabe vmb der gedōrn willen, vnd in vor
 tage füglich zeit name sich zū dem fen-
 ster der nōle fūget do er seinen atricke
 gar wol an eynen stock der in dem loch was
 105 anbanu sich hinabe in die hōle liess vnd
 der edela seiner lieben frawen wartet, die

N glych/ Wie sy rüw vnd schläffens notdürftig wer/ vnd als die dienst
 vnd Jungfröwen sy deshalb verliessent vnd abgiengen/ tett sy Jnn-
 wendig allain die türe vf vnd nam alda den Jungling Jn der hüle
 funden begirlich Jn Jre vmbfächenden arme / vnd giengent sament in
 75 die schläfkamer vnd pflagen da mit ainandern sölicher fröiden vnd
 wollusten die mit worten nit sint zesagen. Vnd als sy darnach ai-
 ner listigen form ains wurden wie Jr liebe Jn künftig zyt / bestent-

Er (neque enim prius arcescendi* facultas aderat)¹ fingens se quietis
 ac somni indigentia / ac eo pretextu comitibus ancillisque dimissis/
 ipsa intus hostium aperuit. repertumque in antro iuuenem cupien-
 tissime in complexum recepit. ingressique subinde mulieris cubicu-
 65 lum / inenarrabiles dictu ceperunt voluptates. sumptaque / in fu-
 turum tempus quo amores eorum secreti forent / ingeniosa forma/

f frauen des morgens, als die zeit aufgestanden waren vnd die frau lenger wolt schlaffen, ge-
 öffnet, vnd kam also der iüngling in die kamern; der ward mit vmbgebenden armen der frauen
 gar lieplich empfangen, vnd lebten in grossen freüden vnd wollust, ging darnach wider in das

g facendo sembianti di voler dormire, man-
 dato vin le sue damigelle e sola serratasi
 nella camera, aperto l'uscio, nella grotta
 105 discese, dove, trovato Guiscardo, insieme
 maravigliosa festa si fecero, e nella sua
 camera insieme venutine, con grandissimo
 piacere gran parte di quel giorno si dimo-
 rarono; e dato discreto ordine alli loro
 110 amori acciò che segreti fossero, tornatosi

a desselben tags des gleichen thete als ob
 sy schlaffen rüen wölte, ire iunckfrauen
 vnd meyd von ir sante sich alleyne in ir
 110 kamern verspote vnd die porten der hülle
 öffnet darain gieng do sy iren aller lieb-
 sten iüngling fand nit mit kleyner beyder
 freude in die kamern giengen do sy in gros-
 sen freuden vnd lust den merern teyl dessel-
 115 ben tages in liebe vertriben, darnach ein
 czüchtig verborgen ordnung gaben damit ir
 liebe lang weren wär, vnd Guischaro wider

1. b, aderat / m.

N lich* vnd Ingeheim belyben möcht / schied gwiscardus wider umb abe
 von Jr Jn die hñle vnd vermachtet die fröw die türen vnd gieng ouch
 80 wider hin zü iren Jungfröwen vnd diensten. Vnd do es nacht ward /
 staig Gwiscardus das saile vf / Vnd kam vsser dem loch wie er dar
 Jn komen was / haim in sin huse / daz sin niemant gewar noch Jnnen
 wart. Vnd als er im den wege gelarnt / Kam Er emsenklichen wider
 vmb da selbs hin / mit der liebhabenden fröwen (die er nit minder

B guiscardus in antrum reuersus est. mulier autem obserrato hostio /
 ad ancillas iam suas comitesque regreditur. Facta deinde nocte /
 guiscardus funem ascendens / foramen ipsum vnde descenderat egressus /
 70 nemine penitus sentiente / domum suam repetijt. Cumque id iter di-
 dicisset / frequenter eo reuersus / cum amante muliere / ipse non

E
 70 loch, das beschloas die fraw, stund auff vnd ging herfür. Als sollichs von in beyden zu

S nella grotta Guiscardo ed ella serrato
 l'uscio, alle sue damigelle se ne venne
 fuori. Guiscardo poi la notte vegnente
 su per la sua fune salendo, per lo spi-
 115 raglio donde era entrato se n'uscì fuori
 e tornossi a casa; e avendo questo cammi-
 no appreso, più volte poi in processo di

A in die hñle gienge, vnd die fraw dieselben
 porten der hñle wider verschlosse herfür
 120 czü iren iunckfrawen gienge, vnd do die
 nacht vnd dunckel komen was Gwischarde wi-
 der auss der hñle steyge heym zü hauss
 ging, also vil manchmalen thet. Nun in

N
 85 lieb hatt) die werck der liebe zevolbringen. Aber das gelücke das
 allwegen* langer wollust vind vnd widerwertig ist/ verkart zū
 letst mit truriger geschicht die fröid der selben liebhabenden
 menschen Jn bitter wainen vnd schmerzen. Dann Tancredus was ge-
 won vnderwylen allain ^Vne all diener ze geen Jn die schlāfkamer
 90 siner tochter vnd alda mit etlichen reden Jm fürgenomen by Jr
 ain wyle zebelyben. Vnd dann darnāch ^Vwidervmb von ir abzeegen.

8r minus amans congregiebatur. Sed fortuna tam longe voluptatis in-
 uida / tristissimo tandem euentu leticiam duorum amantium in luc-
 tum* amarissimum / acerbissimumque conuertit. Consueuerat enim
 75 tancredus interdum sine vllo comite in cubiculum filie descendere /
 ibique sermone aliquo cum ea instituto / aliquanto morari / ac
 postmodum abire. ex hac igitur consuetudine cum forte die

6 merern male geübet ward, het Tancredus, der väter, in gewonheit, das er zu zeitten ging allein
 in die kamern zu der tochter, mit ir redt vnd frölich was. Als eins mals vmb mittentag der

8 tempo vi ritornò.

120 Ma la fortuna, invidiosa di così lun-
 go e di così gran diletto, con doloroso
 avvenimento la letizia de' due amanti rivol-
 se in tristo pianto. Era usato Tancredi di
 venirsene alcuna volta tutto solo nella
 camera della figliuola, e quivi con lei di-
 125 morarsi e ragionare alquanto, e poi partirsi.

8 soliches ab vnd zūgeen sich begab als der
 125 neid des vngelückes der solcher grosser
 freude vnnnd lust der zweyer lieb in die
 lenge nicht vertragen mocht füget vnd zūgab
 das sich solch fröid in pitter weynen vnnnd
 traurigkeyt bekert. Nun waz des fürsten
 130 Tancredi gewonneyt zū zeitten alleyne in
 der tochter kamern zeegen mit ir zereden,
 darnach also alleyne wider in seinen gezach

Vnd do tancredus vsser diser gewonhait ains tags von geschichte
 nach mitten tage gieng in die schlafkamer siner tochter / vnd alda
 niemant fand darumb daz Sigismunda (dann also was die tochter ge-
 95 haissen) mit Jren Jungfröwen in ain garten was wölt er sy von
 Jren fröiden vnd kurtzwylen nit abfordern. Vnd als die venster der
 schlafkamer beschlossen waren vnd des bettes vmbhange nider gelas-
 sen/ satzt er sich by dem bette am letsten taile vf ainen pfulwen*

8r quadam per meridiem in cubiculum filie tancredus descendisset/
 nemine ibi reperto/ propterea quis sigismunda (sic enim filia no-
 80 minabatur) et ancille in ortis erant/ nolens eam a suis delecta-
 tionibus abuocare/ cum fenestre cubiculi clause / ac peristromata*
 lecti dimissa essent/ iuxta lectum ipsum in postrema parte super

8 vater kam in die kamern vnd die tochter mit den meiden in garten gangen was, durch wollust
 zusehen, vnd die venster der kamern zugethan waren, legt sich der vater bey dem bette auff

8 Il quale un giorno dietro mangiare laggiù
 venutone, essendo la donna, la quale Chis-
 monda aveva nome, in un suo giardino con
 tutte le sue damigelle, in quella, senza
 130 essere stato da alcuno veduto o sentito,
 entratosene, non volendo lei torre dal suo
 diletto, trovando le finestre della camera
 chiuse e le cortine del letto abbattute, a
 piè di quello in un canto sopra un carello

8 ging. vnd vnder andern tagen eynes tages
 nach essen er nach seiner gewonheit in der
 135 tochter kamern kam vnd sy die Cismonda mit
 namen genant was bey iren iunckfrawen in
 dem garten was darein man zuse irer kamern
 geen mocht vnd er ir von solicher kurz-
 weil vnd freud nicht nützen wolt alle fen-
 140 ster der kamern zú getan fand nyemant da-
 rein zugehen, sein war genomen het sich auf

N vnd lainte sin houpt vf das bette vnd zoch den vmbhang für sich
 100 vnd hüß an ze schlauffen. Vnd als er nu also schlief / vnd sich zü
 vngelück begeben hatt / daz Sigismunda desselben tags gwiscardum
 zü jr hatt haissen komen / verliesz sy die Jungfröwen Jm garten vnd
 schleich gemache in Jr / kamer. Vnd als sy die beschlos vnd den
 vatter nit sach / tett sy die türen der hülin vf / Vnd do gwiscardus
 105 hin Jn kam / machten sy sich vf das bette als Jr gewonhait was /

8r puluino^s quodam assedit. reclinatoque ad lectum capite / ac peristro-
 mate ante se tracto / dormire cepit. Cum itaque dormiret / sigis-
 85 munda (quia infaustum^s per eam diem factum guiscardum ad se venire
 fecerat) relictis in orto ancillis / pededentim^s in cubiculum se
 recepit. clausoque cubiculo / nec viso patre / hostium antri reserat.
 guiscardoque intromisso / super lecto ut consueti erant ludentes /

^e
 35 ein pfülben vnd enschlieffe. Do kam die tochter gegangen auss dem garten, die do Gwiscardus
 auff die selbig zeit het kumen heissen, Öffnet das loch vnd liess in hinein; do legten sie

^s
 135 si pose a sedere; e appoggiato il capo al
 letto e tirata sopra sé la cortina, quasi
 come se studiosamente si fosse nascoso, qui-
 vi s'addormentò. E così dormendo egli, Chis-
 monda, che per isventura quel dì fatto aveva
 140 venir Guiscardo, lasciate le sue damigelle
 nel giardino, pianamente se n'entrò nella
 camera, e quella serrata, senza accorgersi
 che alcuna persona vi fosse, aperto l'uncio
 a Guiscardo che l'attendeva e andatisene in
 145 su'l letto, si come usati erano, e insieme

^A
 eyn fürpanck neben dem pete hinder den va-
 hang sezet sein haubt an daz pete noyget
 also entschlieffe; czü gleicherweise als
 145 ob ere sich mit vleiss verborgen hete doch
 on alles gefür geschähe. In dem Gismonda
 iren aller liebsten Gwiscardo het kumen
 machen alle ire gesellschaft in dem garten
 liess mit stille vnd geheym boyde in ir
 150 kamern die wol versperren des fürsten schla-
 fend hinder dem pete nit warnamen mit ein-
 ander zü pete giengen vnd nach ir gewonheit

N daselbs schimpfs vnd fröiden pflegende. Da durch Tancredus erwecket /
 also wachende alle ding die alda beschächent sach vnd hort. Vnd mit
 grossem schmerzten schnell vmbgeben / wolt er der ersten geschrüwen
 han / dann daz in bald dar nāch bedücht hāt / weger mit swygen ver-
 110 borgen zeligen / vmb das er dester sicherer vnd mit merer bedeckung
 sins lasters / der dingen rāch vnd strāff volbringen mōcht / die
 er Jm dann yetz in sin gemüt fürgenomen hatt. Aber dise zway

& plaudentesque constitere. Hijs exitatus tancredus cum vigil factus
 90 esset / sensit et vidit omnia que fiebant. summoque dolore concita-
 tus / primum exclamare voluit / postea illi melius visum est sub
 silentio latitare. quo cautius / ac magis tecto dedecore suo / ut
 iam conceperat animo supplicium sumeret. At duo amantes securi

E sich beyde an das pette, waren frölich vnd spilten nach irer gewonheit. Der vater erwachet,
 sahe vnd empfande alle ding, die sie beyde begunden vnd theten, schweyg stille als ein weiser

<p> 8 scherzando e sollazzandosi, avvenne che Tan- credi si svegliò, e sentì e vide ciò che Gui- scardo e la figliuola facevano: e dolente di ciò oltre modo, prima gli volle sgridare, 150 poi prese partito di tacersi e di starsi nas- coso, se egli potesse, per potere più cauta- mente fare e con minore sua vergogna quello che già gli era caduto nell'animo di dover fare. I due amanti stettero per lungo spazio </p>	<p> A mit einander der freuntlichen lieb spilten nach irem luste vnd gefallen. In solichen 155 schimpfen der fürst erwacht sahe hōret vnd vernam alles das die tochter vnd Gwischar- do mit eyndere beziengen on mass vnütig vnd traurig vñ in willen was sich zeöffnen vnd sy ze beschreiben, doch in bessers ge- ducht vnd schwyge als eyn weis man do mit 160 er soliche sünd vnd übel in geheym mit rat vnd mynder seiner schand bas gestraffen mōcht als in dann willen zetun was. Do nun </p>
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N liebhabenden menschen / die da kains v̄bels wissend w̄ren vnd gantz
 sicher zesin vermainten / als die gn̄g lang Jr wollusten sament ge-
 115 pflegen hatten / St̄unden sy z̄u letst vf / Vnd gieng gwiscardus in
 die h̄ule / vnd Sigismunda dar n̄ch / als sy die t̄ur nach jm beschlos-
 sen hatt / widerumb z̄u jren jungfr̄wen in den garten. Tancredus
 aber mit vngelouplichem schmerz̄en betr̄bt / schied ab allain (Als
 er ouch allain komen was) vsser der tochter kamer in sin aigen ge-

& protinus / ac nullius insidie gn̄ari. cum satis diu voluptatibus
 95 perfuncti essent / tandem insurgentes / guiscardus quidem in antrum
 se recepit. Sigismunda vero obserrato hostio / postea ad ancillas
 reuersa est. Tancredus ea qua venerat solitudine / cubiculo filie
 egressus / incredibili dolore anxius / in suum cubiculum abiit.

f man, damit er sollich ūbel mit rat vnd vornufft m̄ocht gostraffen. Nach vil frēuden vnd wol-
 40 lust gieng Gwiscardus in das loch vnd beleyb dorinnen biss in die nacht; Sigismunda beschloss
 das loch vnd ging hurf̄ur. Tancredus ging auch in sein kamern mit groaen anguten vnd schertz-

6
 155 insieme, si come usati erano, senza accor-
 gersi di Tancredi: e quando tempo lor par-
 ve, discesi del letto, Guiscardo se ne tor-
 nò nella grotta ed ella s'uscì della camera.
 Della quale Tancredi, ancora che vecchio
 160 fosse, da una finestra di quella si calò nel
 giardino, e senza essere da alcuno veduto,
 dolente a morte, alla sua camera si tornò.

A die zwei lieb ḡut zeit nach irer gewonheyt
 165 die letsten freud der lieb empfangen hetten
 vnd zeit daucht ab dem pate giengen. vnd
 Gwischardo sich wider in die h̄ule f̄uget vnd
 die iung fraw wider in den sal z̄u iren
 iunckfrawen gieng, vnd der f̄ürste wie wol
 170 er eyn betaget man was, doch sich cz̄u eyrem
 fenster auss der kamern ab in den garten
 liess, des auch niemant war genomen hete,
 betr̄bt in den tod in seinen gezach vnd

N
 120 mache Vnd schickt do Jr etlich / die das loch / da durch gwiscardus
 her vf komen müst die nacht verhüten / vnd tett den vfstygenden hie
 mit also fächen. vnd do man den zū Jm also gebracht Jm leder als er
 was angetan. Redt tancredus wainende zū Jm also. Min gütikait gwis-
 carde / dero ich mich gegen dir gebrucht han / hāt in kain weg ver-
 125 schuldet sōlich vnrecht schmāch vnd schand / mir in minen dingen
 von dir beschechen / als ich mit disen minen ougen han gesechen..

& missisque per noctem qui foramen illud per quod guiscardus exitu-
 100 rus erat / obsiderent / egredientem iuuenem excipiunt. perductumque
 ad se ut erat corio indutum / lacrimans tancredus sic allocutus est.
 benignitas mea guiscarde quam erga te habui / nequaquam hoc dedecus /
 et iniuriam / in meis fieri rebus a te merebatur. ut ego hodie meis
 oculis conspicatus sum. Ad hec guiscardus nil aliud respondit /

& son vnd liess behüten das loch. Da ward Gwiscardus gefangen vnd also in dem leder, damit
 er was bedeckt, für Tancredum gefürt. Als in anrach Tancredus, sprach er zu im: „Gwiscar-
 de, ich hett nit getrawt durch mein gütigkeit vnd lieb, die ich dir erzeigt hab, das du
 45 an mir vnd meiner tochter so übel hettest gethan, als ich mit meinen augen hab gesehen.“

& E per ordine da lui dato, all'uscir
 dello spiraglio la seguente notte in su'l
 165 primo sonno, Guiscardo, così come era nel
 vestimento del cuoio impacciato, fu preso
 da duo, e segretamente a Tancredi menato;
 il quale, come il vide, quasi piangendo
 disse: "Guiscardo, la mia benignità verso
 170 te non avea meritato l'oltraggio e la ver-
 gogna la quale nelle mie cose fatta m'hai,
 al come io oggi vidi con gli occhi miei".

A kumern ging sein heymlich ordenung gegeben
 175 vnd an dem aussteigen der hñle in der er-
 sten dunckel der nacht Gwiscardo in seinem
 lideren kleyd von czweyen gefangen vnd
 für den fürsten in stille gefürt ward.
 Also balde in der fürste ansichtig ward
 180 weynent zūm spruch. Gwiscardo ich meynet
 vnd mir gedacht ich vmb dich nit verdienst
 het solicher schmahe vnd schand die du mir
 in mein fleyach vnd blūt beweiset hast als
 ich heut mit meinen augen gesehen hab.

N Hier z^o gwiscardus nützit anders antwort dann also. Fürst sprach
 er. Der gewalt der liebe / ist vil grösser dann der gewalt din oder
 min. Vñ das gebot tancredus daz man jnn haimlich Jn gefencknüssz
 130 wol verhüte. Mornends* bald als Sigismunda diser dingen gantz vn-
 wissend was. Vnd tancredus vil vnd mancherley hier von gewegen vnd
 gedächt hatt. Gieng er näch dem jmbis / als sin gewonhait was in
 der tochter camer. Vnd als mengklich von jnen abgeschaiden ward vnd

dr
 105 quam hec. princeps inquit / multo maior est amoris potestas quam aut
 tua aut mea. Imperavit igitur tancredus ut secreto custodiretur.
 sequenti die ignara omni sigismunda cum varia tancredus cogitasset
 in cubiculum filie quemadmodum consueuerat post prandium descendit.
 remotisque arbitris lacrimans ita cum illa locutus est. cum vide-

f antwort Gwiscardus: „Herr der fürst, der gewalt der lieb ist grösser, dann dein oder mein
 gewalt zügen sein.“ Des morgens vñ mittentag ging der vater zu der tochter nach seiner
 gewonheit; die het noch kein wissen, das Gwiscardus gefangen was, vnd mit weinenden augen

8 Al qualè Guiscardo niuna altra cosa
 disse se non questo: "Amor può troppo più
 175 che né voi né io possiamo".

Comandò adunque Tancredi che egli
 chetamente in alcuna camera di là entro
 guardato fosse; e così fu fatto.

Venuto il dì seguente, non sappiendo
 180 Gismonda nulla di queste cose, avendo se-
 co Tancredi varie e diverse novità pensate,
 appresso mangiare, secondo la sua usanza

185 Dem der iungling kein ander antwort gab
 dann alleyn sprach. Herr die liebe das
 vnd grössers vermag ir stercke mächtiger
 ist, dann weder ich noch ir seit. Nach
 disen worten der fürst in schüff gar wol
 190 behüten. nun dieselbig nacht vergangen,
 vnd der neü tag komen was vnd frauen Gis-
 monda solhe sach vnwissent was. vnd der
 fürst diser sachhalben sich gar mancherley
 bedacht, vnd nach seiner gewonhayt aber
 195 in der tochter kamern kam ir z^o im rüffet

N sy allain by ainander w^vären / h^ub tancredus z^u ir wainend an also
 135 zereden. die wyle mich bed^ucht h^at sigismunda / din zucht erber-
 kait* vnd tugend mir gn^ugsam gesehen vnd erkant sin / so hette mir
 z^u kainer zyt nie yemant mit worten so vil mugen sagen oder min
 gem^ute zeglouben des vnderrichten / daz du nit allain mit willen
 verhenget sunder ouch ye ged^vacht hettest / din scham vnd k^uschhait
 140 ainchen fremden man vnderw^ruffig zemachen die zeuerletzen / wo ich

^{Br}
 110 retur mihi sigismunda et honestatem / et virtutem tuam satis per-
 spectam habere et cognitam / persuadere animo meo nullus vnquam
 potuisset / non modo consensisse te / sed nec cogitasse quidem de
 pudicicia tua alieno viro prostituenda / nisi hoc ipsum proprijs

E sprach er zu ir: „Sigismunda, mein libe tochter, dein erberkeit vnd tugendt hab ich also
 50 bekant, das mir nie in mein gem^ute kumen ist, das du godacht soltet haben, damit dein
 ke^uscheit versert m^ocht sein, als du mit Cwiscardo hast gethan vnd ich mit mein augen hab

B nella camera n'andò della figliuola, dove
 fattalasi chiamare e serratoni dentro con
 165 lei, piangendo le cominciò a dire: "Ghis-
 monda, parendomi conoscere la tua virtù e
 la tua onestà, mai non mi sarebbe potuto
 cader nell'animo, quantunque mi fosse stato
 detto, se io co' miei occhi non lo avessi
 190 veduto, che tu di sottoperti ad alcuno uozo,

A sich bei ir alleyn verschloss mit kl^ug-
 licher stimm vnd weynenden augen z^u ir
 sprach. Gismonda tochter ich gab mir cz^u
 versten wie ich erkant dein zucht tugent
 200 v^und g^ut syten so bin ich solicher meiner
 meinung betrogen gewesen, vnd mir in mein
 gem^ute nyemant hat bringen m^ugen; noch so-
 lichts hat gelauben machen het ich es mit
 mein selbs augen nicht gesehen, das du
 205 dich keynem mann hetest z^u vnser vndertänig

N disz selbs mit minen aigen ougen nit gesechen hett. darumb so wird
 ich disz kurtz zile des lebens / das noch minem alter vorhanden ist /
 für ohin allwegen schlyssen vnd verzeren Jn wainen vnd truren so
 oft Jch in minem gemüt bedenck des lasters vnd v̄bels von dir be-
 145 gangen. Dann die wyle du dich ye zū s̄licher s̄nde naigen vnd geben
 woltest / So m̄chtest doch dir vsserwellet haben ainen s̄lichen /
 der dinem adel gezimpt hett. Aber vsser ainer s̄lichen menge dero /

Br oculis perspexissem. itaque breuissimum hoc vite spacium quod se-
 115 nectuti superest mee / in luctu* semper ac merore* degam. refricante
 memoriam animo flagicij per te commissi. atque vtinam postquam ad
 tantum scelus descensura eras / virum saltem delegisses talem /
 qualis nobilitati tue congruebat. sed ex tanta multitudine eorum

E gesehen. darumb die kurtz zeit, die ich nach meinem alter zuleben han, will ich in trawren
 vnd iser verzeren, so ich bedenck das ũbel, das du hast volbracht. vnd wolt got, so es ye
 geschohen ist, du hetst dir fürgenumen ein edeln, der dir wol gezymet het, als du dir hast

B se tuo marito stato non fosse, avessi, non
 che fatto, ma pur pensato; di che io, in
 questo poco di rimanente di vita che la mia
 vecchiezza mi serba, sempre sarò dolente, di
 195 ciò ricordandomi. E or volesse Iddio che,
 poi che a tanta dionestà condocere ti dovevi,
 avessi preso uomo che alla tua nobiltà dece-
 vole fosse stato; ma tra tanti che nella mia

A gemacht vnd deinen leib czū seinem willen
 geschicket er w̄r dann dein olich man ge-
 wesen. Ich het nyemant gelaubet zūgen du
 eynes solichen gedacht hetest ich geschweig
 210 das zetū Darumb das wenig das ich noch le-
 ben sol in meinem alter wo ich deine grosse
 s̄nde bedenck in tr̄bsal vnd traurigkeyt
 mein leben führen m̄sse. Nun w̄ilt gotte
 seytmal du dich ye zū solchen vnerlichen
 215 sachen ochicken vnd geben woltest das du
 dir doch eynen dir geleich in adel ausser-
 wetet hettest der so vil an vnserm hofe ist,

N so sich vnsers hofs gebruchent: hast du dir erwelt gwiscardum von
 nidern vnd gebürschem geschlechte geboren vnd vmb armüt willen si-
 150 ner vatters vnd müter von vns vsz barmhertzikait von Jugend vf er-
 zogen darumb wahin ich mich keer: oder was rats ich nem? waisz ich
 nit. dann so vil. daz ich von gwiscardo / der diser nacht durch min
 haissen gefangen by mir verhütet ligt: min vrtail vnd mainung ge-
 setzt hab / was mit jm ze tün syge. aber von dinen wegen / bin ich

6r qui aulam frequentant meam / guiscardum tibi delegisti / humili ac
 120 sordido genere procreatum / et a nobis ob inopiam parentum suorum
 ab ipsa adolescentia quasi commiseracione quadam nutritum. Quam-
 obrem quo me vertam nescio, aut quid consilij sumam. Nam de guis-
 cardo quidem qui hac nocte iussu meo captus / apud me custoditur /
 quid faciendum sit mecum ipse statui. de te autem incertus consilij

55 ausserwelt Gwiscardum, der von nydern, schlechten leuten geboron vnd von vnns auss barmhert-
 zigkeit erzogen ist. den hab ich dise nacht fahen lassen vnd fürgenumen, wie ichs mit im
 will handeln. Aber wie ich mit dir soll leben, bin ich noch vngewise vnd vnberaten: die gross.

6 corte n'usanò eleggesti Guiscardo, giovane
 200 di vilissima condizione, nella nostra cor-
 te quasi come per Dio da picciol fanciullo
 infino a questo di allevato; di che tu in
 grandissimo affanno d'animo messo m'hai,
 non sappiendo io che partito di te mi pigli-
 205 are. Di Guiscardo, il quale io feci stanotte
 prendere quando dello spiraglio usciva, e
 hollo in prigione, ho io già meco preso par-
 tito che farne; ma di te sallo Iddio che io

A so hast du dir Gwischardo den schnedesten*
 an vnsorem hof zu eynem liebhaber erworlet
 220 den wir als vmb gotz willen von iugent auf
 erzogen haben, darumb du mir mein herczg
 vnd gemüt beschwärt vnd in vnre gesetzet
 hast, vnd nicht enweyss grosser lieb hai-
 ben was ich mit dir beginnen sol Gwischardo
 225 hulben den ich in diser nacht do er auss
 der hül steyg fahen thet mit mir beraten
 bin was ich mit im thun sol. Aber mit dir

^N
 155 noch ains vngewissen rats vnd hab noch nie mögen setzen was ich
 thun soll. wyle vf ainer syt / die liebe (so ich gegen dir grösser
 dann ye kain vatter gehept hab) mich hinder sich zücht vnd aber
 vf der andersyten billicher zorn vmb din schuld vnd vbel mich für
 sich tribet / dero ains das ich ablasz vnd vergeb vnd das ander /
 160 daz ich zürn vnd straff / mich ermanet. Vnd als er das geredt
 sanckt er sin angesicht vnder sich wainend glych aim kinde das

^{Br}
 125 sum. nec statuere ad huc potui quid agere debeam. Cum ex altera
 parte dilectio quam ego maiorem quam vllus vnquam parens erga te
 habui / me retrahat altera vero ex parte iusta indignacio tua
 culpa flagicioque impellat. quorum alterum ut ignoscam. alterum
 ut seuiam* adhortatur. Sed priusquam certum aliquid super hac re
 130 statuum quid ad hec respondeas audire cupio. hijs dictis vultum

E liebe, die ich zu dir als ein vater hab, ermanet mich, dir sollich minsetat zu begeben; vnd
 das gross vbel, das du hast begangen, vnd mein zorn vnd vngnad reitzen mich, straff vnd
 60 peir von dir zuremen; vnd ee ich etwas in diesen dingen fürneme zuthun, will ich dein antwort
 vernomen vnd hören." Sigismunda, als sie vernam, das Gwiscardus gefangen vnd ir beyder

6 non so che farmi. Dall'una parte mi trae l'a-
 210 more, il quale io t'ho sempre più portato che
 alcun padre portasse a figliuola, e d'altra
 me trae giustissimo sdegno preso per la tua
 gran follia: quegli vuole che io ti perdoni,
 e questi vuole che contro a mia natura in te
 215 incrudelisca: ma prima che io partito prenda,
 disidero d'udire quello che tu a questo dei
 dire". E questo detto bassò il viso, pian-
 gendo si forte come farebbe un fanciul

R gott weynst mein hercz mir vnwissent ist
 was ich thun sol. Auf eyner seiten bezwun-
 230 gen bin liebehalben dir zu vergeben vnd
 auff dem andern teyl von gerechten vnd
 pillichem zorn bewegt bin dich deiner
 grossen sünd vnd torheytt czewellen Also
 auff einem teyle ich dir vergeben solt vnd
 235 auff dem andern teyl ich wider dich vnd mein
 natur in hertikeyt fallen solt. Doch e ich
 icht enthü vor dein meinung hab vernömen
 wöllen. Also gesprochen sein habt gen der
 erden nayget klägliche anhöbe czeweynen mit

N geschlagen ist. do aber sigismunda verstünd vnd marckt gwiscardum
 gefangen sin vnd ir liebe geofnet/ ist sy mit vngelouplichen schmert-
 zen vmbgeben worden/ Vnd hāt sich selbs kumm vor wyplichem wainen
 165 vnd schryen beheben^r mugen. Doch grösse irs gemüts die tet vberwin-
 den wyplich blödikait vnd antwort mit vfgehepter stirnen vnd vestem
 angesicht. Vnd satzt Jr für zesterben wöllen wann doch ir gwiscar-
 dus yetz tod wer oder aber gewissz sterben müst/ vnd hierumb so

Gr dimisit instar pueri lacrimans vapulantis. Sigismunda vero post-
 quam guiscardum captum / et amores suos patefactos intellexit in-
 credibili dolore perculsa / vix a feminili ploratu / ac vocifera-
 cione sese potuit continere. magnitudine tamen animi / femineam
 135 vincens fragilitatem / constanti vultu / fronteque elata respondit.
 secum ipsa statuens e vita decedere velle / quandoquidem eius amans

E lieb geöffnet was, do ward ir hertz mit wee vnd schmerzen beladen, vnd mocht sich kawa ent-
 haben vor weinen vnd schreyen. doch überwand ir grossmichtigkeit die weiplich schwachheit, vnd

B ber. battuto.

220 Gismonda, udendo il padre e conoscen-
 do non solamente il suo segreto amore esser
 scoperto, ma ancora esser preso Guiscardo,
 dolore inestimabile sentì, e a mostrarlo con
 romore e con lagrime, come il più le femine
 225 fanno, fu assai volte vicina: ma pur, questa
 viltà vincendo il suo animo altiero, il viso
 suo con maravigliosa forza fermò, e seco, a-
 vanti che a dovere alcun priego per sé porge-
 re, di più non stare in vita dispose, avvisan-
 230 do già esser morto il suo Guiscardo.

^A 240 mynder dann als eyn wol geschlagen kind. Do
 Gismonda iren vatter vernomen het. vnd
 durch seine wort wol vernam nit alleyn ir
 verborgne lieb geöffnet was, sunder iren
 allerliebsten freund troste vnd hoffnung in
 245 gefüncknusa vernam douen sy bewunder pein
 herczeloyd vnd schmerzzen empfing, vnd
 das mit romor geschrey vnd weynen zū bewei-
 sen als peren der frauen gewonheytt ist czū
 meremalen zetun des beweget was doch ir ho-
 hes gemüt die weiblichen schwacheytt überwand
 ir angesichte manlich stercke bewieset sich
 in iren gedancken schicket e sy an den vat-
 ter genad oder vergebung begeren wär e ster-

N vnderstünd sy sich nit weder genäd zebegeren noch des vatters zorn
 170 zemiltern. Sunder mit starckem vnd vnüberwundnem gemüt das leben
 verachtende. redt sy vf sölich form. Tancrede Jch wil nützit weder
 loughnen noch bitten. dwyle das ain nütz sin mag. Vnd Jch nit wil /
 daz das ander nütz syg. Darvmb so han ich mir fürgenomen In diser
 dingen kainen dinen willen zegütigen oder din senftmütikait mir ge-
 175 naigter zemachen. Sunder der geschicht luter zevergechen vnd mit

& guiscardus vel decessisset iam / vel decessurus esset. itaque nec
 veniam petere / nec placare patris iram / perrexit*. sed forti in-
 uictoquo animo quasi vitam despiciens / in hunc modum locuta est.
 140 tancrede neque negatura equidem neque deprecatura sum quoniam alte-
 rum mihi prodesse non posset. alterum nolo ut prosit. preterea nul-
 la penitus in re captare beniuolentiam / aut inclinare mansuetudinem

E gab antwort den vater mit steten angesicht vnd auffgehobner stirn vnd gedacht mit Gwiscardo
 65 zusterben vnd wolt weder gnad pitten noch den zoren des vatters senfftigen, sunder mit stark-
 ken, vesten mut als eine, die do verschrocht das leben, sprach sie vnd redet also: Tancrede,
 lieber vater, ich mag nit gelaugen, des du mich beschuldigst; doch will ich mich mit guten

B Per che, non come dolente femina o
 ripresa del suo fallo, ma come noncurante
 e valorosa, con asciutto viso o aperto e
 da niuna parte turbato, così al padre disse:
 235 "Tancredi, né a negare né a pregare son dis-
 posta, per ciò che né l'un mi varrebbe né
 l'altro voglio che mi voglia; e oltre a ciò
 in niuno atto intendo di rendermi benivola la
 tua mansuetudine e 'l tuo amore: ma, il ver
 240 confessando, prima con vere ragioni difender

A ben vndd nicht mer in leben sein wölt ir
 255 wol gedacht Gwiscardo nit mer solt bei le-
 ben sein, vndd nicht thet als eyn übelthü-
 terin die vrb ir sünd gestraffet wäre, sun-
 der als eyn redliche beherczonde frawe on
 alles achten mit frölichen anplick on alle
 260 betrübung zñ iren vatter sprach. Vatter
 weder zelaugen noch an dich gnad zebegern
 in keynen weg geschickt bin darn das erat
 brücht mir keyn hilff, des anderen begere
 ich nichte das es mir gehilffliche sey,
 265 vnd mein syn ist in keynen weg mich dir
 noch deiner hulde czubefelhen. Doch von
 erat meine wort vnd die warheyt vernyme
 wie ich mit natürlichen

N treffenlichen w^varen vrsachen minen lümden* des ersten zeschirmen
 vnd dar n^väch Jn glycher groszmütikait mit worten erzögen / disz
 geschichten nit so grosz zevnbillichten / Sunder in vernunft wol ze-
 gütigen sin. Darvmb so vergich vnd bekenn ich mich gwiscardum lieb
 180 gehept haben. Vnd wil ouch als lang mir disz leben ist (das noch
 kurtz sin wirdt) den lieb zehaben niemer vfhören. Vnd ist ouch daz
 n^väch dem tode ützt der sinnen vberbelypt / so wil ich jnn als dann

&r institui tam. sed factum plane confitendo / verbis efficacibus
 verissimisq; rationibus purgare famam meam primo / deinde pari mag-
 145 nitudine animi facta verbis consentanea ostendere. fateor igitur
 me amasse guiscardum. et donec vita suppetet / quod erit per breue
 nunquam amare illum desistam. quin etiam si post mortem sensus
 aliquis remanet / tunc quoque illum amabo. sed in eius amorem non

E vrsachen verantwurten. Ich bekenn, das ich hab lieb gehabt Guiscardum vnd will ine, die
 weill ich lebe, das do kurtz sein wirdt, liebhaben, vnd vor m^oglich, nach dem tode lieb

E la fama mia e poi con fatti fortissimamen-
 te seguire la grandezza dello animo mio.
 Egli è il vero che io ho amato e amo Guis-
 cardo, e quanto io viverò, che sarà poco,
 245 l'amerò, e se appresso la morte a'ama, non

A g^outen vrsachen mein ere retten will, vnd
 270 mit festen starken gem^ot darnach meinen
 willen nachkomen will, daruab wiss. Es
 ist war ich hab Guischardo lieb gehabt
 vnd noch habe, vnd die weill ich lebe das
 gar wenig sein wirt lieb haben will, vnd
 275 ist sache das man nach dem tode auch lieb.

N ouch lieb haben. aber in sin liebe hāt mich nit so vil genētt vnd
 getriben wyplich begirlichkait / als vil din smuseli¹. dann du sol-
 185 test fürwār Tancrede / billich gedächt haben / dwyle du von flaische
 geborn bist / dich ouch ain tochter von flaische geborn haben vnd
 nit ain stainin noch ain ysnin. du sōltest ouch bedächt han. wie
 wol du alt bis wie frefel^v vnd vngestūm in der jugend ist / die an-
 fechtung Jnbrünstiger nature. Vnd wie wol du zū muglichen Jāren den

Et tam cupiditas muliebris me impulit quam negligentia tua. Cogitare
 150 profecto debuisti tancrede cum tu e carne sis / filiam quoque tuam
 e carne genuisse. non autem lapideam neque ferream. Meminisse
 etiam debuisti quamuis nunc in senecta sis / quales et quam violenti
 sint in iuuenta / nature feruores et impetus. Et licet melioribus

⁶ zuhaben. ich wolt es thun; vnd hat mich nit allein weiblich begire zu seiner lieb gereit. sunder auch dein schulde vnd versaumnuss. das du mir kein eelichen man geben hast. Du solt pillich gedacht haben. als du von fleisch geboren bist. das du dein tochter auch von fleisch vnd nit aus steinen oder eyden hetet geporen. solst auch pillich gedacht haben. siwol du bist in dem alter. wie gross vnd stark der gewalt der natur ist in der jugent vnd was nüssig

8 mi rimarrò d'amarlo: ma a questo non mi
 indusse tanto la mia femminile fragilità,
 quanto la tua poca sollecitudine del mari-
 tarmi e la virtù di lui. Esser ti dovea.
 250 Tancredi, manifesto, essendo tu di carne,
 aver generata figliuola di carne o non di
 pietra o di ferro; e ricordarti dovevi e
 dei, quantunque tu ora sia vecchio, chenti
 e quali e con che forza vengano le leggi
 255 della giovananza: e come che tu, uomo, in

A hat so sol ich in ewig lieb haben. Auch
 wisse das mich nicht zū solicher seiner
 liebe weibliche begire bracht oder gerey-
 czet hat. sunder dein kleyne fürsechunge
 280 vnd versaumnuss meinthalben das du mich
 nicht mit eynem eelichen man versehen hast
 do bei Gwischarde grosse tugent des vreache
 gewesen sein. es solte dir vatter Tancredi
 wol wissent gewesen sein als du von fleyach
 285 vnd blūt geboren warest. das auch dein
 tochter von fleyach vnd nicht steyn solte
 geboren sein. vnd wie wol du eyn betaget
 man bist doch der iugent stercke vnd natür-
 lichen begire soltest bedacht haben. do bei

^N
 190 meren taile dins lebens Jn ritterschafft verschlissen h^vst / so sol-
 test docht nützit dester minder betrachtet han wie grosz vnd vil /
 nit allain in Jungen / sunder ouch Jn alten menschen vermugent müsz
 vnd wolluste. Danne Jch bin ye ain fröw als von dir geborn vnd der
 J^varen Jung vnd beder sachen halb voll wyllicher begirden. Den sel-
 195 ben begirden vber das alles / wundersam flammen zügegeben h^vnt ¹ /
 wylant^v Innenbrächte wolluste. (z^o zyten da ich vernechelt was) mit

^{Or}
 annis magnam vite partem in armis miliciaque posueris / considerare
 155 nichilominus debebas / quantum ocia deliciaeque non modo in iuuenibus
 sed etiam in senibus possint. Sum igitur femina utpote a te genita /
 et etate iuuenis et vtraque de causa concupiscibilis desiderij plena
 cui quidem cupiditati mirabiles insuper flammis addiderunt experte
 quondam dum nupta essem in huiusmodi cupidine explenda / voluptates.

^E
 75 gien vnd wollust in mannen vnd frauen thün vnd schaffen. Ich bin ein frau. von dir geborn.
 luncck vnd voller begire, hab vor ein man gehabt vnd empfunden der wollust: sollich anfecht-

<p>8 parte ne' tuoi migliori anni nell'armi eser- citato ti hai, non dovevi di meno conoscere quello che gli ozi e le delicatezze possono ne' vecchi non che ne' giovani. Sono adunque. 260 si cosa da te generata, di carne, e si poco vivata, che ancor son giovane; e per l'una cosa e per l'altra piena di concupiscibile disidero, al quale maravigliosissime forse hanno date l'aver già, per essere stata maritata, cono-</p>	<p>^A 290 was edersig georn vnd volust in den alten mannen vnd aich frauen thün. Ich geachwe go in den jungen thün, ich von dir in fleysch geboron nicht lang auf orden gewesen noch luncck bin, von eyres vnd andern vol mit 295 fleyschlicher vnd natürlicher begire gros- se krafft vnd macht bei mir haen, als dann die do vor eyren mane gehabt vnd er- kant hat was lust vnd freud solliche begire</p>
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160 den wercken enpfundent. Darumb do Jch disen anfechtungen die mich
 tag vnd nacht also brantent¹ nicht mocht widersteen. Bin Jch zū
 letscht vberwunden worden vnd strytes nider gelegen vnd tett doch
 200 hierJnne nit dester minder flysse / als vil mit menschlicher ver-
 nunfte beschehen mocht / daz dise ding weder dir noch mir schand
 oder argen lūnden zū fūren sōlten. Sōlicher miner begird nu die
 sūsz liebe vnd das gelūck verhengt haben vnd mir ainen haimlichen

8r
 160 hijs ergo stimulis noctes diesque vrentibus* cum resistere nequirem²
 tandem succubui. adhibita nihilominus diligentia quantum fieri hu-
 mano consilio potuit. ne infamiam res ista tibi et mihi afferret.
 cui nempe voto* et pius amor / et fortuna benigne annuerat. occul-
 tamque viam mihi ostenderat. per quam latenter / et archane* nullo

E gung haben mich tag vnd nacht bewegt. geprennet vnd überwunden; bin dabey fleyszig gewest.
 das dir vnd mir nit schande vnd schmehe daraus löchten erwachsen. Vnd als du mir fürheltest,

265 scilicet qual vincor nia e così fatto desi-
 dero dar combimento. Alle quali forze non
 potendo io resistere, a seguir quello a
 che ollo mi tiravano, et como giovane o
 femina, mi disposi o innamorai mi. E certo
 270 in questo opposi ogni mia virtù di non vo-
 lere né a te né a me di quello a che natu-
 ral peccato mi tirava, in quanto per mi si
 potease operare, vergogna fare. Alla qual
 cosa o pietoso Amore o benigna fortuna as-
 275 sai occulta via m'avean trovata o mostrata,

300 ich nicht leger widersteen noch vortragen
 mocht nachfolgen müsat do sich solene begi-
 re vnd willen hin zuogen. Darumb ich mich
 als eyn iunge frawe bereit vnd schicket
 liebzeihen vnd dar zū allen vleiss tnet
 305 domite weder dir noch mir, das do zū mich
 natürlich sūnde zoch vnd reychet vns do-
 uon schande bekāme, zū dem ich durch gena-
 de des gelūckes vnd diemütigkeyt der odlen
 liebe mir eyn genūg sūchtigen vnd verbor-

N wege gezaiget / durch den ich verborgenlich vnd in geheim sust mengk-
 205 lichem vnwissend zū begertter wollust komen möcht / Aber wo her dir
 das gezaiget syg / Oder wannen du das vernomen hast / so loughnen ich
 doch der wärhait niemer / danne daz ich / nit von schickung des ge-
 lückes (als vil fröwen gewon sint) sunder mit wolbedächten sinn vnd
 müte / mir gwiscardum erwellet han liebzehaben / vnd den durch wy-
 210 sen räte jngefürt / vnd mit vester beharrung von jm die frucht wa-

^{8r}
 165 altero conscio / ad optatum desiderium peruenirem. hoc autem vnde-
 cumque tibi indicatum sit / vel vndecumque cognoueris / equidem non
 inficior verum esse. Guiscardum vero non ficto ut multe solent
 mulieres sed cogitate deliberateque quem amarem delegi. sagacique
 consilio introduxi. et constanti perseuerantia / fructum amoris

8 per la quale, senza sentirlo alcuno, io a'
 miei disideri perveniva: e questo, chi che
 ti se l'abbia mostrato o come che tu il sapa-
 pi, io nol nego. Guiscar^o non per accidente
 280 tolsi, come molte fanno, ma con diliberato
 consiglio elassi innanzi ad ogn'altro, e con
 avveduto pensiero a me lo 'ntrodussi, e con
 savia perseveranza di me e di lui lungamente

^A
 310 gen wege gefunden hette, damit ich on ye-
 mant wissan wol meinem willen on alle las-
 ter ein genügen tün mocht, wie dir das ist
 zowissen komen nymmet mich freude, ich lau-
 gen dir sein nicht ich erwelet mir Gwiscar-
 315 do czū eynem liebhaber vnd das nicht als man-
 che thüte, sunder von ganczen eygen willen
 vnd rat auss allen deinen herren vnnnd edeln
 lefften ob allen andern mannen mit fürsichtig-
 keyt meiner godancke mir in für meinen aller
 320 liebsten erwelet, vnnnd mit lieblicher stüter
 freundschaft beydenhalben ich lange zeit

N rer liebe lang zyt / mit höchster fröide empfangen. Aber das so mir
 sines vnadels halb wirt fürgeworfen / glycher wyse als ob es mir
 minder sünd were / wo ich mir ainen edeln hier zū fūrgenomen hett
 etc. In dem folgest du nach dem falschen wāne des pūfels vnd gemai-
 215 nen folckes / vnd bedenkst nit / daz du nit schuldigest gwiscardum /
 sunder das gelücke / daz da gewonlich die vnwürdigen erhept in die
 hōche vnd die würdigen niderdruckt vnd fūset vf die erden. Aber

Br
 170 mei / longo tempore / summo cum gaudio suscepi. Quod vero a te
 mihi de ignobilitate illius obicitur / quasi minus peccatum a me
 foret si nobilem aliquem delegissem / in eo falsam opinionem vulgi
 secutus es. nec videres te non gwiscardum sed fortunam accusare.
 que frequenter indignos ad alta leuat. dignosque humi deprimit at-
 175 que pessundat. Verum ut omittamus hec / et principia rerum con-

E wie Gwiscardus nit edel geboren sey, ist nit sein schulde, sunder des glückes; wir haben

B goduta sono del mio disio. Di che egli
 285 pare, oltre allo amorosamente aver pecca-
 to, che tu, più la volgare opinione che
 la verità seguitando, con più amaritudine
 mi riprenda, dicendo, quasi turbato esser
 non ti dovessi se io nobile uomo avessi a
 290 questo eletto, che io con uom di bassa
 condizione mi son posta: in che non ti ac-
 corgi che non il mio peccato ma quello del-
 la fortuna riprendi, la quale assai sovente
 li non degni ad alto leva, abbasso lascian-
 295 do i dignissimi. Ma lasciamo or questo, e

A meiner liebe vnd willen eyn genügen getan
 hab. Mer mich vernym als du sprichest wie
 ich in liebhaben genundet hab dunckt mich
 325 wie du mer nachfolgen wüllest das der ge-
 meyne meynung ist dann der warheyt vnd
 mich darumb heftiklicher straffen, vnd zū
 gleicher wise redest als ob du dich da-
 rumb nicht betrübet hettest wo ich mir ey-
 nen edelen mir gleich geboren czū meinem
 330 liebhaber erwelt hete, vnd mich nicht zū
 eynem also von nyderer gepurte gelegt het,
 in dez du mich nit verdercken solt, sunder
 dem gelücke die schulde zūziehen, das do
 335 oft die nidern erhöhet vnd die hohen erui-

N daz wir¹ des geschwygent* vnd diser dingen w^varen anfang^ve beschöwent^v
 so ist gewissz vnd vnzwyffelich vns alle von ainem menschen ainem
 220 vrsprung^ve gehept haben / vnd das allain die tugend die ist^v so vns
 gelych geborn / vnderschaidet^v vnd die lobsam vnd edel machet^v dero
 tugendryche werck für ander erschynent vnd vbertreffent. Vnd wie
 wol der w^vane des püfels vnd g^veminem² folckes diser dingen vnwissend
 vnd vngelert^v villicht anders maint^v so mag doch die w^varhait in

& templemur^v certum est nos omnes homines ab vno homine originem ha-
 buisse. virtus sola nos equaliter natos distinguit. et quorum opera
 excellunt. eos nobiles et claros reddit. et quamuis vulgi opinio
 ignara quidem atque indocta aliter sentiat^v veritas tamen suo dis-

80 alle von oia menschen Adam ein vrsprung: allein die tugent hat vns vnderscheidlich gemacht,
 vnd vnt der adel geheissen, des tugenthafftige werck werden gesehen. Nu hasta wir gwiszar-

& riguarda alquanto a' principi delle cose:
 tu vedrai noi d'una massa di carne tutti
 la carne avere, e da uno medesimo Creatore
 300 tutto l'animo con iguali forze, con iguali
 potenzie, con iguali virtù create. La vir-
 tù primieramente noi, che tutti nascermo e
 nasciamo iguali, ne distinsio; e quogli cho
 di lei maggior parte avevano e adoperavano
 305 nobili furon detti, o il rimanente rimaso
 non nobile. E benché contraria usanza poi
 abbia questa legge nascosa, ella non è an-
 cor tolta via né guasta dallo natura né da'

9 dert. doch lass wir das faren vnd besenen
 den anfang diser sache, Nun nim war vnd
 gar eben merck, so spriche ich das wir alle
 von fleysch vnd blüt von aynom schöpfer bo-
 340 schaffen sein mit sol in geleicher sterck
 macht vnd tugent on alle vnderscheyde von
 eynom man vnd frauen komen vnd geboron
 sein, vnd die an dem meyster tugentlichen
 würcken vnd der tuent mer dann die andera
 345 gewaltig sein diesolbigen odol geheynoon
 seien. vnd die anderen vnedel gehalten
 werden, wie wol daz ist daz widerwärtige
 böse gewonheydt dise statut vnd recht ver-
 borgen haben, doch darumb nicht von natir-
 350 lichen rechten noch g^uter gewonheydt wegge-
 nomen noch verdorben ist. Darumb alle die

N
 225 kain wege vsser Jrer statt verruckt werden. vnd also so ist der
 wärlich edel zeschetzen / des würckung / tugendrych werden gesehen.
 vnd wer den anders nennet, der schilt den selben nit den er nennet /
 sunder mer tüt er sich selbs der torhait vnd vnwissenhait verdamp-
 nen. Darumb tancrede so besiche din edeln vnd betracht vnd erfare
 230 Jr yetklichs leben vnd sitten. desgelychen vf der andern sitten /
 so bedenck vnd erwig die sitten vnd das leben gwiscardi für wär.

Br
 180 moueri / loco haut quaquam potest. itaque is est vere nobilis ex-
 timandus / cuius opera virtuosa conspiciuntur. et qui aliter eum
 appellat non illi detrahit quem appellat sed se ipsum stulticie
 ignorantieque condemnat. intueare igitur tancrede nobiles tuos
 vitamque vniscuiusque moresque examina. alia ex parte gwiscardi
 185 mores vitamque recense. certe si recte iudicare volueris non du-

E di leben, siten vnd tugenden über ander edelleute deines hofs gesagt vnd gelobet, dadurch

È buon costumi; e per ciò colui che virtuosa-
 310 mente adopera, apertamente si mostra gentile,
 e chi altramenti il chiama, non colui che è
 chiamato ma colui che chiama commette difetto. 355
 Reguarda tra tutti i tuoi nobili uomini e
 esamina la lor vita, i lor costumi e le loro
 315 maniere, e d'altra parte quelle di Guiscardo

A tugentlich würcken bei in adel beweisen
 vnd wer anders sprichet den man frölich
 on adel vnd tugent sprechen mag. Nun nim
 355 war aller deinur edel leute bedenck ir le-
 ben vnd wesen ir zucht weise vnd gepfird.
 darnach Guischardo tugent zuchte vnd ver-
 nunft bedenck, vnd wilt du rocht vrteylen

N Wilt du dann recht vrtailen / so zwyfeln ich nit / danne daz du Jnn
 vergehen mü^osest sin / den aller edelsten / vnd hin wider vmb die
 andern din edeln ferre^v von rechtem adel. So hau ich ouch von der tu-
 235 gend vnd fürnemikait gwiscardi / kains andern sagungen vnd rede mer
 geloubt / danne den dinen. dann wer ist von dir so vil ye gelopt
 worden / als er / in allen vnd yetklichen wercken / so zū ü^obung der
 tugenden gehörig sint / Vnd für^v war nit vnbillich. Dann es werd dann

Er bito quin eum nobilissimum esse fatearis. contra vero nobiles istos
 tuos longe abesse a nobilitate. Equidem de guiscardi virtute atque
 prestantia nullius alterius magis quam tuis assercionibus et pre-
 dicacionibus credidi. quis vnquam usque adeo laudatus est a te / ut
 190 ille in cunctis operibus / que ad excellentiam pertinent virtutis.
 nec sane immerito. nam meum ni fallebatur iudicium / nulla laus

E du in selbst für edel seiner tugenthalben hast gehalten.

B riguarda: se tu vorrai senza animosità giudi- *A* vnnnd die warheyt richten so wirstu spre-
 care, tu dirai lui nobilissimo e questi tuoi 360 chen er ob allen deinen herren der edelest
 nobili tutti esser villani. Delle virtù e del sei, vnnnd alle deine odalleute pauren sei-
 valore di Guiscardo io non credetti al guidi- en von seiner zucht vnd redlichheyt ich
 320 cio d'alcuna altra persona che a quello delle niemant geloubt hab dann dir alleyn vnd
 tue parole e de' miei occhi. Chi il commendò meinen augen, wer hat in nye gelobet vnd
 mai tanto, quanto tu 'l commendavi in tutte 365 gebreiset als du getan hast in allen lob-
 quelle cose laudevoli che valoroso uomo dee lichen sachen darinn eynem iegklichen man
 essere commendato? e certo non a torto; ché zūgepürt gelobet cze sein, fürwar du in
 recht vnnnd nicht vnrecht als du in ieczund

N min erkennung betrogen so ist Jm nie ainch lob zūgelegt worden /
 240 das er nit vil wundersamlicher (ouch dann es von dir gesagt syg)
 erfolget vnd verdienet hab. Solt du darumb sprechen? mich / mir
 selbs ainen vnédeln menschen vserkoren haben? für war / du redest
 das nit ist? sprechest du aber ainen armen / des wölt ich dir ge-
 steen / doch mit diner schande / daz du ainen sōlichen fürpntlichen*
 245 mane / dinen diener vnd hofgesinde / nie hast bedächt nit aincher-

8r a te illi tributa est / quam non mirificentius etiam quam a te dic-
 tum esset / adimpleret. dices ergo me mihi hominem ignobilem dele-
 gisse. certe falsum dices. at si inopem diceres / concederem equidem.
 195 idque cum tuo dedecore qui prestantem virum familiarem tuum nullis

8
 325 se i miei occhi non m'ingannarono, niuna
 laude da te data gli fu che io lui ope-
 rarla, e più mirabilmente che le tue pa-
 role non potevano esprimere, non vedea-
 si: e se pure in ciò alcuno inganno rice-
 330 vuto avessi, da te seroi stata ingannata.
 Dirai dunque che io con uomo di bassa con-
 dizione mi sia posta? tu non dirai il vero;
 ma per avventura, se tu dicessi con povero,
 con tua vergogna si potrebbe concedere, che
 335 così hai saputo un valente uomo tuo servi-
 dore mettere in buono stato; ma la povertà

A getan hast thetest, vnd wo mich meine au-
 370 gen synn vnd vernunft nicht betrogen so
 lasse ich mich geduncken keyn lob im von
 dir nie gegeben ward das ich in nit ein
 solches mer brauchen sñne dann durch deine
 375 wort ie mocht beweist werden wo ich seint-
 halben betrogen wär solches von dir beko-
 men wär, vnd als du sprichest ich mich zu
 eynem schlechten man von nyder gepurt ge-
 legt hab, so sprich ich du sagst nit war
 wol zu einen armen ich mit deiner echand
 380 dir vergeben wöcht das du als ein rudi-
 chen man deinen diener also versehen vnd

N lay gnäden / rechts lones zebelönen. Aber doch so nimpt armüt den adel nit hin / Wie wol sölich armüt / etwenn die werck der tugend hindert vnd Jrret. Jr vil die von anfang dunne vnd arm geboren sint. Sint darnäch künig vnd fürsten worden. So wurden ir vil nu me arm /
 250 mit Jren aigen henden pürsche* werck übende oder der hirtery pflegende / wo nit vberflüssiger rychtum von fremden tugenden gesammelt Jnen verlässen worden wer. Das du aber an der letsten statt gespro-

& afficere premijs / studuisti. veruntamen inopia generositatem non tollit / quanquam opera impediat. multi quidem postea reges principes fuere qui nati sunt ab inicio tenues / atque inopes. multi etiam nunc inopes / ac proprijs manibus opus rusticum facientes /
 200 vel pastoriā exercentes / iam ipsi et sui diuicijs habundarunt. Quod autem extremo loco dixisti / ambiguum tibi de me esse senten-

B non toglie gentilezza ad alcuno, ma s'è avere. Molti re, molti gran principi furon già poveri, e molti di quegli che
 340 la terra zappano e guardan le pecore già ricchissimi furono e sonne. L'ultimo

A zu gütten stande bracht hast. Doch darumb die armüt nyemant den adel nynt, wir haben gelesen vnd auch gesehen vil grosser herren fürsten künig vnd keyser die arm gewesen sein daz feld gebawet haben des fiher gehüt haben reich gewesen sein, vnd noch seien, den letsten punt den du mir fürge-

N chen hast / die vrtail von minen wegen dir zweyfelhaftig sin / Vnd
 dich biszher noch nit haben setzen mugen was mit mir zetun^o syg etc.
 255 Jch bitt leg hin den zweyfel. Jst das du dir hast^v fürgenomen zewütern^e
 Jn Gwiscardum / So kere din wütery vnd grimikait Jn mich / die
 gewesen bin ain vrsach des so verschuldet ist. Dann ich bitt nit
 die pene^{*} / so fürcht Jch ouch die nit. Jch setz ouch das hin zu^o.
 Was von dir in Gwiscardum geschechen wirt vnd du dasselb in mir

8r tiam. nec statuere adhuc potuisse quid sit agendum. pone queso
 hanc ambiguitatem. si in guiscardum seuire constituisti^r verte in
 me crudelitatem tuam / que michi delinquendi causa atque principium
 205 fui. Equidem neque veniam^{*} deprecor^r neque penam formido. Addo
 etiam illud. in guiscardum quicquid a te factum erit / iam et si

E Vnd als du zum letzten hast gesagt, du seyst in zweyfel, wie du es mit mir wöllest halten.
 85 ich pitt dich, leg hin sollichen zweyfel! pistu in willen, Gwiscardum zupeinigen vnd töten,
 dieselben pein vnd tod will ich nit fürchten noch dich dafür pitten vnd sage dir auch: was

8 dubbio che tu movavi, cioè che di me farti
 dovessi, caccial del tutto via: se tu nella
 tua estrema vecchiezza a far quello che
 345 giovane non unasti, cioè ad incrudelir, se'
 disposto, usa in me la tua crudeltà, la
 quale ad alcun priego porgetti disposta
 non sono, sì come in prima cagion di questo
 peccato, se peccato è; per ciò che io t'ac-
 350 certo che quello che di Guiscardo fatto av-
 rai o farai, se di me non fai il simiglian-

A worffen hast als du spricht du nit enwis-
 390 sest was du mit mir beglunnen oder tun sol-
 lest, leg von dir solliche gedanck tû in
 deinen alten letzten tagen daz du in deiner
 iugent nicht getan hast, erherte dein gemüt
 wider mich, dann in keynen weg ich deiner
 395 genade noch vergebung an dich beger noch
 geschicket bin die zebegereu, darumb thû
 vnnnd verbringe wider mich dein herten wil-
 len als die von erst aller diser sach vr-
 sach gewesen ist sol es anders übel getan
 400 vnd sünd sein, darumb winne vnnnd bis des
 on ezweifel was du mit Gwiscardo thütest
 oder hast gethan, thüest du dassel-

N
 260 nit tūst^o so sōllen doch mine hend das wūrcken vnd an mir volbrin-
 gen. Gang nu hin nāch^v wibischem sitten vnd gūsz vsz dine trechen*
 vnd mit ainem gelychen straiche tū Jnn vnd mich (Ob dich bedunck
 vns sōlichs verdient han) ertōtten. Tancredus vermarckt die grosz-
 mütikait der vernunft in siner tochter enbōrt sin^e ye doch so maint
 265 er nit / das sy tūn wurd in massen die letsten wort gelut hatten.
 vnd als er von ir kam vnd jm selbs fürsatzet in kain weg in die

B
 in me idem non feceris^o mee tamen manus ipse efficient. nunc mulie-
 bri more / lacrimas sparge. et uno eodemque ictu illum et me / si
 ita meriti videmur^o interfice. Sensit magnitudinem animi tancredus
 210 in filia concitari non tamen existimavit ad extremum ut verba sig-
 nificabant / esse facturam. itaque ab illa digressus / cum secum

g du nit Gwiscardo begynnen wirst, ob du dasselb nit mit mir volbringest, so müssen doch mein
 eigen hende an mir schuldig werden." mit diesen worten fieng an Tancredus, der vater, zubei-
 nen vnd ging von dannen. Do sprach zu im Sigismunda, die tochter: „Nu gee hin vnd vergeuss
 90 die zehar an die frawen vnd mit einem schlage tōte gwiscardum vnd mich, so wir das verdient
 haben vnd wirdig sein!“ Tancredus enphande die gross mütigkeit der tochter vnd gedacht nit,
 das sie thun wurde, als die wortte von ir gelawtet heten, vnd was nit in willen, die tochter

g te, le mie mani medesimo il faranno. Or
 via, va con le femine a spander le lagrime
 tue, e incruelendo, con un medesimo col-
 355 po altrui e me, se così ti par che merita-
 to abbiamo, uccidi”.

Conobbe il prenze la grandezza dell'
 animo della sua figliuola, ma non credette
 per ciò in tutto lei si fortēmente disposta
 360 a quello che le parole sue sonavano, come
 diceva; per che, da lei partitosi e da sé
 rimosso di volere in alcuna cosa nella
 persona di lei incruelire, pensò con gli

A big nicht auch mit mir, mein eigne hend
 das thun sōllen. Nun gee hin mit den wei-
 405 ben zeweynen vnd mit in vergeuss die zāher
 deiner augen, vnd vns beyde mit einem schla-
 ge in deiner hertikeyt ob dich duncket wir
 verschult haben den tode gib. Der fürste
 der tochter groases gumüte wol vernamē
 410 doch nit gelauben mocht das sy so gāncz-
 lich geschicket wār nach dem ire wort er-
 klungen vnd lauten. in dem von ir schied
 sich mit im selbs beriet der tochter an
 dem loibe nicht zestraffen vnd sein hert-

N tochter zewütern sunder mit fremdem blüte das für der liebe in Jr
 zemindern' gebot er den dienern die gwiscardum verhüten' daz sy
 haimlich der selben nacht an all geschraye den Jüngling erwurgtē
 270 vnd sin hertze vsgeschnitten Jm bringen teten. Vnd als die sölchs
 getäten' Hies Tancredus dasselb¹ hertz Jn ainem guldin becher der
 tochter bringen Mit den worten. Din vatter schickt dir das zü ainer
 gaube vnd schencke / daz es dich tröste von dem ding daz du vast*

Et ipse statuisset nullo modo in filiam seuire' alieno sanguine cogi-
 tavit amoris incendium in ea restringere. precepit ergo custodibus
 qui guiscardum obseruabant / ut per silentium noctis / sine vilo
 215 tumultu iuuenem strangularent. corque illius detractum / ad se
 deferrent. id cum illi fecissent' tancredus pathera aurea cor illud
 impositum / deferri ad filiam iussit / cum hijs verbis. pater tuus

2 zustraffon, sunder allein Guiscardum zutöten, dadurch die lieb der tochter von Guiscardo
 wird genusen, vnd hiess, das man Guiscardum bey nacht mit einer hantzweheln' solt erwür-
 35 gen vnd orstecken, aus im rezen das hertze vnd im zubringen. Do solliche also geschach, na-
 me Tancredus das hertze, legt es auff ein guldein schalen vnd liess es bringen der tochter
 mit disen worten zusprechen: „Dein vatter hat dir geschickt diese gabe, sie du lieb genacht

8 oltra l'anni raffreddaro il suo fervente
 365 amore, o comandò a' duo che Guiscardo guar-
 davano che senza alcun romore lui la se-
 guento notte strangolassono, e, trattogli
 il cuore, a lui il recassero: li quali, così
 come loro ora stato comandato, così operarò-
 370 no.

Laonde, venuto il dì seguente, fattasi
 il pranzo venire una grande e bella cōppa
 d'oro e messo in quella il cuor di Guiscar-
 do, per un suo segretissimo familiare il
 375 mandò alla figliuola e imposegli che, quan-
 do glielo desse, dicesse: "Il tuo padre ti
 manda questo per consolarti di quella cosa
 che tu più ami, come tu hai lui consolato

415 ikeyt vnd ezorn von ir fallen lassen, vnd
 mit oynes anderen schuden der tochter groo-
 no liebe zäumen vnd brechen meynot, vnd
 den die Guiscardo in hütē neten gepot
 das sy in mit still on alles romor würg-
 420 ten vnd töten das hertze in auss dem loi-
 be nāmen vnd im brächten. Die hütē des
 herren gepot verbrachten, in des nachtes
 töten. Do nun der morgen komen was der
 fürst im schüff bringen einen gülden kop-
 425 fo' dareine or des iungen hercz leget vnd
 das bei eynem seinen getreüwen der tochter
 schickt mit disen worten zusprechen. Dein
 vatter schicket dir das dich setrösten
 mit dem das dir am liebsten ist als du

N lieb h^vast / glycherwyse als du Jnn von dem ding das er vast lieb-
 275 gehept h^vat getr^eöstet h^vast. Aber sigismunda als die in vestem für-
 satze was zesterben / hatt sy nach des vaters abschaid giftige krü-
 ter vnd wurtzen gebrennet vnd distillieret vnd das wasser dar von
 behalten. Z^o den wege des todes. Ob anders s^olichs an Gwiscardo be-
 scheche / das sy dann forcht. Vnd als der becher geantwort* worden
 280 ist / vnd die wort dar z^u gesprochen / Enpfieng Sigismunda mit vner-

Or hoc dono tibi mittit / ut consoletur* te de ea re quam tu plurimum
 amas. quemadmodum tu de ea re quam ipse plurimum amabat / consolata
 220 es. At sigismunda firmo pereundi proposito post patris a se digres-
 sum herbas radicesque venenosas distillauerat. eamque distillationem
 fuauerat ad mortis viam si quod formidabat / de gwiscardo contigisset.
 ac postquam pathera est delata / et verba insuper dicta interrito

E hant, vnd will dich damit trösten, als du zu merern male dar durch getr^ost worden pist." Sigismunda die was in vestem willen, als der vater von ir gungen was, sich selbst zutöten, 100 so Gwiscardus wurd getötet, vnd name der vergifftig kreütter vnd wurtzeln, prennet vnd distillirt dieselben, damit sie ir den tod thun möcht. so Gwiscardus, als sie besorget, den tod genumen het. Ala nun Sigismunda die schalen mit dem hertzen het empfangen, die do was

8 di ciò che egli più amava".

360 Chismonda, non smossa dal suo fiero proponimento, fattesi venire erbe e radici velenose, poi che partito fu il padre, quelle stillò e in acqua ridusse, per presta averla se quello di che ella temeva avvenis- 385 se. alla quale venuto il familiare e col presente e con le parole del prenze, con forte viso la coppa prese, e quella scoper-

^A
 430 in getr^ostet hust des das im am liebsten was. Die lung fr^e ab irer herten fürsac- zung nicht abtrat, sunder anh^ub vergift wasser zestilliren die ezebrauchen ob sich beg^lb des sy dann sorge hette. Nicht lang verging des fürsten diener mit der gab vnd gulden kopfe vnd den vorgesprochen worten cz^u ir kam vnd sy mit auffgerichten an- plick den gulden kopf mit den worten en- pfieng den bald entdecket darinn sy das 440 hercz sahe, vnd bei den worten wol

N schrockner angesicht die gaub vnd schencke / vnd tett den becher vf /
 vnd sach das hertz Vnd als sy die gesprochnen wort da mit bedächt /
 erkant sy bald vnzwifellich das hertz sin Gwiscardi vnd kart sich
 gegen dem diener der die gaube geantwort hatt vnd sprach. Für war
 285 kain ander grabe danne ain guldins hat gezimpt ain sölichen hertzen.
 Vnd in dem ainigen dinge ist gebürlichs von minem vatter gehandelt
 worden. Vnd do sy das geredt / satzt sy das hertz an iren mund vnd

Br vultu / recepto dono / pathera desuper aperta / ubi cor aspexit / et
 225 verba secum ipsa recognouit / statim haut ambigua fuit / cor illud
 esse guiscardi. itaque ad famulum qui donum attulerat conuersa /
 inquit. non aliud profecto sepulchrum quam aureum tali conueniebat
 cordi. Et in hoc quidem vno decenter factum est a patre. hijs dictis
 admotum cor ad labia osculata est. deinde subiunxit. in cunctis

E bedeckt, thet sie die ruff vnd fende darinnen ligen das hertze. So bald sie das ansahe, ge-
 dacht sie, wie es wer das hertze Gwiscardi. Do spruch sie zu dem diener, der das gebracht
 105 het, also: „Das hertze ist wol wirdig eines gulden grabes, als du mir es in einer gulden
 schalen hast gebracht, vnd in dem hat mein vater recht gethan.“ mit disen wortten nam sie

3 chiata, come il cuor vide e le parole inte-
 se, così ebbe per certissimo quello essere
 390 il cuor di Guiscardo; per che levato il vi-
 so verso il familiare, disse: „Non si conve-
 niva sepoltura men degna che d'oro a così
 fatto cuore chento questo è: discretamente
 in ciò ha il mio padre adoperato“; e così
 395 detto, appressatoselo alla bocca, il bacciò,

A vernam on ozwelfel es Gwischardo hercz
 wêre, ir angesicht gen dem diener keret
 zû in sprach. Sage meinem vatter deinem
 herrn grossen danck seiner gab, in dem
 445 hat mein vatter wol getan, dann solche
 gab nicht minder darn von golde eyner be-
 grebnusse wirdig ist, vnnd also gespro-
 chen das hercze vnnd kopf zû iren mund

N kust das vnd red darnach also. Zu^o allen zyten vnd in allen dingen
 bis vf disen letsten tage mines lebens / hab ich allwegen die liebe
 290 mins vatters gegen mir lind vnd gütig funden / vnd doch yetz vil mer
 dann vor ye. Darumbe den letsten dancke den Jch Jm vmb ain s^olich
 gaube schuldig bin / den solt du Jm niemer von minen wegen sagen /
 N^och dem kart sy sich zu^o dem becher den sy hatt. mit Jren henden
 hebend was. Vnd das hertz ansehende / Redt sy also. O. aller fr^o-

Er
 230 rebus semper usque ad hoc extremum vite mee / reperi erga me tene-
 ram admodum parentis mei caritatem. veruntamen nunc multo magis
 quam vnquam alias. ideo extremas gracias quas pro tanto munere sibi
 debeo nuncque pro mei parte illi referes. Conuersa post hec ad
 patheram quam strictis tenebat manibus cor ipsum intuens sic locuta

E das hertze, küsset es vnd sprach: „Mein vater hat mich allzeit lieb gehabt biss auff dise
 letzte zeit meins lebens; dem soltu gross danck sagen diser gabe, die er mir hat geschickt!“
 vnd sahe damit an das hertze, das sie hielt in iren henden vnd sprach: „O du aller fr^olichste

6 e poi disse: "In ogni cosa sempre e infino
 a questo estremo della vita mia ho verso me
 trovato tenerissimo del mio padre l'anore,
 ma ora più che giammai; e per ciò l'ultime
 400 grazie. le quale rendergli debbo giammai,
 di così gran presente da mia parte gli ren-
 derai".

Questo detto, rivolta sopra la coppa
 la quale stretta teneva, il cuor riguardan-
 405 do disse: "Ahi! dolcissimo albergo di tutti

A n^ochnet lieplichen küsset vnd sprach.
 450 Ich hab allwegen gen mir mein vatter mit
 vnd diemütig funden Nun vn meines letsten
 end meines lebens mer dann ye, darumb sage
 im mein letsten danck seiner würdigern
 gab. in dem sich gen dem gulden kopf keret
 455 das hertz lieplichen ansahe vnd sprach. O
 du aller liebste vnd süsiste herberg

N

295 lichoste herberg miner wollusten. Verderben müsz des wütery vnd
 grimmit / Der da tüt daz Jch dich mit lyplichen ougen ansich.
 denn es wer gnüg gewesen dich Jn Jnwendigen gemüt zesechen. Du hast
 volbracht dinen louff vnd genossen vnd erfolgt das ende das dir das
 gelücke geben hat. vnd von dinem vinde / hast du gehept das grabe /
 300 das verdient hat din fürpüntlichkait aller wollusten. diner lyche
 hat nützit gebrochen* dann der trechern* dero / die du so jnbrün-

8r

235 est. o iocundissimum hospicium voluptatum mearum / pereat illius
 crudelitas qui ut te oculis aspiciam / facit. nam satis erat mente
 et animo in animo intueri. peregisti* cursum tuum et quem tibi for-
 tuna dedit eo functus es fine. et ab inimico ipso tuo id sepulchrum
 habuisti / quod tua merebatur prestantia voluptatum.¹ nec quicquam
 240 deerat funeri tuo preter lacrimas eius quam tu tam ardentem dum

^E
 110 herberg meiner begir vnd freuden! vnseelig müsz der sein, der geschafft hat, das ich dich
 mit augen soll sehen: es wer genug gewesen, das ich dich mit meinem gemüte gesehen het. du
 hast volbracht die zeit deins lebens; die dir das glücke hat aufgesetzt, vnd hast gehabt
 oin guldens grat, das du wol wirdig bist gewest, vnd hat dir nichts gemangelt dann meiner

B i miei piaceri, maladetta sia la crudeltà
 di colui che con gli occhi della fronte or
 mi ti fa vedere! assai m'era con quogli del-
 la morte riguardarti o ciascuna ora. Tu hai
 410 il tuo corso fornito, o di talo conto la
 fortuna tel concedette ti se' spacciato: ve-
 nuto se' alla fine alla quale ciascun corre:
 lasciate hai le miserie del mondo o le fatiche,
 o dal tuo nemico medesimo quella sepul-
 415 tura hai che il tuo valore ha meritato. Niu-
 na cosa ti mancava ad aver compiuto esequio,
 se non le lagrime di colui la qual tu vivendo

A aller meiner begir vnd freude verflücht
 sey die horkikeyt des der do vrsache hat
 mich diche mit den augen meiner stirn al-
 460 so kimmerlichen zesehen Du hast vorbracht
 den laufe deines lebens als dir von dem
 vnglück ist besichert gewesen. du bist
 czü dem ende komen dar zü eyn yegklich
 hercze komen müsz. Du hast gelassen alle
 465 trübsale diser welt, doch von deinem tod-
 feind oyn guldene begrebnisse onpfangen
 hast als du wol wirdig bist. Mit andern
 dir mangelt vnd gebriecht damit alle dinge
 verbracht werden dann alloyne die zäher

1. 'voluptatum' is omitted in other witnesses.

N stenklich die wyle du lebtest lieb gehept hast. da aber got / vmb
 daz du das ouch erfolgtest minem vater jn sinen sine geben hat /
 daz er dich zu mir gesandt hat. daz ich dir der selben trachern
 305 ouch bezalung tug*. wie wol ich mir fürgesetzt hatt mit trucknen
 ougen zesterben. Vnd wenn ich dir die bezalt hab. So wil ich sachhen /
 daz min sele der dinen zugefüget werd. dann mit was weggeferten
 möcht mir sin ain frölicher oder sicherer wege dann mit diner sele /

& viueres dilexisti. quas ut assequeris. deus parenti meo posuit
 in animo / ut te ad me mitteret. et ego persoluum eas licet oculis
 siccis mori statuissem. hijs vero solutis. ut anima mea cum tua
 coniungatur efficiam. quo enim comite iocundius mihi esse posset
 245 iter ad illa loca aut tutius? Persuadeo enim mihi animum tuum

E zeher; das dir dieselben mügen widerfaren. hat got meinem vater in syn geben. das er dich
 115 zu mir geschickt hat: dieselbon mein zeher will ich dir bezalen, wiewol ich mir het fürge-
 numen, mit drucken augen zu sterben, vnd will darnach begynnen, damit mein sele mit deiner
 werde gesellet vnd begraben. wie möcht ich ein frölicher vnd sichern weggesellen haben an

B cotanto amasti; le quali acciò che tu l'a-
 420 vessi, pose Iddio nell'animo al mio dispiet-
 tato padre che a me ti mandasse, e io le ti
 darò, come che di morire con gli occhi asciut-
 ti e con viso da niuna cosa spaventato pro-
 posto avessi; e dateleti, senza alcuno indu-
 425 gio farò che la mia anima si congiugnerà con
 quella, adoperandol tu, che tu già cotanto
 cara guardasti. E con qual compagnia ne po-
 tre' io andar più contenta o meglio sicura

A
 470 der augen die du bei leben an liebsten
 hettest, vnd damit dir die zäher solcher
 augen zu teyl wurden gab gott meines vn-
 barmherzigen vatter in sein gnedt dich
 mir zeschicken, darumb ich dir sy freunt-
 475 lich geben vnd mitteylen will, wie wol
 mein synn was mit trucken augen mein le-
 ben zeenden vnd mit vnerschrocken an-
 plicke sein sele vnd geyst zu deinen fü-
 gen die du auf erden ob allen dingen lie-
 480 be hettest, in welcher gesellschaft mocht
 ich sicher in vnerkant gegent faren. Als

N die ich main hie z^o gegen sin / vmb fliegend vnd beschöwend die
 310 statt jrer gehapten wollusten. Dwyle sy noch jn miner liebe ist./
 min wartet vnd baitet vnd v̄ne mich nit von hinnan* schaiden wil.
 vnd als sy disz geredt/ naigt sy sich vf den becher vnd mit kainen
 geschraye / als sust die fr̄wen gewon sint / sunder schwygend vnd
 nit anders dann ob ain brunn usz jren ougen w̄ile/ v̄bergos sy do das
 315 hertze gwiscardi mit grossem flusze der trechern/ vnd tett b̄ch dar

Er hic adesse et circum hec volitare loca sue voluptatis contemplantem.
 Cumque adhuc amore mei teneatur mihi prestolatur ac sine me abire
 non vult. Hijs dictis/ non aliter quam si fons quidem in oculis
 affuisset/ nullo clamore edicto. ut femine solent/ sed tacita in
 250 patheram inclinata maximam vim lacrimarum perfudit. innumerabilia

E dieselben ende dann dich? ich lass mich beduncken., das dein gem̄te vnd begerie hie gegenw̄r-
 tig sein vnd sein noch mit meiner lieb vmbgeben, wartten mein vnd wollen nit an mich abschei-
 120 den." mit disen wortten nayget sich nyder Sigismunda auff die schalen, darinnen das hertz
 lag, on alles schreyen, als den frawen gewonheit ist, vnd vergosse das wasser irer ougen. sam
 auss einem fliessenden prunnen vnd ward vnzellich küssen das tod hertze gwiscardi vnd mit

B a' luoghi con conosciuti che con lei? Io
 son certa che ella è ancor quicentro e ri-
 430 guarda i luoghi de' suoi dilotti e de' mi-
 ei; e come colei che ancor son certa che
 m'ama, aspetta la mia, dalla quale nonna-
 mente è amata".

E così detto, non altramenti che se
 435 una fonte d'acqua nella testa avuta aves-
 se, senza fare alcun feminil romore, sop-
 ra la coppa chinatasi, piangendo cominciò
 a versare tante lagrime, che mirabile co-
 sa furono a riguardare, baciando infinite

n mit dir vnd deiner sele die on zweifel
 noch hier in disem gulden kopf ist vnnd
 mich noch von herczen lieb hat, vnd der
 485 meinen wartendt ist von der sy auch lieb
 gehabt ist. Nach disen wortten nichte
 anders dann als eyn fliessender brunn ir
 auss irem haubt glenge on alle weibliche
 romor ir haubte auf den gulden kopf vnnd
 490 tote hercze neyget, weynent kläglichen
 anhüb z^o vergiessen die zēhere irer au-
 gen, in solicher mass das es nicht zesa-
 gen noch czeschreiben ist alle zeit das

N by das tot hertze vnzalbarlichen küssen. die jungfröwen die alda
 zū gegen wāren^v wisten nit was hertzens das was oder was dise wort
 Jnen wolten Aber doch vsz barmhertzikait bewegt waiten sy all.
 Frāgende die vrsach so ains schnellen vnd grossen schmerzen vnd
 320 trosten ouch sy all aine nāch^v der andern als vil sy mochten. Aber
 Sigismunda da die bedūcht gnūg gewainet sin^o hūb sy ir angesicht
 vf / vnd mit gedrūckneten ougen / sprach sy. O. du aller liebstes

Er simul oscula mortuo cordi infigens. Que adorant ancille quid cor-
 dis id esset / aut quid sibi vellent verba illius ignorabant. com-
 miseracione tamen affecte lacrimabant omnes. causam ab ea scisci-
 tantes^{*} tam vehementis doloris. consolabanturque certatim ut queque
 255 maxime poterat. Ipsa vero cum satis sibi deplorassee visa foret
 sublato vultu ac siccatis oculis / o amantissimum mi cor inquit.

E armen vmbfahen. das sahen die maid, die do gegenwertig waren, westen nit, was das bedētet,
 vnd aus erbarmung der frauen warden sie betrūbet vnd fingen an zu weinen, fragten die vrsach
 125 des schnellen schmerzen vnd bekūmernuss vnd warden sie trōcten, souil sie mochten. Als nun
 Sigismunda genug geweinet het, hube sie auff ir gesichte, drucknet die augen vnd sprach: „O

8
 440 volte il morto cuore. Le sue damigelle, che
 dattorno le stavano, che cuore questo si
 fosse o che volesson dire le parole di lei
 non intendevano. Ma da compassion vinte
 tutte piagnevano e lei pietosamente della
 445 cagion del suo pianto domandavano invano, e
 molto più, come meglio sapevano e potevano,
 s'ingegnavano di confortarla.

La qual, poi che quanto le parve ebbe
 pianto, alzato il capo e racclutatosi gli
 450 occhi, disse: „O molto azato cuore, ogni

A tot hercz küsset, in sollichem kläglichen
 495 weynen der frauen meyd vnd iunckfrauen vmb
 ay stūnden. warumb die frau so klägliche
 tet oder was hercze in den gulden kopfe
 was, oder was ir klagen vnd herttes weynen
 bedēten wölt in vnwissend was dann die
 500 ire wort nicht vernemen, doch mit ir all
 klagen vnd weynen müsten niemtlichlichen
 hatten ay in die vrsache ihres leydes vnd
 iammers wissen liess aber alles vmbraunt
 was, vnd so sy best mochten ay trōsten.
 505 Do ay nun etliche stund mit sollichem kläg-
 lichen weynen vertriben hete ir haubt / auf
 richt ir augen trūcket anhub vnd sprach. O

N min hertz. Jch hab dir nu bezalt / das ich dir gebürlichkeit halb
 schuldig gewesen bin. Nu ist zyt vnd nützit mer vorhanden dann daz
 325 Jch dir n^väch folg vnd du an mir ainen weggesellen habest. Dar n^väch
 nam sy das vergift tötlichtrancke vnd tett das vnerschrockenlich¹
 vsz trincken vnd gieng hin vnd satz sich vf das bette / den becher
 mit dem hertzen in Jren henden habende vnd des liebhabenden hertze
 an Jr Brust truckende vnd baitet also da mit schwygend des todes.

Et persolui equidem tibi officium meum nec aliud restat iam nisi ut
 te comitem sequar. Subindeque acceptum poculum illud mortiferum
 impauda^s hausit^s. Cum vero potasset lectum superascendit. patheram
 260 cum corde manibus tenens / amantisque cor cordi suo appropinquans /
 mortem iam tacita prestolabatur. Sed que illa circumstabant mulie-

du aller liebsten hertz sein. ich hab ob dir volbracht sein amt des wainens. vnd ist nit
 anders vorhanden. dann das ich dir nachhülfe als meinem geferten vnd coleyer¹ nam damit
 das tötlich. vergifftig getranck vnerschrockenlich vnd tranck das auss. gieng in die kame-
 170 ren. lezt sich auff das bette vnd setzet die schalen mit dem toten hertzen auff ir hertze
 vnd was wartten des todes. die maide vnd frauen. die gegen vertig waren. seeten nit. was

3 mio ufficio verso te è fornito. né più al-
 tro mi resta a fare se non di venire con
 la mia anima a fare alla tua compagnia". E
 questo detto, si fè dare l'orcioletto nel
 455 quale era l'acqua che il dì davanti aveva
 fatta, la qual mise nella coppa ove il cuore
 era da molto delle sue lagrime lavato; e
 senza alcuna paura postavi la bocca, tutta
 la bove, o bevutala, con la coppa in mano
 460 se ne solf sopra il suo letto, e quanto più
 onestamente seppe compose il corpo suo sop-
 ra quello, e al suo cuore accostò quello
 del morto amante: e senza dire alcuna cosa,
 aspettava la morte.

3 du sein aller liebsten hertzen hercz nun ist ver-
 bracht das amt meiner hertzen. vnd ist
 510 nit anders vorhanden zeth¹. dann mit mei-
 ner sele zekomen der deinen geseilschaft
 zeth². Also gesprochen sy ir sch¹ff das
 geschirre zugeben darin das vergift waa-
 ser was daz sy den vorigen tag ir den tod
 515 czegeben gemacht hette dasselbig vergift
 wasser in den gulden kopf goss auf die
 tote iren allerliebsten lieo hercze daz
 sy mit iren ellenden zühern gewachsen hot
 on alle forcht vnd erschrecken iren mund
 520 daran sezet. vnd das vergift wasser ab
 dem herczen alles trancke. Darnach zehand
 mit dem guldin kopf auf ir pete gieng.
 vnd so sy züchtigest mochte ir Brust vnd
 hercze dem gulden kopf vnd toten hercze
 525 nächnet¹. vnd on icht gesprochen des leydi-

1. vnerschrockelnich e.

N

330 aber die fr̄wen vnd jungfr̄wen so vmb sy st̄udent wie wol sy nit
 wistent welcherlay trancks das gewesen was so sy getruncken hatt̄
 ye doch vsz diser winbaren geschicht argweniḡ brachten sy die sa-
 chen bald an tancredum den vatter. vnd als der selbs forcht daz
 die tochter ir selbs etwas zehertes an t̄n m̄cht̄ ylt er bald hin
 335 abe z̄ ir in ir schl̄fkamer. aber ze sp̄t was er geflissen hilf̄
 vnd trost der bek̄mberten dochter zemittailen.. vnd als er ver-

8r res atque ancille. quamquam nescirent quid poculi esset quod bibe-
 rat: tamen ex actu ipso lamentoque suspicantes / rem que omnem
 propere ad tancredum detulerunt. qui et ipse formidans ne quid
 265 durius in se ipsam filia moliretur: confestim* in cubiculum eius
 descendit. sed tarde quidem ac sero ferre auxilium et consolari

E Sigiscunda het getruncken, schickten allzehant zu dem vatter vnd theten im kunt das trawren
 vnd wesen der tochter. do ernochrak der vater vnd besorgt, ob ir die tochter den tod het ge-
 than, vnd kam zu ir in die kameren. Do lag Sigismunda in todes n̄tten, vnd mocht ir nye-

8
 465 Le danigelle 'sue, avendo queste cose e vedute e udite, come che esse non sapessero
 che acqua quella fosse la quale ella bevuta aveva, a Tancredi ogni uersa avean mandata a
 dire; il quale, temendo di quello che sopra- 530
 venne, presto nella camera scese della figli-
 uola, nella qual giunse in quella ora che es-
 sa sopra il suo letto si pose; e tardi con
 dolci parole levatosi a suo conforto, veg-
 470
 535 gen todes warten was ire iunckfrawen die
 alle sach irenthalben gesehen heten, doch
 nit wessten was wassers sy getruncken vnd
 genomen het wol sahen das der tod mit ir
 begunnd zeringen schnell l̄ffen den f̄rsten
 iren vatter was sich ergangen hete zewie-
 sen theten der sich nicht saumet wol im
 gedacht vnnd sorg hette des das do gesche-
 hen was balde z̄ der tochter kam aber ze-
 535 spat kam, die er auf dez pete noch mit

N stünd vnd marckt notdurft des todes^r tett er erbermlich vnd ellenk-
 lich* sich selbs vnd die tochter wainen. Z^u dem sigismunda also redt.
 Behalt tancrede dir eine tr^echer z^u den geschichten vnd sachen die
 340 von dir nit begert sint vnd gib mir dero nützit. Dann ich dero weder
 beger noch wil. Vnd wer ist ye gewesen bis an dich^r der da gewainet
 hab das^r des er zebeschechen begert h^{at} Aber doch ist nützit noch
 über beliben der liebe / so du z^u mir gehept h^{ast} So bitt vnd beger

8r afflictam conatus* intellecta mortis necessitate miserabiliter se-
 ipsum ac filiam deplorabat. Cui sigismunda loquens / conserva in-
 quit tancrede lacrimas tuas ad casus illos qui optati per te non
 270 sint. nec mihi eas impende que nec desidero illas^r neque volo. et
 quis vnquam preter te plorauit¹ id ipsum quod fieri concupuit. sed
 tamen si quicquam etiam nunc superest eius caritatis quam erga me

135 bereits geöffnet: sie beklaget ihr vater mit grossen weinen vnd schreien. Als er durch Sigis-
 munda zu ihm: lieber vater, behalt dein weinen vnd elgen zu andern sachen. die du weinen
 willen vnd begeren macherent: dise dinck hastu gewilt vnd begeret. du solt nit weinen vnd
 weinen wegen. Ich begere des nit vnd will es nit haben. doch hastu ye lieb zu mir gehabt.

175 jendo i termini nel quali era, costretto lo-
 475 corosamente a piangere.

Al quale la donna disse: "Tancredi, ser-
 batti coteste lagrime a una considerata fortu-
 na che questa, nè a me le darò, che non le di-
 480 sidero. Chi vide mai alcuno, altro che te, pi-
 agnere di quello che egli ha voluto? Ma pure,
 so niente di quello amore che già mi portasti

175 Kleines reden sich hero: Ich dann lieber die
 fund, bere bruchrick, doch nit weinen und
 nischen dienlichen sachen. ye auch bro-
 tröten, vnd so er ye also in des todes
 nöter hien sahe klüghen auchbe zewey-
 nen schreien vnd sein leyd beklagen. die
 frau mit nyder töttlicher stia z^u im sprach.
 Tancredi. vatter behalte dein sacher die
 sachen die on deinen willen gescheten,
 545 Ich begere weder dein noch deiner sacher.
 vor sahe yemant weinen das es er gewilt
 hat. Doch ist indert liebe bei dir 17-

1. b, probauit m.

N ich von dir / diser letsten gaube vnd schenke¹ / daz min lyb mit
 345 dem lyb gwiscardi. In ain grab sament gelegt werden. Vmbe das. die
 wyle du nit woltest / das ich haimlich vnd verborgenlich mit im
 löbte / daz du mich dann tot offentlich zú im wahin du ioch inn
 werffen werdest ouch legest. die grösse des schmerzens vnd wainens
 beschlosz den mund tancredi / das er nit antworten mocht. Sigismunda
 350 aber / als die enpfand daz ende jrs lebens hie sin druckt sy zú ir

Br habuisti² extremum hoc munus oro precorque / corpus ut meum cum
 guiscardi corpore / vno atque eodem sepulchro collocetur. ut post-
 275 quam tacite et abscondite cum eo me viuere nolueris mortuam sal-
 tem / palam* atque aperte cum illo vbicumque eum perieceris repo-
 nas. Magnitudo doloris atque gemitus precluserat Tancredo fauces.
 nec respondere poterat. Sigismunda vero sentiens finem vite sue

gite ich hie vnd begero. das du mir die letsten lieb erwidrest vnd wöiltest haben vnd hül-
 140 carti leichnam aussern in ein grab legen vnd beschliessen. so du nit hast gewöilset. das ich
 heimlich vnd verborgen mit im hab mögen leben. das ich doch tote offentlich bey im werde be-
 graben." der vater aus grossem schmerzen schwieg stille vnd mocht nit gereden. Sigismunda.
 als sie enpfand das ende ihres lebens. so drucket sie das hertz gwiscardi an ir hertze. vnd

4 ancora in te vive, per ultimo dono mi con-
 cedi che. poi che a grado non ti fu che io
 tacitamente e di nascoso con Guiscardo vi-
 485 vessi, che "l'io corpo col suo, dove che
 tu te l'abbi fatto gittar morto, palese stea".
 L'angoscia del pianto non lasciò rispondere
 al prence; inonde la giovane, al suo fine
 esser venuta sentendosi, strignendosi al
 490 petto il morto cuore, disse: "Rimanete con
 - bendig beliger sie du mir etwann trügest.
 so begero ich von dir für hert letzte gabe.
 550 Seytmale dein gefallen nicht was das ich
 in still vnd geheym mit Gwischardo leben
 mücht das du mich czú im wo du in hin ge-
 tar hast offenbarlich legest oder werffest
 vnd mich tod also bei im laasest. Das
 555 grosse leyd pain vnd schmerzen dem her-
 ren der tochter keyn antwort geben lies-
 sen. in dem die iung frawe sich zú irem
 ende komen sahe, das tod hertz an ir Brust

N das hertz gwiscardi vnd mit z^u getanen ougen yederman gn^vädende.
 gab sy vf iren gaiste disz biter ende hatt die liebe gwiscardi vnd
 sigismunde Aber tancredus n^vach vil grössem vnd ellendem wainen vnd
 vsser spätem r^vüwen bewegt. tet er mit offenlichen vnd schynbarer
 355 lyhe* aller von salern / sy bede sament in ain grab vergraben.

B^r superuenire / stringens ad se guiscardi cor velatis oculis. omnes
 280 valere iubens expiravit. Hunc acerbum finem habuere guiscardi
 sigismundeque amores. Tancredus vero post multos ac miserabiles
 gemitus sera* penitentia ductus / publico ac doloroso salernitano-
 rum funere. in eodem sepulchro sepeliri ambos fecit.

E mit zuthunden augen geseget sie die le^ute vnd verschide; vnd warden Gwiscardus vnd Sigis-
 145 munda in ein grab gelegt, als sie het gebetten. Aus diser historien ist abzumenen, das sich
 sollicher Jamerlicher, schwerer vale nit het begeben, so Tancredus seiner tochter Sigismunde
 zu rechter zeit ein man geben het.

6 Dio ché io mi parto". E velati gli occhi e
 ogni senso perduto, di questa dolente vita
 si diparti.

495 Così doloroso fine ebbe l'amor di Guis-
 cardo e di Gismonda, cozo udito avete: li
 quali Tancredi dopo zolto pianto, e tardi
 pentuto della sua crudeltà, con general do-
 lore di tutti i salernetani, onorevolmente
 amenduni in un medesimo sepolcro gli fé
 500 seppelire.

A. drucket vnd cz^u den die vab sy stunden
 560 mit senfter stim ir letstes wort sprach,
 stet mit got ich far dohin ire augen sich
 cz^u thatten alle synn vnd vernunft bei ir
 verschwunden also auss disem elenden le-
 ben schied. eyn iämerlich kläglich end
 565 namen beyde Gwischardo vnd Gismonda vras-
 che grosser lieb als ir vernomen hact.
 die der fürst nach langem klagen vnd ze-
 später reüe seiner hertikeyt mit grossem
 layd aller von Salerno mit grossen eren
 570 vnd wurden beyd leib in eyn begrabnuss bo-
 ochliessen thet.

9 GLOSSARY OF LATIN WORDS

Classical forms appear in brackets.

- aditus nm. entrance, approach 45.
- animaduvertebat Imperf. (animadverto, -ere) notice, turn the
mind to 16.
- annixa Part. (adnitor, -niti) take pains about, strive with
a view to 47.
- annuerat Plup. (adnuo, -ere) favour, assent to 163.
- arbitris nm. (arbiter) witness, bystander 109.
- arbusta adj. pl. as nn. trees 42; arbustum 58.
- arcescendi gerund (arcesso, -ere) fetch, bring, summon 61.
- archane adv. (arcae) secretly 164.
- arundinis nf. (harundo) reed, cane 32; arundinem 33;
arundine 35, 36.
- assequereris Imperf. subj. (adsequor, -sequi) gain, attain to
241.
- baculo nm. (baculum) stick 33.
- capistris nm. (capistrum) halter, band 55.
- conatus Part. (conor, -ari) try, endeavour 267.
- confestim adv. without delay 265.
- consoletur Fut. (consolor, -ari) console 218; consolari 266.
- cruore nm (cruor) gore, blood from wound 2.
- diuelli Pres. Inf. pass. (divello, -ere) tear away 8.
- edes nf. (aedes) house, dwelling 40.
- egre adv. (aegre) with difficulty, pain 7.
- fatearis Pres. subj. (fateor, fateri) admit, acknowledge 186.
- fedasset Plup. subj. (foedo, -are) soil, disgrace 3.
- foramen nm. hole, opening 40, 41, 50, 59, 69, 99.

- gnari adj. (gnarus) knowing 94.
- hausit Perf. (haurio, -ire) drink, drain 259.
- impauida adj. (impavidus) fearless 259.
- infaustum adj. (infaustus) unlucky 85.
- ingenij nn. (ingenium) natural disposition 2.
- intuens Part. (intueor, intueri) look, gaze upon 24, 234;
intueri 237.
- leticia nf. (laetitia) joy, gladness 38; leticiam 73.
- luctum nm. (luctus) sorrow, mourning 73-4; luctu 115.
- merore nm. (maeror) grief, lamentation 115.
- obserratus Part. (obsero, -are) bolt, bar 44; obserrato 67.
- palam adv. openly, publicly 276.
- patefacta Part. (patefacio, facere) open up, lay open 36;
patefactos 132.
- patiebatur Imperf. (patior, pati) suffer, endure 8.
- pededentim adv. (pedetemptim) cautiously, feeling the way 86.
- peregisti Perf. (perago, -ere) carry through to the end,
complete, accomplish 237.
- peristromata nn. (peristroma) coverlet 81; peristromate
83-4.
- perrexit Perf. (pergo, -ere) proceed, pass on 138.
- pessundat Pres. (pessum dare) sink, ruin, send to the bottom
175.
- puluino nm. (pulvinus) cushion, pillow 83.
- reperit Perf. (reperio, -ere) find 36; reperi Perf. 230.
- robore nn. (robur) oak 44.
- sciscitantes Part. (scisco, -ere) seek to know 253-4.

sera adj. (serus) late, tardy 282.

seuam Pres. subj. (saevio, -ire) vent one's rage, be brutal
129 seuire Infin. 212.

sobolem nf. (suboles) offspring 3.

suscepit Perf. (suscipio, -cipere) beget, bear 3;
suscepisset Plup. subj. 5; suscepit Perf. 170.

vrentibus Part. (uro, -ere) burn 160.

veniam nf. (venia) favour, grace, indulgence 205.

venustatis nf. (venustas) charm, grace, beauty 12.

vepres nm. thorn-bush 42; vepribus 56.

voto nn. (votum) wish, desire, prayer 163.

10 GLOSSARY OF GERMAN WORDS

All references are to Niklas' text except where otherwise indicated.

- aigentlich adv. (mhg eigentlich) particularly, expressly 23.
- ainchen adj. (Swabian ainich) any 140; ainch 239;
aincherlay 245-6.
- ainig adj. (mhg einic) only 6; adv. alone 7.
- allwegen adv. (mhg allewege) always 83, 143, 289.
- anderwerb adv. (mhg anderwerbe) for the second time 18.
- Aristotiles Aristotle xix.
- bedücht Part. (mhg beduncken, wv.) think, xiv, 109, 135;
bedücht^o 321; bedunck Pres. 262.
- beheben stv. keep 165.
- beschechen wv. happen 36, 126, 201; beschächent Imperf.
107; bescheche Pres. subj. 278-9.
- bestentlich adj. sure 77-8.
- bewarende Part. (mhg bewaeren, wv.) probe 27.
- bochacy Boccaccio x.
- Campania Campania, the region of Italy of which the chief city
is Capua 11.
- Capoa, Capova, Capua, county and later principality (though
never a duchy). There were family ties between its rulers
and those of Salerno A 16; B 15.
- czerkloben Part. (mhg zerkliben) split A 68.
- diemütig adj. used by Arigo with the meaning 'kind' attested
for the 16th century A 3, 308, 451, 501, 538.
- dol nwf. (mhg tole, tol) tunnel 46; dolen 48.
- ellenklich adv. (mhg ellendec) miserably 337-8.
- emsenklich adv. (mhg emseclich) continually (Swabian: keenly)
- enbütt Pres. (mhg enbieten, stv.) offer ii-iii.
- erspecht Part. (mhg erspēhen, wv.) look at searchingly 23.

ferre adj. (mhg verre) far 234.

Franciscus petrarcha Petrarch vii.

frefel adj. (mhg vrevele) bold, wanton 188.

fürpüntlichen adj. (mhg vürbündic) excellent 244;
fürpüntlichkait nf. 300.

geantwort Part. (mhg antworten, antworten, wv.) hand over,
deliver 279, 284.

gebrochen Part. (mhg bruchen, wv.) lack 301

gemaitescht superl, adj. (mhg gemeit) most beautiful 13.

gestarb Perf. (strong form) (mhg sterben, stv.) die 12.

gestudes nstn. (collective) (mhg stude) undergrowth 49.

geschwygent Pres. subj. (mhg geswigen, stv.) be silent 218.
(-nt Swabian 3rd person plural ending.)

griselde The story of Griselda is Decameron X,10.

gruft nstf cave A 74 etc.

Guiscardo The name of several Norman princes B 32 etc.

haimant adv. (mhg heime) at home 10, 41.

hantzweheln nw/stf. (hant + mhg zwehel) towel E 94

hinnan adv. (mhg hinnen) within, in here 311.

hüle nstf. (mhg hüle) cave 46, 47, 52, 79; hülin 48, 49;
hüle A 74 etc. hölen E 21 etc.

indert pron. any A 547.

Karlin Marggrauen zu Baden Karl von Baden, Niklas' patron i-ii.

knöpfen stm. knot 63.

kopfe stm. (mhg kopf) cup A 424, 436, 438, 448, 454.

leonardum aretinum Leonardo Bruni Aretino, translator of the tale
into Latin x-xi.

lūmden nst/wm. (mhg liumde) reputation 176, 202.

lyhe nstf. (mhg lich) funeral 355.

marina The story of Marina was another popular tale in the 15th
century xii.

- mesure nstf. (mhg mensûr) measurements 60.
 mornends adv. in the morning 130.
 mustre nstn. (mhg muster = appearance) sample xxi.
- nâchnet Pres. (mhg naehenen, naehen, wv.) bring close
 A 449, 525.
- nûtzit pron. (mhg niht) nothing 18, 30, 33, 127, 171, 342.
- penen nst/wf. punishment 258
 pfulwen nwm. (mhg phulwe) cushion 98.
 pôrsche adj. (mhg burlich) rustic 250.
- salern Salerno: one of the first Norman feudal domains.
- schnedesten superl. adj. (mhg snoede) lowly, worthless
 A 218.
- Sigismunda Probably a name of Lombard origin.
- sumseli nstf. (mhg sumeseli) neglect 184.
- Tancredus The Norman house of Tancred conquered Sicily and S.
 Italy in the 11th century 1 etc.
- tiln nst/wm. (mhg dil, dille) board, plank 51.
- trechen nstm. (mhg trehe, trahe) tear 261; trechern 301,
 315; trâchern 304; sacher A 543.
- tûg Pres. subj. (mhg tuon) make 305.
- ûtzit pron. (mhg iht) anything xvii, 182.
- vast adv. very 273, 274.
- vergechen stv. (mhg verjehen) confess 175, 233.
- vermâssiget Part. (mhg vermasegen, wv.) soil, make impure 2-3.
- welsch adj. Italian v; welch viii.
- wylant adv. (mhg wilent) once, in the past 196.

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