Margaret A. Jackson  Niklas von Wyle: Guiscardus und Sigismunda

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 Schlüsselfelder 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 Schlüsselfelder and Schlüsselfelder 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.

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The copyright of this thesis rests with the author. No quotation from it should be published without his prior written consent and information derived from it should be acknowledged.
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 Schlüsselfelder (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 Schlüsselfelder'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 (H)

The tale of Guiscardus und Sigismunda is the second of Niklas von Wyle's eighteen Translatzion oder Tutschungen 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 51r - 59r. 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 (g) 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 \( u \): \( v \) 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 (g) may be more precisely dated from the watermarks to between 1456 and 1459. This carries the catalogue number Cod. poet. et phil. 2° 35, and contains Bruni's translation on folios 158r - 161r. 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 (74R - 78R) 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, 0, 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° 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, 1. 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 maravigliosa 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

*recentit ... 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 amat/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 vnumquam usque adeo laudatus est a te ut ille in cunctis operibus / que ad excellentiarm pertinent virtutis.

k follows this usage of the word 'exellentiam' 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, O, because of Niklas' translation (l. 237):

in allen vnd yetklichen wercken / so zu 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':

neque veniam deprecor neque formido.

Again a relationship can be assumed with S. Niklas at l. 257-8 reads:

Dann ich bitt nit die pene / so fürcht Jch och 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, l. 83-4

reclinatorque 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, 1. 138ff.

Ghismonda, che per isventura quel di 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, 11. 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 0.

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

Whereas m, S and K put 'cum ea' with the first verb (m, ll. 76):

ibique sermone aliquo cum ea instituto / aliquando 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 conscium 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 non requiem', 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
( $ d e p l o r a u i t ) . I n 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 præstantia

m adds the word 'voluptatum' (l. 239)

... quod tua merebatur præstantia voluptatum

which is obviously the version which prompted Niklas to write (l. 300)

das verdient hat din fMnBntlichkait 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, 11. 109-10

e dato discreto ordine alle loro amori accio che segreti fossero

m, 11. 65-6

sumstaque / 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 'severo 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, 1. 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 disidero 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 debeat, cum ex alter parte dilectio et beniuolentia, quam ego maiorem quam vultus vnum quam 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 statuam, 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 sentì 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. 29ff.

Hijis 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 ø 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 h.

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

ø's position is ambiguous. On the one hand it was linked by a clear variant exercitationem to the group Slb (as against mk: excellentiam); it also shared the reading cum ea morari with Lb (as against mk3). 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:

```
Bruni's Original (1438)
   |
   Archetype
   |  
   *X (exercitationem)
   |  
   *Y (exellentiam)
   |  
(1456-9)S  *Z (cum ea morari)
   |  
ac suavissimum
(1464-70)
   |  
Z (prandio)
   |  
(1551)  
   |  
N (printed 1478, composed before 1464)
   |
   k (1499-1500)
   |
   m (c1469)
   |
   (1456-9)
```

Notes

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 zwischem 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 tätschungen. 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 sopresso acqua avvelenata, quella si bee, e così 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. 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 'güttigem 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 'eins 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 niderm geschlecht geborn / Aber von loblichen sitten übër 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 zu vngelk begeben hatt / ...' - 11. 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 vngelouplichem schmertzen betrüb/' - 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 iris gemüts die tet überwinden wyplich blödkait' (ll. 165-6). Sigismunda raises her head, her expression unflinching. Fortwith 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 ('verborgenlich vnd in gehaim sust mengklichem vnwissend' - 11. 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 wolbedächt en sinn vnd müte / mir swiscardum
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 wāne des
pūfels 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 nach wibischen sitten vnd găsz 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, 'nachschreckenlich' (l. 326), as she drinks the poison and waits 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: 'und als er verständ und marckt notdurft des todes: tett er erbermlich und erlennlich sich selbs und 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 wûle: umbergos 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 und wainens besclosz 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
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:

\[ \text{daz ain yetklich tåtsch, daz usz gütem zierlichen vnd wol gesatzten latine gezogen vnd recht vnd wol getransferyeret werr' och güt zierlich tåtsche vnd lobes wirdig, haissen vnd sin müste, vnd nit wol verbessert werden môcht.} \]

(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:

\[ \text{daz Ich aber kom da hin ich wolt, vnd verstanden werd, warumb ich disse translaciones vf das genewest dem latin nach gesetzet hab' vnd nit geachtet/ ob dem schlechten gemainen vnd vnernieten man das vnuerstentlich sin werd oder nit...} \]

(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:

... oracios flaccus in seiner alten poetrye (als du waist) schribet; daz ain getruwer tolmetsch vnd transferyerer/ nit sorgfeltig sin stüll' ain yedes wort gegen aim andern wort zeverglychen, sunder syge gnüg' daz zu zyten ain gantzer sine gegen aim andern sine verglychet werd, als ich dann oouch oft vnd vil in disen nöchfolgenden translatzen an andern orten getän han vnd etwenne genötget tum must/ von gebruch wegen tütscher worten gegen den latinschen/ dero der grüsser folle ist, in dem latine (als wir dann oft mit ainandern von sülchen worten, etas senium senectus. vnd mens animus. felix beatus. vnd der gelychen hunderterlay geredt hant, daran vns gebruchh ist aigenlicher tütscher worten vnd darumbe man die umbreden müss.

(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 aim 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*:

1. vii-viii die history von griselde lutend
1. xi dem obgemelten buch

See also 11. xi-xii, xii-xiii.

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

1. 26-7

Den selben sy emsenklich ansechend von tag zu tag mer vnd mer bewarende /
eumque frequenter intuens / et in dies magis ac magis illum probans/

1. 46-7

sin loch / das durch den berge gehöwen der hülle liecht gab.
foramen in monte ipso excisum / lumen antro infundebat.

See also 11. 73-4, 250-1.

The participle may function as an adjective:

1. 322 mit gedrückneten ougen

siccatis oculis

or as a noun:

1. 327ff. den becher ... in Jren henden habende und des liebhabenden hertze an Jr brust truckende ...
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:

1. 69 vnd beilaib alda begirlich der frőwen wartende.

See also l. 308ff.

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

1. 59 vnd besach das loch den tag infgrend

ac foramen illud vnde lumen infundebatur speculata.

1. 107 also wachende

cum vigil factus esset.'

Strauss' 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 Biegsamkeit und die Mannigfaltigkeit ihrer Verwendung als nachahmenswert vor Augen führten, die Adoption der lat. Participialwendung vollzogen. Wobei wir nebenbei nicht vergessen wollen, dass, alle Täppischkeit und Masselosigkeit 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:

1. 40 gedächt er wol cogitans

11. 58-9 und gieng ... in die hūlin vnd besach das loch in antrum descendens / ac foramen illud ... speculata.

See also 11. 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':
But Wyle varies the pattern by using a number of other constructions as circumlocutions for participles:

11. 17-18 wie gar wenig oder nützit ir vatter geflissen wer / sy anderwerb zeuermichaeln/
   de altero sibi tradendo coniuge minime cogitantem /

1. 38 schimpflich
   quasi iocans

1. 110 mit merer bedeckung
   magis tecto

11. 143-4 so oft Ich in minem gemüt bedenck
   refricante memoriam animo

1. 175 Sunder der geschicht luter zevergechen
   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'

11. 40-1  
gedächt er wol jm das nit ßene sach gegeben sin  
cogitans non ab re sibi traditam fuisse/  
(further examples at 11. 135-6, 184ff., 309, 321.)

'perceiving':

11. 162-3  
do aber sigismunda verstünd 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':

11. 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:

11. 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 sōluchs verdient han
si ita meriti videmur/

and Niklas uses it also in his own introduction:

1. xiv ff. ... bedücht hāt / sōlich historien der arbait wert sin / ... so hab ich gemaint sich wol gebüren 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':

1. 19ff. vnd satzt jr für / ... daz sy dann ir haimlich ainen bülen ains adellichen gemütz sōchen wālt.

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

11. 70-1 tett dem glych/ Wie sy rūw vnd schlāffens notdürftig wer/
fingens se quietis ac somni indigentia /

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

Ablative Absolute

Despite his belief in Heimburg'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/

1. 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 fur 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 sōlich ir liebe beder ayt gegen ainander erwachsen was /

seese 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 rore genam ... vnd tett ... vf vnd fand ... vnd do er die gelsa / ...

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 türe vfbringen möchten.

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 1. 23:

\[
\begin{align*}
& \text{'Vnd als sy dero aller sitten leben vnd gestalt} \\
& \text{aigenlich erspecht ...} \\
& \text{quorum multorum pensatis moribus /...}
\end{align*}
\]

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.

Joachimschon\textsuperscript{2} reproaches Wyle with 'undeutscher Bevorzugung der
Passivkonstruktionen', but this is not evident in this novella.

At 11. 71-2 the Latin passive becomes active in German:

\[
\begin{align*}
& \text{'vnd als die dienst vnd Jungfröwen sy deshalb verliessent} \\
& \text{vnd abgiengen'} \\
& \text{comitibus ancillisque dimissis/}
\end{align*}
\]

Other changes in construction seem to be motivated by stylistic
concerns. At 1. 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.:

11. 335-6 \[
\text{... geflissen hilff vnd trost ... zemittaillen.} \\
\text{... ferre auxilium et consolari ... contus}
\]\n
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./ erkant sy bald
pathera desuper aperta / ubi cor aspexit/ et verba secum ipsa recognouit/ 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 möchten mir sin ain fröhlicher oder sicherer wege dann mit diner sele / die ich main hie zu 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 schläfkamer ainer tochter / vnd alda niemant fand / darumb daz Sigismunda ... mit jren Jungfrüwen in aym garten was / wölt er sy ... in cubiculum filie tancredus descendisset nemine ibi reperto / propertea quia sigismunda ... et ancille in ortis erant / nolens ..

At 1. 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 geschruwen han / dann daz in bald dar nach beducht hat / ...
... primum exclamare voluit / postea illi melius visum est ...

But again at 1. 348 he reverts to a simple sequence of preterites where the Latin uses a Pluperfect:

11. 348-9 die größe des schmerczens vnd wainens besclosz 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 1. 147. Since the antecedent is indefinite, he probably feels a subjunctive to be more fitting to the hypothetical nature of the statement:

11. 146-7 ainen söllichen / der dinem adel gezimpt hett.

virum ... talem / qualis nobilitati tue congruebat.

Similarly at 1. 297 the unreal nature of the statement calls in Niklas' mind for a subjunctive:
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:

1. 11  
   darnach bald
   non multis post annis

1. 19  
   zu schame
   contra pudorem

1. 51  
   ir wonung hatt
   degebat

1. 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.

11. 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:

\[\text{vbergos sy ... mit grossem flusze der trechern}^{1}\\text{maximam vim lacrimarum perfudit.}\]

When dealing with emotions, Niklas occasionally strikes an original chord, as in 'die anfechtung Jnbrünstiger nature' (ll. 188-9) for 'nature ferores 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 'süz 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 \[\text{vsz harmhertzikait bewegt}\]
commiseracione tamen affecte

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

11. 16-17 mit vil wollusten vmbgeben/
multis delitijs affluens /

11. 107-8 mit grossem schmertzen schnell vmbgeben/
summoque dolore concitatus/

11. 163-4 mit vngelouplichen schmertzen vmbgeben worden/
incredibili dolore perculsa /

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 tåst' so sëllen 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 'sëlichs' or a repetition of the noun: ll. 194-5 'Den selben begirden'; l. 202 'sëlicher min begird'; l. 247 'sëlich 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:
50.

11. 52-3  
\textit{disse hülle gantz in vnühung stünd/}
\textit{in desuetudinam venerat/}

1. 111  
\textit{der dingen räch vnd sträff volbringen möcht /}
\textit{supplicium sumeret.}

11. 121-2  
\textit{vnd tett den v fstygenden hie mit also fächen.}
\textit{egredientem iuuenem excipiunt.}

11. 309-10  
\textit{die statt jrer gehapten wollusten}
\textit{loca sue voluptatis}

11. 324-5  
\textit{daz Jch dir näch folg vnd du an mir einen wegesellen}
\textit{habest/}
\textit{ut te comitem sequar.}

1. 336  
\textit{der bekümberten dochter}
\textit{afflictam}

(Contrast 1. 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.  
\textit{so hette mir zu kainer zyt nie yemant mit wor ten so}
\textit{vil mugen sagen oder min gemüte zeglouben des vnder-}
\textit{richten/}
\textit{persuadere animo meo nullus vnquam potuisset/}

11. 139-40  
\textit{din scham vnd küschhait ainchen fremden man}
\textit{vnderwürffig zemachen die zeuerletzen/}
\textit{de pudicicia tua alieno viro prostituenda/}
1. 177ff.

dar nach Jn glycher groszmuikait mit worten erzogen /
disz geschichten nit so grosz senvbilichten/ Sunder
in vernunft wol zegutigen sin.

dieinde pari magnitudine animi facta verbis consentanea
ostendere.

11. 323-4

Ich hab dir nu bezalt / das ich dir gebührlichkait 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 / vitaque et forma-

11. 30-1

nützit anders tett Dann tag vnd nacht allain nách jr
gedencken.

de illa sola noctes diesque cogitaret.

11. 133-4

Vnd als mengklich von jnen abgeschaiden ward vnd sy
allain by ainander wären/

remotisque arbitris

1. 261

Gang nu hin nach wibischen sitten vnd güsz 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.)
1. 296  mit lyplichen ougen
       oculis

In a very few instances the addition seems to carry with it a slight shift of emphasis, and these alterations will be discussed below in the comparison with Eyb and Schlüsselfelder (see references to 11. 7-8, 20, 246).

**Omissions in the German**

Where the interpretation of the text might be influenced, these changes are examined in the Comparison (Chapter 4); the other omissions seem to be clear-cut cases of Niklas' leaving out superfluous words or condensing phrases to make a more economical construction:

11. 1-2  gütig vnd aluer senftmütigen nature.
         vir mitis quidem ac benigni ingenij /

11. 11-12  ist sy ... widerumb haim zu Jrem vatter komen.
           vidua est ad patrem reversa. (The death of her husband has just been mentioned.)

1. 41  vnd tett haimant das rore vf
       domum abijt. arundine patfacta /

1. 115ff.  Vnd gieng gwiscardus in die hule/ vnd Sigismunda dar nach / ... widerumb zu jren jungfrüwen in den garten.
           guiscardus quidem in antrum se recepit. Sigismunda ... postea ad ancillas reversa est.
(See also ll. 167-8 (hensus'); 1. 266ff. ('cogituit').

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. 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
11. 335-6 'hilff vnd trost ... zemittaillen' ("ferre auxilium et consolari").

Other occasions when Niklas uses doublets in accordance with the source occur at 11. 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. 1. 57 'langsam vnd mit grossem flysz' ('longo ... conatu'), 11. 64-5 'vnd in leder angetan vnd beklaidet' ('corioque indutus') are equally numerous. See also 11. 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 11. 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' do warf ...

quorum multorum pensatis moribus / vitaque et forma ...

In 1. 88 the pattern one noun - two adjectives is reversed in German to one adjective and two nouns: 'Jn bitter wainen vnd schmertzen' ('in luctum amarissimum / acerbissimumque'), and in the following line the prepositional phrase has an adjective added in the German which duplicates the idea: 'allain ÿne all diener'
L. 125 is an example of a Latin word pair expanded into a group of three in German: 'solich unrecht schmäch 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 vngestüm in der jugend ist / die anfechtung Jnbrünstiger nature' ('quam violenti sint in iuventa / nature ferores 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 ube tear fen' (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. ain vrsach
   causa atque principium

1. ze spät
   tarde quidem ac sero

1. offenlich
   palam atque aperte

It would seem that virtually every opportunity is seized to pile up the synonyms. This is judged by Joachimsohn 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 Wenzlau 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 zfü 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 geübt 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 schmertzen' ('in luctum amarissimum / acerbissimumque'); l. 143 'Jn wainen vnd truren' (' in luctu semper ac merore'); ll. 152-3 'durch min haissen' ('iusse 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 wären vrsachen ('verissimisque racionibus'), with 'wär' inserted instead for stress. When Wyle does use a superlative, it usually takes the form with 'aller': l. 233 'Den aller edelsten' ('nobilissimum'); l. 294-5 'O. aller fröhlichoste herberg' ('o iucundissimum hospicium'); l. 322-3 'O. du aller liebstes min hertz' ('amantissimum mi cor').

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

11. 121-2 tett den vfytygenden hie mit also fächen 
egredientem iuuenem excipiunt
1. 270 vnd sin hertze vsgeschnitten Jm bringen teten. 
corque illius detractum / ad se deferrent.
(also 11. 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:
1. 228 tôt 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.

11. 3-4 der selb hatt ... gehept
    hic ... suscepit

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

also 11. 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:

11. 46-7 das durch den berg gehöwen
    in monte ipsa excisum /

1. 255 den zweyfel
    hanc ambiguitatem

1. 283. das hertz
    cor illud

See also 11. 272, 326.

Or the definite article may stand as a personal pronoun:

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

11. 35-6 vnderrichtet den.

The indefinite article is used with the sense of 'any at 11.

20-1: ainen hülen ains adellichen gemütz
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 ganzlich 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:

11. 6-7 also hatt er ouch, sy ainig lieb / gegen Jr so \[ J\]nnerlichen in väterlicher 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:

1. 300ff. diner lyche hât nützit gebrochen dann der trechern dero / die du so jnbrünstenklich die wyle du lebtest lieb gehept hâst.

nec quicquam deerat funeri tuo preter lacrimas eius quam tu tam ardenter dum viueres dilexisti.

or at 11. 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 distinguat.

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
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 'sōlich', which have a demonstrative quality inducing the final position of the verb:

11. 194-5  Den selben begirden vber das alles / wundersam flammen zugegeben hănt /

    cui quidem cupiditate mirabiles insuper flammass 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 1. 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 liebestes min hertz

O. amantissimum mi cor

At 1. 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 sōltest ouch bedächt han ... wie freſel vnd vngestüm in der jugend ist / die anfechtung

Memnisse etiam debuisti / ... quales et quam violenti

sint in iuuenta / nature fenuores et impetus
At 11. 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:

\[ \text{tő Jan vnd mich (Ob dich bedunck vas sůlíchs verdient han) ertőten.} \]

\[ \text{illum et me / si ita meriti videmur' interfice.} \]

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

In 1. 283 the Infinitive is brought forward as in the Latin so that the dramatic emphasis falls on the proper noun:

\[ \text{erkant sy bald vnzwyfellich das hertz sin Gwiscardi} \]

\[ \text{statim haut ambigua fuit / cor illud esse guiscardi} \]

and in 1. 295 the verb is brought to the beginning to give it an imperative force:

\[ \text{Verderben müsz des wőterye vnd grimmikait} \]

\[ \text{pereat illius crudelitas} \]

In 1. 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:

\[ \text{das grabe / das verdient hät din fůrprůtlichkait aller wollusten.} \]

\[ \text{sepulchrum ... quod tua merebatur prestantia voluptatum.} \]
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:

\[
\text{Aber doch ist nützei noch über belyben der liebe / so du zu mir gehet hast}
\]

\[
\text{sed tamen si quicquam etiam nunc superest eius caritatis quam erga me habuisti.}
\]

Similarly l. 146:

\[
\text{So moëchte doch dir vasserwellet haben einen schölichen / der dinem adel gezimpt hett.}
\]

\[
\text{virum saltem delegisses talem / qualis nobilitati tue congruebat.}
\]

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:

\[
\text{hätt du dir erwelt gwiscardum von niderm vnd gebürschem geschlechte geborn /}
\]

\[
\text{guiscardum tibi delegisti / humili ac sordido genere procreatum /}
\]

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

11. 183-4 aber in sin liebe hätt mich nit so vil genött vnd getriben wyplich begirlichkait/ als vil din sumseli.

\[
\text{sed in eius amorem non tam cupiditas muliebris me impulit quam negligentia tua.}
\]

11. 215-16 vnd bedenckst nit / daz du nit schuldigest gwiscardum / sunder das gelücke:

\[
\text{nec videres te non guiscardum sed fortunam accusare.}
\]
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 solt 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 och
Jn alten menschen vermugent musz 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 ...
furhin 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 rats ich nem?
waisz ich nit.
Quamobrem quo me vertam nescio. aut quid consiliisumam
The order may also be changed to what Niklas sees as a more logical sequence, as at 11. 248-9:

Jr vil die von anfange dünne vnd arm geborn sint. Sint darnach künig vnd fürssten worden.

multi quidem postea regeis princeps fuere qui nati sunt ab inicio tenues / atque inopes.

Here Niklas arranges the clauses according to chronology. At 1. 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 kainen geschraye / als must die fröoren gewon sint / sunder schwygend vnd mit anders dann ob ain brunn vsz jren ougen wülle/ ýberges sy do das hertze gwiscardi mit groszem flusze der trechern/

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

By contrast, at 1. 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:

11. 288-9 Zu alien zyten vnd in alien 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 verb e.g.:
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 ëne all diener ze geen in die schlëfkamer siner tochter

Unnecessary inversion of subject and verb occurs at 1. 76ff. and 1. 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 âbe von Jr Jn die hûle vnd vermachet die frëw die tûren ...

1. 114ff. als die gnûg lang Jr wollusten sament gepflegen hatten/ Stûnden sy zu letat vf / Vnd gieng gwiscardus in die hûle/

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 bedûcht gnûg gewainet sin' hûb sy ir angesicht vf / vnd mit gederckneten ougen / sprach sy ...

Ipsa vero cum satis sibi deplorasse 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 verknübelt, 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. 'Davmbsan ich mir fürgenomen Jn diser dingen kainen dinen willen zegtigen ... Sunder ...'). Often concessions are introduced, but thereafter the argument is strengthened: 1. 189ff. 'Vnd wie wol du zu muglichen Jahren den meren taile dins lebens Jn ritterschafft verschlissen hast, so soltest doch 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 / beteut ain schlechte umdrung ains wortes oder ainer oratz von der andern âne volkomenheit ainches gantzen sines. Aber die virgel* also stende / gibt zemercken ainen unterschaide zwischen den geschriftten vor und nach gende / also doch / daz die vorder geschrift dennnoch och nit ainchen volkomen sine hat dann daz zu des volkomenheit etwas mer herrâch folgen mus. Aber der punkt also stende . gibt ze erkennen daz da selbe 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
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 anfang e dunne vnd arm geborn sint. Sint darnach
kung vnd fü rsten worden'; ll. 102-3 '...vnd schlaich gemachhe in
Jr / kam er'). 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 Schöffer'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:

\[\text{Wyle ist der erste Humanist, der \"\text{\'\text{"\text{"\'\')\}}\text{\, die Regeln der Uebersetzung ins Deutsche systematisch nachgedacht und geschrieben hat.}\] (p. 89)

It is for this that Wyle is valued, although he is usually classed as inferior to Eyb and Steinhölwel 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.

Palleke's study showed that \text{Guiscardus und Sigismunda} had a relatively large number of Latinisms compared with the other \text{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. Wunderlich 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 Eggers 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


4. Joachimsohn, p. 121.

5. Wenzlau, p. 29.


7. Taken from Schüffer's print, fol 9. Keller's edition does not adhere to the original punctuation.


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.

Herrmann ³ 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 1. 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 11. 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, 11. 6-7 aus lieb und lust der tochter

Arigo, 11. 24-5 vrsache der grossen liebe die der vatter zu ir hatte

One small addition which Wyle makes by contrast to the other versions is at 1. 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 füre gesin möchte' (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 widerstehen/ Bin Jch zu letzt vberwunden 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 vnd macht ich nicht lenger widerstehen 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:

11. 129-30 Sed priusquam certum aliquid super hac re statuam/ quid
This is rendered by Eyb as:

11. 60-1 vnd ee ich etwas in disen dingen fûrnyme zuthun, will ich dein antwurt vernemen vnd horen.

and the equivalent in Arigo reads

1. 236ff. Doch e ich icht enthû vor dein meinung hab vernâmien wollen.

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 1. 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 zugelegt 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:

1. 371ff. keyn lob im von dir nie gegeben ward das ich in nit ein solches mer brauchen sehe 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 11. 245-6 not only intensifies the rhetorical
effect, but also implies that any reward Guiscardus received would
be justified:

... nie hast bedächt mit aincherlay gnäden / rechts lones
zebelonen.

nullis afficere premijs / studuisti.

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

1. 380ff. das du als ein redlichen man deinen diener also versehen
vnd zu gütem 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 Hiller 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. iff. *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 senftmüstigen nature. Wo er allain in dem alter sine hend nit vermassiget hett mit blüt zwayer liebhabenden menschen. (l. 1ff.)*

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

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' (l. 2). This expresses the excessive nature of Tancredus' love, but without the same insistence found in Arigo:
1. 9ff. dieselbig sein tochter so inniglich lieb von im gehabt 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 Innerlichen 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 Almansi\(^5\) 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 \textit{padre} boccaccesco, ma come un \textit{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 først[in 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:

1. 7ff. Sigismunda was von leib vnd gestalt gantz hübsch vnd grösser synnen vnd vermüfftig, gedacht vnd nam ir für, wie sie in stille vnd geheim möchten 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.

In dem nun und solich ir liebe beider sytt gegen ainander erwachsen was / und die fröw / nutzit mers begert / dann wie sy zusamnen kämen und doch niemand anders ir gemäß in diesen sachern öffnen wolt / Do erdacht sy zu letst einen solichen wege / ...

Arigo, l. 53ff.

beidenthalben eynander diese verborgne lieb trügen, vnnnd die jungfraw nit anders begeren was dann sich allein bei im zefinden, doch niemand solicher irer liebe vertrawen wolt der im ir meynung het cewissen getan, mit ir selbs gedacht neß 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 vmnb da selbs hin / mit der liebhabenden fröwen (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 geübet 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 geübet 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 zu zeitten alleyne in der tochter kamern zegen ...

Niklas, l. 88ff.

Dann Tancredus was gewon vnderwylen allain ëne all diener zegen Jn die schlàfkamer 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 schmertzen schnell umgeben' ll. 107-8) and Arigo ('on mass vnmütig vnd traurig' ll. 157-8), and he has to suppress a shout, but in Eyb we find simply 'schwegr 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 wahin 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. dargemb du mir mein hercze vnd gemüt beschwärt vnd in vnrie geseczet hant, 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 aïm kinde das geschlagen ist.
but Eyb avoids evoking sympathy forTancredus (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 toTancredus, 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 zu muglichen Jåren den meren taile dins lebens Jn ritterschafft verschlissen hast ' (ll. 189-90), which might give some excuse forTancredus' 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:

1. 292ff. ich ... von eynem vnd anderm vol mit fleychlicher vnnd natürlicher begire grosse kraffte vnd macht bei mir haben, als dann die do vor eynen mane gehabt vnd erkant hat was lust vnnd freud soliche begire geben mag, solcher begir stercke vnnd macht ich nicht lenger widersteen noch vertragen mohct nachfolgen mohst do mich solch begire vnnd willen hin czugen. Darumb ich mich als eyn iunge frave bereit vnd schicket liebzehaben ...

Eyb, reducing the emphasis onSigismunda'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 uberwunden;

When it comes to answering Tancredus' point that Guiscardus is not a noble, Eyb translates Sigismunda's defence of poverty and equality ('wie Guiscardus nit edel geboren sey, ist nit sein schulde, sunder des glückes:' 1. 79), but misses out Sigismunda's attack on Tancredus' double standards found in Niklas, 1. 211ff.

Aber das so mir sines vnadels halb wirt fürgeworfen / glycher wyse als ob es mir minder sünd were/ wo ich mir einen edeln hier zu furgenomen hett etc. Jn dem folgest du nach dem falschen wäne des püfels 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 varheyt vnd mich darumb hertiklicher straffen, vnd zu gleicher weise redent als ob du dich darumb nich betrubet hettest wo ich mir eynen edelen mir geleich geborenn czu meinem liebhaber erwelt hette ...

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, 11. 222-5:

Vnd wie wol der wäne des püfels vnd gemainen folckes diser dingen vnwisend vnd vngeler't/ villicht anders maint/ so mag doch die wärheit 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 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, 1. 567ff.

der fürst nach langem klagen vnd zespater reße seiner hertikeyt mit grossem leyd aller von Salerno mit grossen eren vnd wirden beyd 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:

l. 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 güte 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:

1. 169ff. der fürste wie wol er eyn betaget man was, doch sich csö eyenem fenster auss der kamern ab in den garten liess, des auch niemant war genomen bete,

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:

1. 256ff. vnnäd nicht thet als eyn übelthäterin die vmb ir sünd gestraffet wäre, sunder als eyn redlich beherczende fraue on alles achten mit frülichem 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:
There are several slight differences in Sigismunda's speech, for instance when she refers to her transgression as a 'naturlich 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:

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:

but there is no such qualification in Arigo:

and there seems to be no justification for Bruni's 'quanquam opera impediat' (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 fünnemi'ait gwiscardi / kains andern sagungen vnd rede mer geloubt / danne den dinen.

Arigo adds (l. 362ff.)

ich niemant gelaubt 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. Rupprich judges his style to be 'fehlerhafter und ungelenker' than Wyle and Steinhöwel, Ehrismann characterizes it as 'äußerst ungelenk, sprachwidrig und fehlerhaft', and Stammler 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 Stammler's points:

In der fürstlichen stat Salerno wonet eyn fürst vnd herre genant Tancred eyn genüge diemütig man vnd herr, wo er in seinen alten tagen in seinem eygen blüt mein 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 11. 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 Drescher 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 11. 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 zä 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':

11. 11-12 ist sy dannach bald als der selb ir man gestarb widerumb haim zu Jrem vatter komen.

marito defuncto vidua est ad patrem reversa.

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

11. 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:

1. 65ff. Gwischarde das ror zu im nam wol gedacht sy im daz on vrsache nit geben het von ir schied zu haus gieng das ror öffnet das er czerkloben sahe darin er den brief fand den las vnd bald vername was er thun solt fröhlicher ward dann man ye ward sich zuricht vnd bereyt zu 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:

1. 19ff. Gwiscardus, der Jüngling, name zu im das ror, ging zu hawse, öffnet es vnd fande darinnen den brief; den las er vnd erlernt den willen der frawen ...

But Niklas shows a more imaginative use of conjunctions:

1. 40ff. als bald aber Gwiscardus das ror genam gedächter wol jm das nit äne sach gegeben sin vnd tett haimant das ror vf vnd fand die geschrift. vnd do er die gelas / gantz vnderrichtet was die fröw wolt von jm beschichen. ward er mit ungebührlicher fröide durch gossen vnd hub schnell an flysz zetün / ...
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:

11. 56-7 den hab ich disse nacht fahen lassen vnd furgenumen, 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:

1. 223ff. vnd nicht enweyysa grosser lieb halben wes ich mit dir beginnen sol Gwischardo halben den ich in diser nacht do er auss der hbl 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:

11. 158-9 cui quidem cupiditati mirabiles insuper flammis 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 Jnnenbrachte wolluste':

1. 193ff. Danne Jch bin ye ain fröw als von dir geborn vnd der Jären Jung vnd beder sachen halb voll wyplicher begirden. Den selben begirden über das alles / wundersam flammen zugegeben hänt / wylant Jnnenbrachte wollute: (zu zyten da ich vermechelt was) mit den wercken enpfunden. Darumb do Jch disen anfechtungen die mich tag vnd nacht also brantent nicht mocht widersteem? Bin Jch zu letscht überwunden 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:

\[
\text{vsser der selben hüllin was ain haimlicher zügang zu der schlafkamer darjne die fröw zu den selben zytten ir wonung hatt' wie wol die türe mit grossenstarcken tiln vermachet/vnd verrigelt was. \text{\textit{und dwyle}} aber diese hüle gantz in vnübng stünd/ do hatt niemand mer des zügangs gedechnisz. \text{\textit{Aber liebe dero ougen nützit ist verborgen}}/ \text{\textit{fūrt den selben zügang widerumb in das gemüt der liebhabenden fröwann/ die da mit Jrem aigen wysen rate/ \textit{vmb daz sy niemet diser dingen mitwisasend machte/ durch sich selbs die kunst fand}}/ \textit{wie wol das langsam vnd mit grossem flysz zuglieng/ wie man die türe vffbringen mocht.}
\]

(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:

1. 80ff. in dieselben hüle auss dem palast auss der frauen gemache durch eyn verborgen porten vnd stiegen auss eyner kamern die vnden in der frauen geczimer was darau dar die frau alleyn die schlüssel hete man auss vnd ein geen mocht, soliche porten der hüle auss vnd eingangke als dann der liebe gewonheyt ist. der keyn ding zethūn czechwäre ist, der iungen frauen in gedanck kam somit ir grosse liebe lange zeit verborgen belib vil manchen tag sich alleyne müet e sy die porten geöffnen mochte,
Arigo weighs down the sentence with many synonyms in addition to those in the original:

Boccaccio 1. 259ff.

Sono adunque, sì 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 dato 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 innamora'mi.

Arigo, 1. 292ff.

ich von dir in fleysch geboren nicht lang auf erden gewesen noch iunck bin, von eynem vnd anderem vol mit fleyschlicher vnnnd natürlicher beigre grosse kraffte vnd macht bei mir haben, als dann die do vor eynen mane gehabt vnd erkannt hat was lust vnnnd freud soliche beigre geben mag, solcher beigre stercke vnnnd macht ich nicht lenger widersteen noch vertragen mocht nachfolgen müsst do mich solche beigre vnd willen hin czugen. Darumb ich mich als eynunge fraue hereit vnd schicket liebzhaben vnnnd dar zü ... 

This in fact says little more than Eyb:

1. 75ff.

Ich bin ein fraw, von dir geborn, iunck vnd voller beigre, 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 wär nit unbellich'). Arigo complicates the issue by contrasting Tancredus' present behaviour towards Guiscardus with the past:

l. 367ff. färwar du im recht vnnd nicht vnrecht als du im iezund setan 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 domandavao invano, e molto piú, come meglio sapevano e potevano, s'ingegnavano di confortarla.

Arigo, l. 494ff.

in solichem kläglichen weynen der frauen meyd vnd inckfrauen vmb sy stünden. warumb die frau so kläglich tec tet oder was hercse in dem gulden kopfe was, oder was ir klagen vnd herttes weynen bedeckten wült in vnvissend was dann die ire wort nicht vernamen, doch mit ir all klagen vnd weynen müsten diemütigklichen hatten sy in die vrsache ives leydes vnd immer wissen liess aber alles vmsunst was, vnd so sy best mochten sy tröstten.

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 aufeinandersuschichten.

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 blut'. 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 si fatta maniera nel cuore ricevuta, che da ogni altra cosa quasi che da amar lei asea la mente rimossa.

Arigo, l. 44ff.

Nun der iungling der iungen frawen meynung ir liebe zu im vnnd guten willen vername, widervmb zu ir in liebe enczündet tag vnnd nacht gedachte wie er ir in liebe vnnd fruehenschaft mächt zewillen werden vnnd ir wol gefallen. sy in solicher mass in sein hercze enpfieang das er alle andere sach liebhalben liess, vnnd zu ir alle seine synn hercz vnnd gemüte keret, By contrast, Eyb, l. 14ff.

dessgleichen der iungling, als er vername die lieb vnnd willen der frawen, wart widerumb in der lieb der frawen entzündet vnnd gedacht tag vnnd nacht, wie er ir mächt wolgefallen vnnd gedienen.

This does not stress the exclusiveness of Guiscardus' preoccupation with Sigismunda, translated by Niklas as 'nutzit anders tett Dann tag vnnd nacht allain nach 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 1. 74 'gruft oder hülle', Niklas 1. 46 'dol oder hülle'. The word 'hülle' 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 11. 78-9 'vwwissent vnd verzessen', 1. 82 'porten vnd stiegen'; Niklas 1. 49 'voll dornen vnd gestüdes gewachsen', 1. 52 'die türe ... vermacht vnd verrigelt'; Eyb likewise, 1. 23 'mit thüre vnd rigeln vermacht', 11. 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

1. 155ff. der füriest erwacht sahe hüret vnned vername alles das die tochter vnned Gwischardo mit eynandere begiengen

But for Eyb it is

11. 37-8 Der vater erwachet, 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, 1. 468

a Tancredi ogni cosa avean mandate a dire

Arigo, ll. 530-2

dem fürstent 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 soba 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
trâcher ...', 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, 1. 225ff.

questa viltà vincendo il suo animo altiero, 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 generarata 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:

1. 284ff. als du von fleysch vnd blût geboren warest, das auch dein tochter von fleysch vnnd nicht steyn solte geboren sein,

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

1. 283ff. es sollte dir vatter Tancredi wol wissen 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 nillich 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 fürwär Tancrede / nillich
gedacht haben / ... du solt och bedacht 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 vnnd 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 zanpano e guardan le pecore già ricchissimi furono e sonne.

Arigo, l. 383ff.

wir haben gelesen vnd auch gesehen vil grosser herren fürsten kung 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'. Eggers 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 Wyly 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, sonder 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:

11. 1-2 Es ist gewest ein furste vnd herr, genant Tancredus, der hett ein einige tochter, Sigismunda genant, ...

whereas in Niklas it does not appear until 1. 94. Eyb also defines Sigismunda's suitors:

11. 2-3 vil fursten vnd herren sie begerten zu der ee, although the source is unspecific ('multi' - Niklas: 'Jr vil').

Eyb's translation of 'legittimos annos' (Niklas, 1. 9 'gebührlichen
iare'), explains the phrase:

11. 3-4 der vater ... behielt sie bey im über 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, 1. 26). This
Niklas translates as 'der früwen gemüt vermarckt' (ll. 28-9), but
Eyb defines the precise nature of her thoughts:

1.14 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:

1.176 certum est nos omnes ab vno homine originem habuisse

Eyb, 11. 79-80

wir haben alle von aim menschen Adam ein vrspung

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, 1. 102ff.

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

Eyb, 11. 44-5

ich hett nit getrawt durch mein gütigkeit vnd lieb, die ich
dir erzeigt hab, das du an mir vnd meiner tochter so übel
hittest gethan, als ich mit meinen augen hab gesehen.
Niklas, l. 123ff.

Min gutikait gwiscarde / dero ich mich gegen dir gebracht
han' hät in kain weg verschuldet sōlich vnrecht schmäch 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 schmäch 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 ßebel'. 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 notuisset/ non
modo consensisse te/ sed nec cogitasse quidem de pudicicia tua
dieno 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 möchten sein, als du mit
Gwiscardo hast gethan
Niklas, l. 136ff.

so hette mir zu kainer zyt nie yemant mit worten so vil mugen sagen oder min gemüte zeglouben des vnderrichten; daz du nit allain mit willen verhenget sunder och ye gedächt hettest din scham vnd küschhait ainchen fremden man vnderwürffig zemachen die zeuerletzen.

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 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 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 ßbel, das du hast begangen, vnd mein zoren vnd vngenad 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 försechunge vnd versaumnuss' (Arigo, 11. 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 11. 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 11. 227-8

non aliud profecto sepulchrum quam aureum tali conueniebat cordi

Eyb, 11. 105-6

'Das hertze ist wol wurdig eines gulden grabes, ala du mir es in einer gulden schalen haast 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 1. 268ff.

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

Eyb 11. 136-7

behalt dein weinen vnd clagen zu andern dingen, die on deinen willen vnd begeren geschehen: dise dinck hastu gewol't vnd begeret.

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 gehoet/ dann ain einige tochter/**

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

Hier zu gwiscardus nutzit anders antwort dann also. Arigo 11. 185-6

**Dem der jungling 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, II. 25-6

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

Eyb, II. 11-12

ein hübscher Jungling, der da was einer nödern 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, II. 33-4

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

which Arigo reproduces (I. 35ff.) as

von nider geput aber von hochem vnd edlem züchtigen gemüte ... wie wol er von geschlecht 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.):

\[ \text{do sy iren aller liebsten jungling fand nit mit kleyner} \]
\[ \text{beyder freude in die kamern giengen...} \]

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

\[ \text{repertumque in antro iuuenem cupientissime in complexum} \]
\[ \text{recepit...} \]

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

Eyb, ll. 28-9

\[ \text{der ward mit umgebenden armen der frawen gar lieplich} \]
\[ \text{enpfangen,} \]

Niklas ll. 73-4

\[ \text{vnd nam alda den Jungling Jn der hule funden begirlich Jn Jre} \]
\[ \text{vmbfachenden arme /} \]

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

\[ \text{inenarrabiles dictu ceperunt voluptates.} \]

Niklas imitates this (ll. 75-6)

\[ \text{solicher friiden vnd wollusten die mit worten nit sint zeagen.} \]

whereas Eyb is content with

\[ \text{vnd lebten in grossen freiden vnd wollust. (l. 29).} \]

In her spirited defence of her actions, Sigismunda accuses Tancredus of failing to take into account the needs of youth:

Boccaccio, l. 253ff.

\[ \text{...chenti e quali e con che forza vengano le leggi della} \]
\[ \text{giovanezza;} \]
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 ...' 11. 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, 1. 205ff.

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

Bruni, 1. 123

quid faciendum sit mecum inse statui

Niklas, 1. 152ff.

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

Eyb, 1. 56
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 schmertzen.

Arigo, l. 123ff.

Nun in solichen ab vnd zugeen sich begab als der neid des ungelückes der solicher grosser freude vnd lust der zweyer lieb in die lenge nicht vertragen mocht füget vnd zugab das sich solch freud in pitter weynen vnd 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 süßz liebe vnd das gelück verhengt haben vnd mir einen haimlichen wege gezaiget

Arigo, l. 307ff.

durch genade des gelückes vnd diemütigkeyt der edlen liebe mir eyn genüg züchtigen vnd 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 Guiscardus mit edel geboren sey, ist nit sein schulde, sonder des glückes
Arigo and Niklas translate Sigismunda's comment that Fortune's favours are not distributed according to nobility of mind:

Arigo, 1. 334ff.

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

Niklas, ll. 216-7

... das gelücke: daz da gewonlich die vnwirdigen erhent in die höche vnd die würdigen niderdruct vnd füset vff 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, 1. 53ff.

Aber liebe dero ougen nützit ist verborgen / fürt den selben zugang widerumb in das gemüt der liebhabenden fröwann^.

This is also the sense in Boccaccio, 1. 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 zethūn czechschwāre 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 nächstehenden Werten 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 vergeuss die zehrer sam die frauen vnd mit einem schlage tote 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 ‘ertöthen’ 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 näch wibischem sitten vnd gdsz vsz dine trechen
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 enpfangen 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 / hast du gehent 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 dazu 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 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 Ehebuchlein, 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 abijt.

Niklas, ll. 40-1

als bald aber gwiscardus das rope genan gedächnt er wol jm das nit äne sach ge geben sin vnd tett haimant das rope vəf

Arigo, 1. 65ff.

Gwischarde das rope zu im nam wol gedacht sy im daz on vrsache nit geben het von ir schied zu Haus gieng das rope Öffnet ...

Eyb, ll. 19-20

Gwiscardus, der Jungling, name zu im das rope, 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, 1. 64

da mit er vəf vnd ab komen möchten

Arigo, ll. 99-100

daran er auf vnd absteigen möchten

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 lainte sin hount vvf das bette vnd zoch den vmhbang 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

czů zeleicherweise 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 dje gesbrochne wort da mit gedacht' erkant sy bald vnzwifellich 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 wære.
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, that sie die auff ... 

(Bruni, l. 224 'recepto dono/ nathere 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 fur zesterben wollien wann doch ir gwiscardus yetz tod wer oder aber gewissz sterben mостр

Arigo, l. 253ff.

e sterben vnd nicht mer in leben sein woldt 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 sune 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 holen, 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 beducht gnug gewainet sin'). 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 solichem kläglichem 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. Fey considers Eyb's brevity an advantage, indeed an improvement on the Italian original:

Hier hat der deutsche Uebersetzer mitunter Wiederholungen und lästige Breiten des Italienerns 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, heightening the drama of the situation:

Bruni, ll. 93-4

At duo amantes securi protinus / ac nullius insidie gnari.
Niklas, l. 112ff.

... disc zway liebhabenden menschen / die da kains vbels wissend wären und gantz sicher zesin vermainten-

After hearing Sigismunda's defence, Tancredus decides against punishing her, but 'mit eynes anderen schaden der tochter grosse liebe zählen und brechen meynet,' (Arigo, ll. 415-16). Arigo's version is clear and less abstract than Niklas' (ll. 267-8) 'sunder mit fremden blüte 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 zutöten, 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 möchten

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 bülen vnd liebhaber
Bruni, l. 19
   amantem aliquem generosi animi
Eyb, l. 9
   ein liebhaber vnd pulen
Niklas, ll. 20-1
   einen bülen ains adellichen gemütz

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
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 jüngling

Bruni, l. 22ff.

demum ad iuuenem ... mentem deflexit

Eyb, l. 11

ward ir volgefallen ain hübscher jüngling

Niklas, ll. 24-5

do warf sv zu letst ir gemüt vf einen 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 11. 40-1
vnd sy in gar oft lieblichen ansehen warde

Bruni, l. 24
eumque frequenter intuens

Eyb 11. 12-13
den selben jüngling ward Sigismunda offt lieblich ansehen

Niklas, 11. 26-7
Den selben sy emsenklich ansechend

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 si fatta maniera nel cuore ricevuta, che da ogni altra cosa quasi che da amar lei avea la mente rimossa.
Nun der iüngling der iüngen frawen meynung ir liebe czu im vnnd guten willen vername, widerumb zū ir in liebe enczündet tag vnnd Nacht gedachte wie er ir in liebe vnnd freundschaft möcht zewillen werden vnnd ir wol gefallen. sy in solicher mass in sein herçze empfieng das er alle andere sach liebhalben liess, vnnd zū ir alle seine synn hercz vnnd gemüte keret.

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

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

Als aber der von vernunft nit trege / der fröwen gemüt vermarckt ward er Jn dero liebe so entzündet daz er all ander sachcn zu rukg schlachende / nützit anders tett Dann tag vnnd nacht allain nach 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 vnnd willen der frawen', which is closer to Arigo's version 'der iungen frawen meynung ir liebe czu im vnnd guten willen', which is based on the Italian 'essendosi di lei accorto'.

b) Arigo's translation includes the words 'enczündet' and 'tag vnnd 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 möcht 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 domit daz feur auffblase

Bruni, l. 33ff.

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

Eyb, 11. 18-19

... vnd sprach 'dises rore soltu meiner meyd geben, das sie damit das feur mûg aufplasen vnd erquicken!'

Ni\'las, l. 38ff.

... sprechende/ das er das geben solt einer dienst magt zu einem stecken das fûre zeachûren.

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.


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. 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 Classics), 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 (boun der syppehaft), 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. 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. 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
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. 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.
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 nách do mir vor zyten vil wol geschickter Jüngling, erberer vnd fromer lüten kinder ouch etlich baccalary von manchen enden her zä tische in min cost wurden verdinget die in obgemelter kunste schribens vnd dichtens ze Instituwieren 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 kurtzwylig' (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 gamach in allen schweibischen cantzlien der herren
und etten schribent die schriben, ei fur ai, burgermeister
sprechende und mit burgermaister wysheit und mit wyshait/ daz
ain grosse vnnütze gedrugung ist vnsers gezüns dar mit wir
loblich gesündert wären von den gezungen aller umgelegenen
landen das vns yetz laided und fremdes liebet. Ich bin
bürtig vom brengarten usz dem ergw/ und hab mich anefangs
als Ich herus in swäben kam grosses flysses gebruchet daz
ich gewonte zeschriben ai fur 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. 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 vrasachen 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, 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.
142.

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 geschlechtas' (*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 offt 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 Tancredu's 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 ich dann von Amesia 10 die vmb daz sy vnder wyplicher gestalt trüg ain mañlichs gemüte Androgenses genennet was, die selb vor den richtern mit grossem zülouffe des folckes selbs ir Sachen traib vnd arbait vnd so wyslich wol vnd zierlich redt daz die richter vf sülch 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 frowen auch 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 fröw ist ain mensch mangerlay siechtungen vnd zufellen vnderwürffig, ane truw, ane forcht, ane steikait än miltikait.

(p. 100,4ff.)

Their beauty is transient, their conversation trivial:

Ich bitt dich sag, was ist ain fröw anders dann ain zerstörerin der Jugend, ain roub der mannen, ain tod der alten, ain vertrügerin erbes, ain schad der eere, ain spys des tufels, 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
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 wennen die in liebe angehept zewitten so mag sy allain das end söfflicher liebe mit tode erfolgen. danne fröwen mit allain lieb habent, sunder sint sy in liebe vnsinnenklichen wüten vnd es syge dann daz sy rechte bezialung vnd widergeltung haben irer liebe so ist nützit vngestümers dann ain liebhabende fröwe wir achten weder red. lümde 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 nach alle des sins, daz sy aller liebest des begeren das Jnen aller maist wirt versait vnd verbotten.

(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:

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 Lucretia's husband, and Euriolus realizes 'disz ist ain kurze wollust, vnd ain aller lengstes schmertzen' (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 gerätners, dann so die liebe dem marge Inwendigs gebains anhanet' daz man dann söllicher vngestümikait entwyche vnd dero verheng iren gange. dann wer widgs vngestümikait des windes faret vnd sçiffet, der müs oft schiffbruchs note lyden. aber wer entwyct den wellen der kumpt hin vnd tüt die vngestümikait Überwinden.
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.

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 gebn hat der liebe in menschlichs gemüte. Es gebür t sich aber zehelffen söllicher kranckhait.

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 Jnbrünstiger 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. zämerin vnd zwingerin aller dingen. du täbst ainen
aller fürpühntlichosten dem kaiser allerliebsten von gute den rychsten, der zyt den erniestesten, der geschriift wolgelerten vnd mit wyszhait den verrümpstes man' dar zübringen' daz er von ime wirft sin sidin purpur klaide vnd an sich lait eenen sacke vnd sin antlit bedeckt vnd verwelhet mit trugenlichen fröwen vnd daz vsser ainem hern wirt ain knecht vnd daz der so gefüret vnd erzogen igt in allen wollusten sine achseln tät fügen vnd schicken zu sweren burdin vnd sich selbs umb lones willen gibt für einen offen secktrager ze erkennen.

Yet it would be giving a false impression to say that the overall tone of the novella is bitter or reproachful. It is a paean 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 aristophamus maint sin vnder den fründen) so sint ainer sele worden zwen libe.

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:

\[\text{vnd ist das nit beschechen miner schuld halb sunder durch schickung des gelückes in des hand vnd gewalt steet die gantz welt, die wir dann eerent.}\]

(p. 62,32ff.)

By contrast to Guiscardus and Sigismunda, the lovers in Aeneas Sylvius' novella were brought together by chance, rather than deliberate choice:

\[\text{aber wer ist der, der widersteen mug des gelückes schickung? jch hab mir die nit erwellet sunder hât des gelückes fale mir die gegeben lieb ze haben}\]

(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:

\[\text{danne daz ich / nit von schickung des gelückes (als vil gewon sint) sunder mit wolbedächten sinn vnd mûte mir gwiscardum erwellet han liebzehaben} \quad (l. 207ff.)\]
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 schmertzen.

(1. 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 vnwirdigen erhept in die hůche vnd die wîrdigen niderdruckt vnd füsset vſ 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 vſ 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 aim schimpflichen spile/ yetz den erhebend vnd yetz den undertrucckend und ist Im nit gross (als Juenalis schribt) vsez ainem hafner zemachen einen kûng vnd herwider vmb vsez ainem kung einen 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 gütes/ vnd krieget deshalb erzhünt vil mit mir selbs wider das selb gelücke, vmb daz es die güten menschen so oft niderdruckt vnd die bösen erhebet...

(p. 233,2ff.)

Aeneas dreams of an idyllic land inhabited by Prow Gelücke with her 'zwayerlay angsichten' 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? Vnnd verschmachten', 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 würdigkait eere gewalt rychtum gesunthait vnd anders des
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
niece, 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 sow der dann unsers lands edler syg dann über gnäd waisz ich niemant. Sachet aber sülichen adel langes herkomen guter geburt so wer ist dann unsers landes der ich hieran übertreff? ... Ist aber das der adel sin sol in übung der tugend so waisz ich auch niemant vnser landen dem ir hier Jnne entwychent.

(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:

Niemant mag dich betriegen, niemand getär sprechen das ist recht das ist vnrecht, das billich das vnbillich, Es syge dann dann er aigenlich vnd wärlich wissz süllichs also wär 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 huagesind wyb kinder dienstknecht vnd mägt regieren erkennen vnd halten sül mit vil andern anhengen hushablicher dingen güt zewissen'. This is a translation of the Epistola de cura rei familiaris. The only other piece which is not taken from the Humanists or the Classics is the next Translatze No. 9, Hemerlin'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 wîrdig ewiger gedechnûsz aller menschen. Ich lob nit ob er etwas in Im hatt oder hielt, wider der kirchen cristenliche satzung. Ich lob aber vnd tûn wunderm sin lere vnd kunst mancherlay dingen/ sin zierlich gesprechnûsz, die sîsse sins redens vnd sin geschide vnd bestendikait zeverantwort-

worthen.

(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 tage geschetzt hab wären rychtum mer sin in güten frûnden/ dann in besitzung des goldes vnd nützit
mer vnd bas zu menschllicher seligkait in diser zyt dienen
dann sin vnd belyben in tugendrycher hochgeachter menschen
erkantnass 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 prints 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 zetzteutsch 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 erheb zeteutschen'. 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 transferirm 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.\footnote{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\textsuperscript{v} (printed as xxxi\textsuperscript{v}) - xxx\textsuperscript{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
crate Color heisst Repetitio / vnnd ist ein zierungen vnnd schonheit der worten / die da beschicht / so vil Orationes auf einander gleich volgend / vnnd allweg an einem 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,\(^1\) 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


3. See Butz, p. 56.

4. See Butz, p. 33.

5. See Butz, p. 34.


8. See Butz, pp. 45-6.


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 Joachimssohn, p. 84.

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 Pütterich 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 'senti incontante 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.
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.

Matzke 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, 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 Panjáh*. 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 Hodi, the buck runs into Rasalu's grounds, where Hodi catches sight of the beautiful Kokla, who welcomes him into the castle in her husband's absence. Kokla 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 Rasalu of his wife's adultery. Rasalu returns and kills the cowardly Hodi, 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. Kokla, 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. 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 (ll. 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 vëlr braht,
seneliche und alshe ir wart gedacht.
die macheten Britune
von minem hern Gurune
und von siner vriundinne.'6 (ll. 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. (ll. 3584-7)

Graland's name appears in Der Weinschwelg7 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 Boccaccio considers that Boccaccio's rendering is inferior to the Provencal 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 Neuschäfer 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;
Seet ac la maystria
De d'intre sa bailia,
Entro que fon fenitz. (l. 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 Renaut. 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. Again several women are involved: the Countess and her maids are seduced by a doorkeeper. When the Count finds
177.

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 piacea vivo
et ora v'e piaciuto morto'. 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 Brennerger, which became
popular as a Meistergesang and is recorded in Grimm's Sagen. Reinmann von Brennenberg was a Minnesanger 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.

Stutz 19 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, 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 Rasālu, 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 Santoli 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, 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).

9. Les Chansons de Guilhem de Cabestaing, edited by Arthur Längfors, Classiques français du moyen âge, 42 (Paris, 1924), which includes the translation of one of the texts by Stendhal.


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 durchluchtigen fürsten und herren herrn karlin Marggrauen zu Baden* etc. Vnd grauen zu spanheim. Minem gnedigosten herrn. Enbüt* Jch nicläs von wyle Statschriber zu Esselingen min gehorsam und schuldig dienste mit willen in aller zndertenikait berait zeuor. v Vaz dem būch bochacy* das in welscher* zungen vil hüpscher historien von schönem gedicht vnd hochen sinnen begryffet* hät vor vil jāren der hochgelert man Franciscus petrarcha* die history von griselde* lутend vasser dem welchen zu latin verkert / wie dann úwer gnāde die selben history nāchmāls aber von dem latin zu tūtsche gebrācht von mir hät gehōret. Sidher ist durch den hochgelerten man leonardun aretium* vasser dem obgemelten būch die histori von sigismunda sagende. und aber von ain andern gelerten die histori von marina* lūtend auch zu latin gebrācht worden. vnd wann die selben hochgelerten man beducht* hät / sōlich historien der arbeit wert sin / čaz sy zu xv latinischer zungen gesetz wurden/ so hab ich gemaint sich wol gebūren daz die von dem latin zu tūtsche och gemacht wurden. vmb das ob ātzit* darjne kurzwyligs hoflichs oder gütes wer daz die tūtschen des vnberoubet ochantelijk hoch werden möchten, òyle aber als Aristotiles* spricht / lust vnd liebe ainem yetklichen menschen xv der arbeitet / behaltent in sin w wercker/ so hab ich mir fürgenomen die obgemelten history von sigismunda lūtend in tūtsch zebringen vnd sōlichs ūwer gnāden zu gefallen / des ersten zu zeschicken. vmb daz min znderteniger ville zu ūwer fūrstlichen gnāden / dester ee mich in lust fürte zu volbringung disz mines fürgenomnen wercklis / xv das klain ist/ vnd jch ūwer genāden nach sitt der kouflütent die
verkouffen wölle zu einer mustre* allain darumb schick ob ich versteen wurd / sōlichs üwern gnädlen gefellig sin/ daz ich mich dann hienāch in grōserm/ grōser arbeit geburicht/ zu kurzweyl lust vnd gefallen üwern fürstlichen gnädlen darjn jch mich tūn vnderśenig xxv enpfelhen etc.
Tancredus* war ein Fürst von Salern*/ gültig und einer senft-
mütigen Natur. Wo er allein in dem Alter seine Hand mit \( \text{vermäßigen} * \) hatte mit Blut vergessen zweier liebhabenden Menschen. Der
selbst hatte allein sein Leben ein Kind gehept; dann ein einzige
5 Tochter / da ihm auch das Weitere besser getan / als er den mit ge-
hept hatte. Und als die selbst Tochter ein einzelnes Kind war, also hatte
er auch, so einiglich lieb / gegen Ihr so innerlichen in väterlicher

Tancredus fuit princeps salernitanus vir mitis quidem ac be-
nigni ingenii; si modo in senecta manus suas cruore amantium non
fedasset*. Hic toto vite spacio / sobolem nullam suscepit preter
uniam filiam. longeque melius secum actum esset / si nec ipsam
5 quoque suscepisset. Filiam vero hanc tancredus ut unica erat;
sic etiam vnica dilexit. eaque eximia caritate affectus.

2 Da ist gewest ein Fürste und Herr, genannt Tancredus, der hatte ein einzelnes Tochter,
Sigmunda genannt, die in auss der Masen lieb war; und wie die Väterlichen

3 Tancredus, principe di Salerno, fu
sIGNORE essi umano e di benigno ingegno,
se gli nello ancoroso sangue nella sua
vecchierza non s'avessero mai bruttate;
5 il quale in tutto lo spazio della sua vita non ebbe che una figliuola, e più felice
carebbe stato se quella avuta non avesse.
Costei fu dal padre tanto tenacemente ama-
ta, quanto alcuna altra figliuola da padre
10 fosse giamaia; e per questo tenere amore.
liebe entzündet. Wie wol vil Jr zu der ee begerten / ye doch wyle er die vngern von Jm schainen ließ? tett Er ay über die gebührlichen 10 järe by jm haimant* beheben. doch zu letacht als die des hertzogen sune von Campania* vermechelt ward / ist ay darnäch bald als der selb ir man gestarb* widerumb haim zu Jrem vatter komen. Disse was die gemaitescht* von lybe wld die schönst von angesicht wld voll aller natürlicher hüpschkait wld besunder auch von vernunft größer

Et si multi / puelle eius coniugium affectabant; tamen quia egre* diuelli* a se patiebatur ultra legittimos annos illam domi retinuit. Tandem vero filio campani duci in matrimonio 10 collocata / non multis post annis marito defuncto* vidua est ad patrem reuersa. Erat hec formosissima corpore / atque pulcherrimo vultu clenaque nature* cuiusdam venustatis* ingenio autem et intelligentia maiore quam fortasse mulieri

* jede Begebenheit im Sein, zudem Natur der treuer als ergeben und leisten die man

A avendo ella di soli anni, avanzata l'età del lavo da' sere brutto marito, non sopprimele da sé partita, non la maritava poi alla fine ad un figliuolo del duca di Campania, di pover' datilu, poco tempo circonciso con lui, riceve vedova e al padre tornata. Bra costei 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 iur überhungten hat eyn elichen man bernichten dass er sy nit von in geben noch lass-

15 an wohl deen der letzten by der hertzogen von Capua son colo eynem heyl genen, der in wenig laren zit tod abging und stars wld sy eyn vitwe wellb wld wider in iren vatter hey zu, sy waz on zana selichtig

20 schön von gesicht und antlich geschmuck von leio als eynen gesen recht, grüser synn.
15 dann villicht fröwen gebürlich ist. Als die nu also by Jrem gutigem vatter wonet / glych einer grossen fröwen mit vil wollusten vmbgeben; gedaucht sy ains måls in Jrem gemüt wie gar wenig oder nutzt* ir vatter gefliessen wer / sy anderwer* zeuermecheln. Vnd ir zu schame sin wurd? sôlichs von Jme zebegeren. vnd satzt jr für / wo das mit füge gesin möcht das ay dann ir haimlich einen buöen ains adellichen gemüt suchen wól. Nu was irs vatters huse voll edler conueniret. Moram ergo trahens apud tenerum patrem / et

15 utpote magna mulier/ multis delitijs affluens / quandoquidem animaduertebat patrem propter eximiam sui dilectionem / de altero sibi tradendo coniuge minime cogitantem et contra pudorem erat hoc ab eo postulari secum ipsa statuit si fieri posset occulta amantem aliquem generosi animi sibi ipsi conquirere. Erat
191.

191. vnd vneder Jn BNassen 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 zu letzte Jr gemüt vf einen Jüng-

25 ling mit namengwiscardum von niderm geschlecht geborn / Aber von
loblichen sitten über all ander wol edel. Den selben sy ensenklich*
ansechend von tag zu tag mer vnd mer bewarende* /Jnbrünnatenklichen
anhüb lieb zehaben. Als aber der von vernunft mit trege / der

20 paterna domus plena nobilium / ignobiliumque ut aule magnorum
principum esse consueuerunt. quorum multorum pensatis moribus /
vitaque et fam* demum ad iuuenem quendam nomine guiscardum humili
natum genere / sed moribus egregijs nobilem / super omnes alios
mentem deflexit. sumque frequenter intuens* / et in dies magis ac

25 magis illum probans/ ardenter iuuenem amare cepit. ipse quoque

1 ten vnd gestalt, ward ir wolgefallen ein hübscher Jüngling, der da was einer nyder geburt, 
hier von guten sitten vnd einen edeln, hohen gesüe, das samen war Guiscardus, desselben
Jüngling war in Siechland oft lieblich ansehen vnd in von tag zu tagen ye Bere bewaren vnd
lieb haben. liebenlchlichen der Jüngling, als er vernemte die lieb vnd willen der frauen, wart

1 e altri, si come noi veggiame nelle corti, 

30 e considerato e maniere e i costumi di
molti, tra gli altri un giovane valletto
del padre, il cui nome era Guiscardo, uom

di nazione assai migli ma per virtù e per
costumi nobile, più che altro le piacone, e

35 ci lui tacitamente, appress vedendole, fia
mente s'accese, ognora più lodando i modi
suoi. E il giovane, il quale ancora non era
 poco avveduto, essendosi di lei accorto,

vnedel an ire vaters höf als dann an aller
fürsten höfe gewohnt ist unhe. als sy'
nun vermercket hot ir aller wesen eyten
vnd gestalt. ir lieben vnd gefallen ward

35 eyn hübscher Jüngling von nider geburt
aber von hoches vnd edlem züchlichen geseüte
genant Guiscardo iras vatters kamerer,

wie wol er von geschlechte vnedele was,
doch von tugen mit edeler geseüte macht,

40 darumb er ir ob allen mennen gesie vnd
sy in gar oft lieblichen ansehen wurde vnd
von tage zu tag ye mer bewaden vnd in liebe
in in enzünden vnd seine güte eyten stütz
lohen vnd breisen ward Nun der Jüngling

1. m, forma h.
W frowen gemüt vermarckt/ ward er Jn dero liebe so entzündet/ daß
tag vnd nacht allain nácht jr gedencken. Jn dem nu vnd sólisch ir
liebe beder sytt gegen ainander erwachsen was / vnd die frów/
nützet mers begert / dann wie sy zusamen kámen vnd doch niemant
anders ir gemüt Jn disen sachen offnen wolt / Do erdacht sy zu
35 letst einen sólichen wege / Vnd schraib dem Jüngling vnd vnder-

6r nequaquam ingenio tardus deprehensa mulieris mente / ita illius
amore incensus est/ ut cunctis alijs posthabitis curis / de illa
sola noctes diesque cognitaret. Per hunc igitur modum sese mutuo
amantibus / cum nihil magis optaret mulier / quae in vnum conueni-
30 rent/ nec cuiquam alteri mentem suam aperire de ea re vellet/ ta-
lem demem viam excogitauit. iuueni scribit. et quid facere illum

15 widerumá in der lieb der frawen entsündet vnd gedacht tag vnd nacht, wie er ir sócht volge-
fallen vnd gedenken. Sigismunda ward dem jüngling ein brief schreiben vnd iron willen zu
erkennen geben vnd vnderweisen, wie er sich halten solt; denselben brief beschloss sie in

40 covuta, che da ogni altra coaa quasi che da
45 ceevut, che da ogni altra coaa quasi che da
eir lei avea la mente rimossa.

In cotal guisa edunque amando l'un l'al-
tro segretamente, niuva altera cosa tanto
disiderando la giovane quanto di ritrovarsi
45 con lui, né volendo di questo amore in
alcuna persona fidare, a dovergli signifi-
care il nodo noco pensò una nuova culizia.
Essa scrisse una lettera, e in quella ciò che
40 a fare it di seguento avesse per esser con
50 lei gli mostró; e poi quella messa in un

45 der jungen frawen meinung ir liebe czü im
vnd guten willen vernamte, widerwab zü ir
in liebe ansonsten tag vnd nacht gedachte
wie er ir in liebe vnd freundschaft sócht
zawiben werden vnd ir wol gefallen. ay in

50 solicher mass in sein herze empfäng das
er alle andere nach liechhalben liess, vnd
zü'ir alle seine synn herz vnd gezéte ke-
ret, beidenthalben eynander disse vertorgte
lieb trügen, vnd die tungfraw mit anders

55 begaren was dann sich allein bei im zefin-
den, doch niemant solicher irrer liebe ver-
traven wolt der aus ir meinung het erzawisen
gutan, nit ir solts gedacht nit synn zefin-
den, vnd in eyn brieflia schreyb alle ire
richtet den in geschrift was sy von jm beschechen wült vnd verschlos die geschrift in einen liederlichen naachtbaren stecken von rore vnd gab dasselb rore schimpflich dem Jungling sprechender/ daz er das geben sält einer dienst magt zu einem stecken das für e 40 zeschüren. als bald aber guiscardus das rore genam gedacht er wol jm das nit äne sach gegeben sin vnd tett haimant das rore vf vnd fand die geschrift. vnd do er die gelas / gantz vnderrichtet waz.

Er velit/ per literas monet. eas vero literas / vacuo arundinis* baculo* includit. samque arundinem quasi iocans / iuueni dat. iubens ut eam ancille sue tradat / per commodum instrumentum ignis suscitant-35 di. Guiscardus autem arundine suscepta / cogitans non ab re sibi traditam fuisse/ domum abijt. arundine patefacta* / literas reperit*. quibus perlectis / et quid illa fieri vellet edoctus/ incredibili e

Ein hole rore. gab im das rore in schynpf weis vnd sprach: "dies rore solt meiner meyd geben, das sie damit das feur mugg aufblasen vnd erquicken!" Guiscardus, der Jungling, nane 20 zu im das rore, ging zu hause, öffnet es vnd fande darinnen den brieff; den las er vnd er-

6 bucciol di canna, solleando la diete a Guiscardo, dicendo: "Para'ne questa sera un soffione alla tua servento, col quale ella maccenda il fuoco".

55 Guiscardo il preso, e avvisando cose non senza cagione dovergliele aver donato e così detto, partitosi, con esso se ne tornò alla sua casa, e guardando la canna e quella veggendola fessa, l'aperta, e dentro trovata la lettera di lei e lettala, e ben comprese ciò che a fare

65 Guiscardo das roe in nun wol gedacht sy in das on wresche nit geben het von ir scheid sy haus gieng das roe öffnet das er czarklofen* sehe darinn er den brief fand den las vnd bald vernam was er thün solt
die fröw wolt von jm beschechen / ward er mit ungebührlicher fröide durch gossen vnd hüb schnell an flysz setzn / da mit er zu Jr in 45 massen sy jm vnderricht hatt kommen möcht. Nu was by des fürsten huse ain alte dol* oder hule* vnd dar ob ain loch / das durch den berge gehöwen der hüle liecht gab. Vnd wann aber zu langer zyt sich niemant der selben dole vnd hülin hatt gebrauchet / was die voll dornen vnd gestüdes* gewachsen. Vsser der selben hülin 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) vapres* arbusataque vestierant ex antro sec-

6 die fröide ward er mit ungebührlicher fröide durch gossen vnd hüb schnell an flysz setzn / da mit er zu Jr in 45 massen sy jm vnderricht hatt kommen möcht. Nu was by des fürsten huse ain alte dol* oder hule* vnd dar ob ain loch / das durch den berge gehöwen der hüle liecht gab. Vnd wann aber zu langer zyt sich niemant der selben dole vnd hülin hatt gebrauchet / was die voll dornen vnd gestüdes* gewachsen. Vsser der selben hülin was ain

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retus erat aditus ad cubiculum / in quo mulier tunc temporis dege-
bat. licet magno robore postis clausus / et obserratus esset. Et
qua 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 / ne
quam conscium facti haberet ipsa per se longo licet conatu / ad-

2. b. anxiam.
N selbs die kunst fand / wie wol das langsam vnd mit grossem flysz
zügieng / wie man die türe vbringen mÖcht. vnd gieng dar nach selbs
allain in die hülin vnd besach das loch den tag jnfürend / da durch
gwiscardus zu ir komen solt. vnd nam alda die mensure* vnd höcher-
da mit er durch gemachte instrument hin ab kommen mÖcht. darumb als
machtet er zu diser dingen volbringung schnell ain saile mit knöpfen*

Sr aperiendi hostij adnuenerat facultatem. indeque ipsa sola in an-
trum descendens / ac foramen illud vnde lumen infundebatur specu-
lata per eum locum ut ad se veniret gwiscardus prescriperat. altit-
dudinis etiam mensura illi per literas denotata/ quo ille parato
instrumento descendere posset. Guiscardus igitur hijs omnibus per
mulieris literas cognitis/ quo ea exequetur / funem nodis /

E durch den brieff die gelegenheit der hÖle vnd des lochs erlernet het, ging er bey nacht zu

anzi che venir fatto le potesse d'aprir quell'
uscio: il quale aperto, e sola nella grotta
discese e lo'apiraglio vaduto, per quello
aveva a Guiscardo mandato a dire che di
dire che di
venire s'ingognasse, avendogli disognata
l'altezza che da quello in ino in terra
esser poteva. Alla qual cosa fornire
Guiscardo proustamente ordinata una fune
con certi nodi e cappi da potere ascendere

die porten geöffnet mochte, vnd do sy die
aufgeschlossen het allein darin gieng vnd den
ausgang der hÖle erlernet vnd gesehen het-
te, solchen weg sy Guischardo zwiessen tet,
95 wie er sich in die hÖle ablassen sÖll zu
ir cekomen, vand in die hÖne von obenabe
alle becsoychent gabe. Do nun der idugeling
der frauen synne vernomen hette seine strik-
ke mit güten knoten züberuyt hette daran er
N vnd halternd da mit er vf vnd ab kommen mch. Vnd in leder angetan
65 vnd bekleidet daz er dester sicherer vor den türmen war / gieng er
der andern nacht gantz allain vnd sust mengklichen unwissend zu
dem loch vnd band das sail an einem ort oben an einen bume der da
in dem ingang des lochs gewachsen waz vnd lies sich dar an hin
abe vnd belaub alda begirlich1 der fruven wartende. Aber die fruw
70 do es tag worden2 was (Dann sy vor nit zu Jm komen mocht) tett3 dem

&
capistrisque impigre parauerat. per quem descendere et ascendere
valeret. corioque 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 natur / sese per foramen dimisit. in antroque ut optabat
60 consistens / mulierem prestolabatur. Mulier vero ubi dies eluxit

---

1. begirlich 2. worden worden 3. ett et
198.

glych/ Wie sy rau vnd schlaffens notdurf tiger wert/ vnd als die dienst
vnd Jungfruwen sy deshalb verliassent vnd abgiengen/ tett sy Jnn-
wendig allain die ture vnd nam alda den Jungling Jn der hule
funden begirlich Jn Jre vmbfachenden arme/ vnd giengent sament in
75 die schlafkamer vnd pflagen da mit ainandern solicher friiden vnd
wollusten die mit worten nit sint zesagen. Vnd als sy dannach ai-
er listigen form ains wurden wie Jr liebe Jn künftig zyt / bestent-

8r (neque enim prius arcescendi facultas aderat) 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. ingressque subinde mulieris cubicu-
65 lum / inenarrabilles dictu ceperunt voluptates. sumptaque / in fu-
turum tempus quo amores eorum secreti forent / ingeniosa forma/

s Frauen den morgens, als die leib auf gestanden waren und die fraue longer wohl schlaffen, ge-
öffnet, und kam also der Jungling in die kamern: der ward mit vungeten armen der Frauen
jur lieblig empfangen, und litten in grossen freuden vnd wollust, ging damach wider in das

8 facendo semianti di voler dormire, man-
ceto via le sue bambelle e solo serratesi
nella camera, aperto l'uscio, nella grotta
105 uscisse, dove, trovato Guiscardo, insieme
maravigliosa fusta si fecero, e nella sua
camera insieme venutine, con grandissimo
piacere gran parte di quel giorno si diso-
110 narono; e dato discreto ordine alle loro
amori acciò che segreti fossero, tornatosi

a desselben tagen des politischen thote als ob
sy schlaffen vus wolte. iu Jungfrauen
vnd meny von ir sancie sich alleyn in ir

110 kamern versportate vnd die porten der hule
öffnet darin gieng do sy ien aller lieb-
sten lüning fand nit mit kleyn beter
freude in die kamern giengen do sy in gross-
nen freuden vnd lust den merern teyl dessel-

115 ben tagen in liebe vertriben, damach ein
cschüt zert verborgen ordnung gaben demt ir
liebe lang weren wär, vnd Gwischardo wider

1. b. aderat / m.
lich vnd Ingehaim belyben möchten schied gwiscardus wider umb abe von Jr Jn die hülle vnd vermacht die fröw die türen vnd gieng ouch 80 wider hin zu iren Jungfräwen vnd diensten. Vnd do es nacht ward staig Swiscardus das saile vff / Vnd kam vesser dem loch wie er dar Jn komen was/ haim in ein huse / daz sin niemand gewar noch Innen wart. Vnd als er in den wege gelernt/ Kam Er emsenklichen wider vmb da selbs hin / mit der liebbhabenden fröwen (die er mit minder

& guiscardus in antrum reuersus est. mulier autem obserrato hostio:
ad ancillas'iam suas comitesque regreditur. Facta deinde nocte:
guiscardus funem ascendens / foramen ipsum vnd descenderat egressus /
70 nemine penitus sentiente/ domum suam repetijt. Cunque id iter di-
dicisset/ frequenter eo reuersus / cum amante muliere / ipse non

50 loch, das beschloss die fröw, stund auff vnd'ging herff. Als sollichs von in beyden zu

6 nella grotta Guiscardo ed ella serrato l'uscio, alle sue damigelle se ne venne fuori. Guiscardo poi la notte vegnente su per la sua fume salendo, per lo spi-
115 raglio donde era entrato se n'uscì fuori e tornossi a casa; e avendo questo casami-
ne appreso, più volte poi in processo di

a in die hülle gienge, vnd' die frew dieselben porten der hülle wider verschlosse herffür 120 ezü iren Jungfräwen gieng, vnd do die nacht vnd dunckel komen was Guiscardo wi-
der auss der hülle steyge heysz zu hauss ging, also wil manchalen thet. Nun in
85 lieb hatt) die werck der liebe zevolbringen. Aber das gelücke das allwegen* langer wollust vind vnd widerwertig ist* verkart zu letst mit truriger geschicht die fröld der selben liebhabenden menschen Jn bitter wainen vnd schmertzen. Dann Tancreduas was gewon vnderwylen allain êne all diener ze geen Jn die schläfkamer 90 siner tochter vnd alda mit etlichen reden Jm fürgenomen by Jr ain wyle zeblelyben. Vnd dann darnach widervmb von ir abzgeeen.

Sr minus amans congrediebatur. Sed fortuna tam longe voluptatis in-
uidâ / tristissimo tandem eventu leticiam duorum amantium in luct-
tum*amarissimum / acerbissimunque convertit. Consuererat enim 75 tancreduas interdum sine vllo comite in cubiculum filie descendere /
ibique sermone aliquo cum ea instituted / aliquanto morari / ac postmodum abire. ex hac igitur consuetudine cum forte die

6 zerem male geôbat ward, hat Tancredua, der vater, in gewohnheit, das er zu seitten ging allein in die kazern zu der tochter, mit ir reit vnd frőlich was. Als eins male vmb zittertag der

8 tempo vi ritornâ.
  Ma la fortuna, invidiosa di cosâ lum-
120 go e di cosâ gran diletto, con doloroso avventimento la letizia de' due amanti rivol-
se in tristo pianto. Era usato Tancredi di venireene alcuna volta tutto solo nella
cazera della figliuola, e quivi con lei di-
125 morarsi e ragionare alquanto, o poi partirsi.

8 soliche ab vnd rügeen sich begab als der
125 neid des vncelOckes der eolcher grosser
freude vnd lust der zweyer lieb in die
lenghe nit vertragen mocht ßegat vnd ßegab
das sich solch frold in pitter waynen vnd
trurigckeyt bekert. Nun war des frûsten
130 Tancredi gewonnyt zu seitten alleyme in
der tochter kazern zegeen mit ir zereien,
darnach als alleyme wider in seinen gewach
Vnd do Tancredus vser diser gewohnheit ains tags von geschichte
nach mitten tag gieng in die schlafkamer einer tochter / vnd alda
niemant fand / darumb daz Sigismunda (dann also was die tochter ge-
95 haissen) mit Jren Jungfrüwen in ain garten was / wolt er sy von
Jren fröiden vnd kurtzwylen nit abfordern. Vnd als die venster der
schlafkamer beschlossen wären vnd des bettes vmbhange nider geläs-
sen / satzt er sich by dem bette am letzten taile vf einen pfulwen*.

er quadam per meridiem in cubiculum filie tancredus descendisset/
nemine ibi reperto/ propterera quis sigismunda (sic enim filia no-
80 minabatur) et ancille in ortis erant/ nolens em a suis delecta-
tionibus abuocare/ cum fenestrae cubiculi clause / ac peristroemata*
lecti dimissa essent/ iuxta lectum ipsum in postrema parte super

vater kam in die kamern vnd die tochter mit den neiden in garten gangen was, durch vollust
zusuchen, vnd die venstan der kamer zugethan waren, legt sich der vater bay dem pete auff

Il quale un giorno dietro cambiare laggiù
venutone, essendo la donna, la quale Chi-
moda aveva nome, in un suo giardino con
tutte le sue damigelle, in quella, senza
130 essere stato da alcuno veduto o sentito,
ettiote, non volendo loi torre dal suo
diletto, trovando le finestre della camera
chiuse e le cortine del letto abbattute, a
piò di quello in un canto sopra un carello

135 tochter kamern kam vnd ay die Cisconnda mit
nomen genunt was bey irer junchfrauen in
dem garten was derein man eus irer kamsen
gwen nocht vnd er ir von solicher kurz-
weil vnd froud nicht nüßen wolt alle fen-
140 ster der kamern sù geten fand nyzam der-
rein regeen, sein war genomen hat sich auf
vnd lainte sin houpt vdf das bette vnd noch den vmbhang-für sich

100 vnd hüb an ze schlauffen. Vnd als er nu also schlief / vnd sich zu
ungeldick begeben hatt / daz Sigismunda desselben tags guiscardum
zu jr hatt haissen komen/ verliesz sy die Jungfrüwen Jn garten vnd
schlaich gemachhe in Jr / kamer. Vnd als sy die beschlos vnd den
vatter nit sach' tett sy die türen der hülin vdf / Vnd do guiscardus

105 hin Jn kam / machten sy sich vdf das bette als Jr gewonhait was /

puluino* quodam assedit. reclinatoque ad lectum capitae/ ac peristro-
mate ante se tracto/ dormitare cepit. Cum itaque dormiret/ sigia-
85 munda (quia infaustum* per eam diem factum guiscardum ad se venire
fecerat) relictis in orto ancillis/ pededentim in cubiculurn se
recept. clausoque cubiculo/ nec viso patre/ hostium antri reserat.
guiscardoque intromissus/ super lecto ut consueti erant ludentes /

* ein prüben vnd anschlieffe. Do kam die tochter gegangen aus dem garten, die do Guiscardus
auff die selbig zeit het kusen heissen, öffnet das loch vnd liess in hinein; do legten sie

135 si pose a sedere; e appoggiato il capo al
letto e tirato sopra sè la cortina, quasi
come a studiosamente si fosse nascosto, qui-
vi s'addormentò. È così dormendo egli, Chis-
manda, che per inventura quel di 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'uccio
a Guiscardo che l'attendeva e andatise in
145 su'l letto, si come usati erano, e insieme

* a eyn fürsAck neben den pete hinder den va-
hang secret sein heut an das pete noyget
also entschliefse; ou geleichermise als
145 ob ere sich mit vleiss verborgen hete doch
on alles gefür schahe. In den Cismonia
iren aller liebenen Guiscardo het kosen
machen alle ira gesellschaht in den garten
liess mit stille vnd geheyz beyla in ir
150 kamen die wol versperten des forsten schlau-
fend hinder den pete nit warnamen mit ein-
ander zu pete gingken vnd nach ir gewonkyt
N daselbs schimpfe vnd fröiden pflegende. Da durch Tancredus erwecket also wachende alle ding die alda beschäftent sach vnd hort. Vnd mit grossem schmertzen schnell vmbgeben wolt er der ersten geschruwen han, dann daz in bald dar nach bedücht hat / weger mit swygen ver- borgen zeligen / vmb das er dester sicherer vnd mit merer bedeckung sins lasters / der dingen räch vnd straff volbringen möcht / die er Jn dann yetz in sin gemüt fürgenomen hatt. Aber disse zway

& plaudentesque constiteres. Hiji exitatus tancredus cum vigil factus

90 esset, sensit et vidit omnia que fiebant. summoque dolore concita-
tus, primum exclaaare 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

mit einander der freundschen liebe spilen nach irrer luste vnd gefalten. In solichen

schimpfen der fiert erwacht sahe hüret vnd
ermelne alles das die tochter vnd Giudicar-
do mit einander beidangen on mass minütig

vnd traurig vr. in willen was sich sefften

vnd ay ze beschreiben, doch in besessen ge-

doch vnd schwyge als eyn weis an do mit

er soliche sünd vnd fiel in geheya sit

rat vnd synder seiner schand bis gestaffen

mocht als in dann willen setza was. De nun
liebhabenden menschen / die da kains ßbels wissend waren und gantz sicher zessen vermainten als die gnug lang jr wollusten sament ge-

pflogen hatten. Standen sy zu letst vf / und gieng guiscardus in
die hule / und Sigismunda dar nach / als sy die tür nach jm beschlos-

nen hatt / widerumb zu jren jungfröwen in den garten. Tancredus
aber mit engelouplichem schmerzen betrübt / schied ab allain (Als
er auch allain kommen was) vser der tochter kamer in sin aigen ge-

& protinus / ac nullius insidie gnari cum satis diu voluptatibus

95 perfuncti essent / tandem insurgentes / guiscardus quidem in antrum
se recepit. Sigismunda vero obserato hostio / postea ad ancillas
reversa est. Tancredus ea qua venerat solitudine / cubiculo filie
gressus / incredibili dolore anxius / in suum cubiculum abijt.

man, damit er sollich ßbel mit rat und vorneif stucht gestraffen. Nach vil freuden und wol-
40 lust ging guiscardus in das loch und beleib dorinnen uma in die nacht; Sigismunda beschlos
das loch und ging hofür. Tancredus ging auch in sein kater mit grossen angsten und schmerz-

155 insegne, al vezzi usati erano, senza accor-
gersi di Tancred: e quando tempo lor par-
ve, discesi del letto, Guiscario se ne tor-
ò 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 zät zeit nach ihrer gewooscheyt
165 die letzten freud der lieb empfangen hatten
vnd zeit daucht ab des pete giengen.

Guiscardo sich wider in die hule füregt vnd
die lung frue wider in den sal zu iren
lumkfraven gieng, vnd der förste wie wol

170 er eyn betaeget man was, doch sich cbu synem
senator aus der kamer ab in den garten
liess, des auch niemant war geoffen hete,
betrübt in den tod in seinem genach vnd
120 mache Vnd schickt do Jr etlich / die das loch / da durch gwiscardus her vf komen műst die nacht verhüten / vnd tett den vfftygenden hie mit also făchen. vnd do man den zu Jm also gebracht Jm leder als er was angetan. Redt tancredus wainende zu Jm also. Min güttikait gwiscarde / dero ich mich gegen dir gebrucht han/ hät in kain weg ver-
125 schuldet sŏlich vnrecht schmăch vnd schand / mir in meinen dingen von dir beschechen / als ich mit disen minen ougen han gesehen. 

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 bodie meis oculis conspicatus sum. Ad hec guiscardus nil alius respondit /

eren vnd liess behüten das loch. Da werd Guiscardus gefangen vnd also in den leder, damit er was bedecket, für Tankredus geführt. Als in anmach Tankredus, sprach er zu ihm: "Guiscar-
de, ich hett nit gebrucht durch mein güttigkeit vnd lieb, die ich dir erzeigt hab, das du 45 an mir vnd meiner tochter so übel hettet gathan, als ich mit meinen augen hab gesehen."

Z per ordino da lui dato, all’uscir dello spiraglio la seguenta notte in su’l primo sonno, Guiscardo, così come era nel vesticento del cuoio impaccato, fu preso da duo, e segretamente a Tankredi menato; il quale, come il vido, quasi plangendo disse: "Guiscardo, la sia benignità verso 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."

Kunern ging mein heynlich ordenung gegeben 175 vnd an den ausseigenden der höle in der er-
165 sten dunkel der nacht Guischarid vndern 1ideren kleyd von crewen gefangen vnd vnd für den förten in stille gefüret werde. 11deren kleyd von crewen gefangen vnd für den förten in stille gefüret werde. 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."

165 primo sonno, Guiscardo, così come era nel vesticento del cuoio impaccato, fu preso da duo, e segretamente a Tankredi menato; il quale, come il vido, quasi plangendo disse: "Guiscardo, la sia benignità verso te non avea meritato l’oltraggio e la vergogna la quale nelle mie cose fatta m’hai, al come io oggi vidi con gli occhi miei."
Hier zu guiscardus nützt anders antwort dann also. Fürst sprach er. Der gewalt der liebe / ist vil grösser dann der gewalt din oder min. Vf das gebot tancredus daz man jnn haimlich Ju gefencknäs.

130 wol verhüte. Momend* bald als Sigismunda diser dingen gantz vn-wissend was. Vnd tancredus vil vnd mancherlay hier von gewegen vnd gedächt hatt. Gieng er nach dem jambis / als sin gewonhait was/ in der tochter camer. Vnd als mengklich von jnen abgeschaiden ward vnd

quam hec. princeps inquit / multo maior est amoris potestas quam aut tua aut mea. Imperauit 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-

antwort Guiscardus: „Herr der Fürst, der gewalt der lieb ist grösser, dann dein oder mein gewalt mögen sein!” Des morgens vab mittentag ging der water zu der tochter nach seiner gewonheit; die het noch kein wissen, das Guiscardus gesandten was, vnd mit weinenden augen

Al quale Guiscardo diua altra cosa disse se non questo: "Amor pud troppo piú ché ne vol né lo poierano". Comandò adunque Tancredì che agli chetazente in alcuna camera di là entro guardato fosse; e cosi fu fatto.

Vescuto il di di seguinte, non sappiando

Chisonda nulla di queste cose, avendo se-co Tancredì varie e diverse novità pensante, appresso mangiare, secondo la sua usanza

Den der Lüngling kein ander antwort gab dann alleyn sprach. Herr die liebe das vnd grössers vermag ir stärcke mächtiger ist, dann weder ich noch ir weit. Nach disen worten der fürst in schöpp gar vol behüten. nun dieselbig noch vergangen, vnd der zw tag kosten was vnd freuen Gis- monde sobhe auch vnwissent was. vnd der fürst dieser nachhalben sich gar mancherley bedacht, vnd nach seiner gewonheit aber

in der tochter kamern kam ir sú im rüffet
Ny alain by ainander waren/ hüb tancredus zu ir wainend an also
135 zereden. die wyle mich bedächt hätt sigismunda / din zucht erber-
keit* vnd tugend mir gnügsam geschen vnd erkant sin* so hette mir
zu kainer zyt nie yemant mit worten so vil mugen sagen oder mi
gemüte zeglouben des vnderrichten/ daz du mit allain mit willen
verhenget sunder och ye gedächt hettest/ din schem vnd kőschhait
140 aichen fremden man vnderwürffig zemachen die zeuerletzen/ wo ich

110 retur mihi sigismunda et honestatem / et virtutem tuam satis per-
spectam habere et cognitam* persuadere animo neo nullus vnquan
potuisset* non modo consensisse te/ sed nec cogitasse quidem de
pudicicia tua alieno viro prostituenda/ nisi hoc ipsum proprija

sprach er zu ir: „Sigismunda, mein liebe tochter, dein erberkeit vnd tugend hab ich also
50 bekant, das mir nie in mein gesüte kumen ist, das du gedacht sollet haben, damit dein
keuscheit versert möcht sein, als du mit Giscardo hast gethan vnd ich mit mein augen hab

fattalasi chissare e sorronti dentro con
165 lei, piangendo le cominciò a dire: „Chia-
nonna, parandomi conoscere la tua virtù e
la tua onestà, mai non mi sarebbe potuto
ender nell’amo, quantunque mi fosse stato
fatto, se io co’ miei occhi non lo avessi
190 veduto, che tu di sottoporsi ad alcuno uso,”

sich bei ir alleyn verschloes mit kůng-
licher stime vnd weynenden augen zů ir
sprach. Gismonda tochter ich hab mir căn
veraten wie ich erkant dein zucht tugend
200 wänd gůt syten so bin ich solicher meiner
meinung betrogen gewesen, vnd mir in mein
gemüte nyewant hat bringen nůgen; noch so-
luchs hat gelauben machen het ich es mit
sein selbs augen nicht gesehen, das du
205 dich keynen man betest zů vnern undtänig
disz selbs mit minen aigen ougen nit gesechen hett. darumb so wird ich disz kurz zile des lebens / das noch minem alter vorhanden ist / füröhin allwegen schlyssen vnd verzeren Jn wainen vnd truren' so oft Joh in minem gemüt bedenck des lasters vnd ṭbels von dir be-
gangen. Dann die wyle du dich ye zu sōlicher sünde naigen vnd geben woltest / So mōchtest doch dir vsserwellet haben einen sōlichen / der dinem adel gezimpt hett. Aber vsser einer sōlichen menge dero /

& oculis perspexissem. itaque breuissimum hoc vite spatium quod se-

15 nectuti superest mee / in luctu* semper ac merore* degam. refricante memoriam animo flagicij per te commissi. atque vtinam postquam ad tantum acelus descensura eras/ virum saltem delegisses talesm / qualis nobilitati tue congruebat. sed ex tanta multitudine eorum

se tuo marit stato non fosse, avesse, non che fatto, sa pur pensato; di che io, in questo poco di rimanente di vita che la mia vecchiaezza ni serbe, sempre sarà dolente, di cid ricordandomi. S or volasse Iddio che, poi che a tanta disonesth conducere ti dovevi, avessi preso uomo che alla tua nobilti deca-
vole fosse stato; za tra tanti che nella mia

210 das setūn Darumb dan wenig das ich noch leb-
en sol in meinen alter wo ich deine grosse sünde bedenck in trübsel vnd traurigkeyt mein leben fören münse. Nun wolt gotte seytswul du dich ye zu solchen verlichen

215 suchen schicken vnd geben woltest das du dir doch aymen dir geleich in adel außser-
welet hettet der so wil an vnserm hofe ist,
so sich vnseres hofs gebraucht, hast du dir erwelt gwiscardum von
niderm vnd gebürschem geschlechte geborn, vnd vmb armut willen si-
150 ner vatters vnd muter von vns vasz barmhertzikait von Jugend vF er-
zogen darumb wahn ich mich keer, oder was räts ich nem, wails ich
nit, dann so vil, daz ich von gwiscardo / der diser nacht durch min
haissen gefangen by mir verhütet ligf, min vrtail vnd mainung ge-
setzt hab / was mit jm ze tün syge. aber von dinen wegen / bin ich
&
qui salut frequentant meam / guiscardum tibi delegasti / humili ac
120 sordico genere procreatium / 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 Guiscardum, der von nydern, schlechten leuten geboren vnd von vns auss barmhert-
zigkeit erwogen ist. den hab ich diene nacht fahen lussen vnd fürgenomen, wie ichs mit im
will handeln. Aber wie ich mit dir soll leben, bin ich noch ungewisse vnd vberaten: die gross.

corte n'usano eleggasti Guiscardo, giovane
200 di villissima condizione, nella nostra cor-
te quasi come per Dio da piéciol fanciullo
infino a questo di allevato; di che tu in
grandissimo affanno d'animo messo a'hai,
non seppiando io che partito di te mi pigli-
205 are. Di Guiscardo, il quale io feci stanzette
prendere quando dello spiritoio usciva, e
hollo in prigione, ho io già nasc preso par-
tito che farno; ma di te sallo liddio che io

209.
210.

noch ains vngewissen räts vnd hab noch nie mögen setzen was ich
tun soll. wyl e vf einer syt / die liebe (so ich gegen dir grösser
dann ye kain vatter gehpt hab) mich hinder sich zücht vnd aber
vf der andernzyten billicher zorn vmb din schuld vnd obel mich für
sich tribet / dero ains das ich ablaz vnd vergeb vnd das ander /
daz ich zürn vnd straff / mich ermanet. Vnd als er das geredt/
sanckt er sin angesicht vnder sich wainend glych ains kinde das

8

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 statuam/ quid ad hec respondeas audire cupio. hijs dictis- vultum

E liebe, die ich zu dir als ein volver hab, ermanet sich, dir sollich mindestet zu begeben; vnd
das gross übel, das du hast beginnen, vnd mein zorn vnd vntrinzt witten sich, straff vnd
60 pein vnd dir zusazen; vnd se ich etwas in diesen dingern fornyne zuthun, will ich dein anuert
vermosen vnd hören." Sigismunda, als sie verneame, das Guisciardum gefangen vnd ir beyder

6 non so chearmi. 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 adempio presso per la tua
gran follia; quegli vuole che io ti perdino,
e questi vuole che contro a mia natura in te
215 incredulesca; ma prima che io partite prenda,
di dicorno d'udire quello che tu a questo del
dire". E questo detto bassò il viso, plang-
genici si forte come farebbe un fanciul

R gott wanyay mein herz mir vunissesent int
was ich thun sol. Auf eyner seiten bezwun-
230 gen bun liebebhemen dir zu vergeben vund
auff dem andern teyl von gerechten vund
pillichen zorn beweget bin dich deiner
grossen and vund torheyt czebunaxn. Also
auf einem teyl ich dir vergeben onlt vnd
235 auf dem andern teyl ich wider dich vnd mein
natuur in hurtikayt fallen solt. Doch o ich
icht enthü vor dein seinnah hab vermänten
wollen. Also gesprochen sein habt gen der
erlen nayget kläglichke anbobe czeweyen mit
N geschlagen ist. Do aber Sigismunda verständ vnd marckt Guiscardum
gefangen sin vnd ir liebe geöffnet ist sy mit ungelouplichen schmerzen
vmbgeben worden. Vnd hat sich selbs kunn vor wyplichem wainen
165 vnd schryen beheben" mugen. Doch grosse irs gemüts die tet überrin-
den wyplich blödikait vnd antwort mit vfgehepter stirnen vnd vestem
angesicht. Vnd setzt Jr für zesterben wollen wann doch ir Guiscardus
yetz tod wer oder aber gewissz sterben müß/ vnd hierumb so

& dimisit instar pueri lacrimans vapulantis. Sigismunda vero post-
quam Guiscardum captum / et amore suo patefacto intellecit in-
credibili dolore perculsa / vix a feminili ploratu / ac vocifera-
cione se potuit continere. Magnitudine tamen animi / femineam
135 vincens fragilitatem / constanti vultu / fronteque elata respondit.
secum ipsa statuens e vita decedere velle / quandoquidem eius amans

6 lieb geöffnet was, do wurd ir hertz mit wees vnd scherzen beladen, vnd mocht sich kwas ent-
haben vor weinen vnd schreyen. doch überwand ir grossmächtigkeit die weiplich schwachheit, vnd

6 ben battuto.

220 Gismonda, udendo il padre e conoscen-
do non solamente il suo segreto amore esser
discoperto, ma ancora esser prese Guiscardo,
drive insinateble senti, e a mostrarlo con
rosore e con lagrime, come il più le fatine
225 formano, fu assai volte vicina; ma pur, queste
viltà vincento il suo animo altiero, il viso
suo con maravigiosa forma formò, e seco,
avvanti che a dovere alcun priego per sè porges-
re, di più non stare in vita dispose, avvisan-
250 do già esser morto il suo Guiscardo.
vnderstünd sy sich nit weder genad zebegeren noch des vatters zorn 170 zemiltern. Sunder mit starckem vnd vnüberwundnem gemüt das leben verachtende. redt sy vf sächlich form/ Tancrede Ich wil nützit weder loungen noch bitten. dwyle das ain nütz sin mag. Vnd Ich 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- uictoque animo quasi vitam despiiciens / in hunc modum locuta est. 140 tancrede neque negatura equidem neque deprecatura sum quoniam alte- rum mihi prodesae non posses: alterum nolo ut prosit. preterea nul- la penitus in re captare beniuolentiam / aut inclinare mansuétudinem

6 gab antwort den vater mit stuten angedacht vnd ausgehalten sturm vnd gedacht mit Guiscardo 65 zusterben vnd wolt weder grund pitzen noch den zoren des vatoren sensftigen, surre mit stark- ken, vostent nit als eine, die do verschrochten das leben, sprach sie vnd redet also: Tancrede, lieber vater, ich mag mit gelugen, das du mich beschuldigt; doch will ich mich mit guten

8 Per cinc, non esse dolente semine o ripresa del suo fallo, ma come noncurante e valorosa, con ascolto vino e aperto e da niuna parte turbato, conf al padre diano: 145 tancredi, ni a negare ni a pregare son disp- posta, per cia che ni l'un si varrebbe ni l'altro veglio che mi voglion; e oltre a cid in niuno atto intendo di render-mir benivola la tua mansuetudine e 'l tuo amore; ma, il ver
240 confessando, prera con vere regioni difender A ben vand nicht mer in leben sein wält ir 255 vol gedacht Guischardo mit mer solt bei le- ben sein, vand nicht nit als eyn Lübelhiero- torin die web ir eind weit hufft were, wand- der an eyn redliche behorssende fruve on alles achtun mit fruhlichen anglick on alle
260 betrübung za irem vater sprach. Vatter weder solzeigen noch an sich merd zebegern in kyven vag geschichtet bin dann das erst bricht mir keyn hilff, das anderen begere ich nichte das am ehrlichliche ey, vnd mein syn ist in kyven vag sich dir noch derin holde czebelein. Doch von erst meine wort vnd die warheit vernyme wie ich mit natürlichen
N treffenlichen waren vrsachen minen lüdendes des ersten zeschirmen
vnd dar nach in glycher groszmütikait mit worten erzöggen / disz
geschichten mit so grosz zevnbillichten Sunder in vernunft wol ze-
gütigen sin. Darumb so vergich vnd bekenn ich mich gwiscardum lieb
160 gehept haben. Vnd wil och auch alas lang mir disz leben ist (das noch
kurtz sin wirdt) den lieb zehaben niemer vfbören. Vnd ist och auch
da nach dem tode ützt der sinnen üverbelypt so wil ich jna als dann

& institui tam. sed factum plane confitendo / verbis efficacibus
verissimisque racionibus purgare famam meam primo / deimpepari mag-
145 nitudine animi facta verbis consentanea ostendere. fateor igitur
me amasse guiscardum. et donec vita suppetet quod erit per breue
numquam amare illum desistam. quin etiam si post mortem sensus
aliquia remanet tunc quoque illum amabo. sed in eius amore non

E vraschen verantworten. Ich bekenn, das ich hab lieb gehabt Guiscardum vnd will le, die
weill ich lebe, das do kurz sein wirdt, liebhaben, vnd war möglic, nach des tode lieb

d la sua gia e poi con fatti fortissimamen-
te quere la grandezza dello anime mio.
Egli d il vero che io ho amato e amo Guis-
cardo, e quanto io vivero, che sarà poco,
245 l'amor, e se oppresso la sorte s'ama, non

F guten vraschen mein ere reten will, vnd
270 mit festen starken güetz darnach meines
willen meckommen will, darub wiss. Es
ist war ich hab Guisichardo lieb gehabet
vnd noch habe, vnd die well ich lebe das
gar wenig sein wirt lieb haben will, vnd
275 ist sache das man nach dem tode auch lieb.
Nouch lieb haben. Aber in sin liebe hat mich nit so vil genütz vnd getrieben wyplich begirlichkait; als vil din sumseli. Dann du sol-
185 test fürwär Tancrede / billich gedacht haben / dwyle du von flaisch geborn bist; dich auch sin tochter von flaische geborn haben vnd nit sin stainin noch sin ysinin. Du soltest auch gedacht han. Wie wol du alt bis wie frefel vnd vngestum in der jugend ist / die an-
fechtung Jnbrünstiger nature. Vnd wie wol du zu möglichen Jären den

& tam cupiditas muliebris me impulsit 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 iuventa / nature feruores et impetus. Et licet melioribus

& hi rimórre d'ocorlo: ma a questo non si
induose tanto le sia feminile fragilità,
quanto la tua poca sollicitudine del marci-
tarmi e la virtù di lui. Eser ti doves. "
250 Tancredi, manifesto, essendo tu sin carne,
ner generata figliuola di carne o non di
picta o di ferro; e ricordarti dovevi o
del, quantunque tu ora sia vecchio, chenti o quali o con che forza vengano le leggi
della giovinezza; e come che tu, uomo, in

a hat so sol ich in eig' syll haben. Auch
wisse das mich nicht zu solichter seiner
liebe keibliche seiter bracht oder gerey-
sezet hat, sunder sin kleyle fürwechung
280 vnd versauenwe meinthalten das du sich
nicht mit eylens eichlen man versehen hast
do bei Gisachardo grosse tugent des vrauche
gewessen sein, es solte dir watter Tancredi
wol wissen gewesen sein ale du von flaysch
285 vnd zulti geboren warzet, das auch dein
tochter von flaysch vnd nicht steyn solte
geboren sein, vnd wie wol du eyn betget
man bist doch der tugent stereke vnd natür-
lichen begirre soltest gedacht haben, do bei
190 meren taile deine lebens in ritterschaft verschlissen hast, so soltest doch nützit dester minder betrachtet hast wie grosz und vil/nit allain in Jungen/sunder auch in alten menschen vermugent muß vnd wollust. Danne Ich bin ye ein fröw als von dir geborn vnd der Jahren Jung vnd beder sachen halb voll wyplicher begirden. Den selben begirden über das alles/wundersam flammen zugegeben hat 1/wylant Jnnenbrachte wollust / (zu zyten da ich vermechelt was) mit

8r annis magnum vitæ partem in armis miliciaque posueris/considerare

†5 nichilominus debebas / quantum locia delicieque non modo in iuuenibus sed etiam in senibus possint. Sum igitur femina utote a te senita et etate iuuenis et utraque de causa concupiscibilis desiderij plena cu cui quidem cupiditati mirabiles insuper flamas addiderunt expetere quondam dum nupta esse in huiusmodi cupidine explenda / voluptates.

215.
den wercken unpfundert Darumb do Jch disen anfechtungen die mich
tag vnd nacht also sprantent 1 nicht mocht widersteelen/ Bin Jch zu
letsacht überwunden worden vnd strytes nider gelegen vnd tett doch
hierJnne nit dester minder flysse / als vil mit menschlicher ver-
nunft beachechen mocht / da diz ding wedec dir noch mir schand
oder argen lüden zu füren sölten. Solicher minner begird nu die
süss liebe vnd das gelück verhengt haben vnd mir einen himlischen

&

hijas ergo stimulis noctes diesque vrentibus* cum resistere requirem. 2	
tandum succubui. adhibita nihilomnus diligentia quantum fieri hu-
mano consilio potuit. ne infamiam res ista tibi et mihi afferret. 
cui nemo voto* et ipius amor / et fortuna benigne annuerat. occul-
tamque viam mihi ostenderat. per quam latenter / et archane* nullo

gung haben sich tag vnd nacht beweekt. geprennet vnd überwunden: bin dohey flyssig geweest,
diej dir vnd mir mit sehens vnd sehens daraus zöchern erwachen. Wei als du mir gärzelt hast.

205 salito qual sincer mia a quist fatta disi-
dero der essimmente. Alle quali forse non
potendo io resistere. A vengir vuelle a
che allo si tiraveno. al como giovane o
forsiero, mi disposi o innomorn' mi. E corte

in questo opposi ogni sia virtu di non va-
lere né a to né a me di quello a che natu-
ral peccato mi tirava, in quanto per mi si
potesse operare, vergogna fere. Alla qual
cosa o pietoso Amore o benigne fortuna ao-

domite weder dir noch dir die du mich
natürlich sünde noch und reyent als dein
schande bekäme, zu dem ich durch gena-
de des gelückes vnd dienstigkeit der odlen
liebe mir syn güng züchtigen vnd verbor-

1. brauent e. 2. b. requirem m.
wege gezaiget durch den ich verborgenlich vnd in gehaim suat menglichem vnwissend zu begerter wollust kommen möcht Aber wo her dir das gezaiget syg / Oder wannen du das vernomen hast so louchen ich doch der wahrheit niemer danne daz ich / mit von schickung des gelückes (als vil fröwen gewon sint) sunder mit wolbedachten sinn vnd müte / mir guiscardum erwellet han liebzehaben / vnd den durch wy-

sen räte jngefürt / vnd mit vester beharrung von jm die frucht wä-

8 per la quale, senza sentirlo alcuno, io a' 

zieli desideri perveniva: e questo, chi che 
ti se l'habia mostrato o come che tu il sappi, io nel nego. Guiscar', non per accidente 
280 tolso, come molte fanno, ma con deliberato 
consiglio essi innanzi ad ogn'altro, e con 
avveduto pensiero a me lo 'introdussi, e con 
savia perseveranza di me e di lui lungamente 

8 gen wege gefunden hatte, donit ich on ye-

ment wischen wol meinem willen on alle las-
ter ein genügen tön mocht, wie dir das ist 

zwischen konon nymmet sich fremde, ich lau-
gen dir mein nicht ich erwelet mir Guischer-

310 do ca' syene liebhaber vnd das nicht als san-
che thüte, sunder von ganzzen sygen willen 
vnd mit auss allen deinen herren vnd edeln 
lüften ob allen andern mann nüt fürsichtig-

keit seiner godanke mir in für meinen aller 

320 liebheiten erwellet, vnd mit lieblicher stifter 
freundschaft beydenthalben ich lange seit
rer liebe lang zyt / mit höchster froide enpfangen. Aber das so mir
sines vnadels halb wirt fürgeworfen / glycher wyse als ob es mir
minder sünd were, wo ich mir einen edlen hier zu färzenommen hett
etc. In dem folgest du nach dem falschen wane des püfels und gemai-
en folckes, und bedenkat nit / daz du nit schuldigest gwiscardum/
sunder das gelücke/ daz da gewonlich die vnwirdigen erhept in die
höhe und die wîrdigen niderdruckt und rüstet von die erden. Aber

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 guiscardum sed fortunam accusare.
que frequenter indignos ad alta leuat. dignosque humili deprimit at-
que pessundat. Verum ut omittamus hec / et principia rerum con-

wie Gwiscardus mit edel geboren aey, ist nit sein schulde, sunder des glückes; wir haben

goduta sono del mio disio. Di che ogli
pare, oltre allo amosamente aver peccato, che tu, più la volgare opinione che
la verità seguitando, con più amaritudine
mi riprende, dicendo, quasi turbato esser
come tu dovessi se io nobile uovo avessi a
questo eletto, che io con um di bassa
condizione mi son posta: in che non tu ac-
corghi che non il mio peccato ma quello del-
la fortuna riprendi, la quale assai sovente
li non degni ad alto leva, abbasso lascian-
do i dignissimi. Ma lasciamo or questo, e

A meiner liebe und willen eyn genügen geten
hab. Der sich vernoys u uns sprichet wie
ich in liehhaben genützt hab dunckt sich
wie du der nachfolgen willst des der ge-
meysyng o-young ist dann der vorheyt und
sich darunb he: licher strauwen, und zu
gelechter weise redent als ob du dich da-
rumb nicht betrübet hettest wo ich mir sy-
en edelen mir geleicht gebornen caß meinen
liechhaber ervelt hete, und nit sich zu
synen also von Ryder gejerte geleget het,
in deu du sich nit verdyncken solt, sunder
dem gelücke die schulde züzehen, das do
oft die nideren erhebet und die hohen erni-
219.

Templemur: certum est nos omnes homines ab uno homine originem habuisse. Virtus sola nos equaliter natos distinguuit, et quorum opera excellunt. Eos nobiles et claros reddit. Et quamuis vulgi opinio ignara quidem atque indocta aliter sentiat, veritas tamen suo dis-

N daz wir1 des geschwygent2 und diser dingen waren anfange beschwend so ist gewiss und unzweifellich vns alle von einem menschen einen
c wspunghsept haben / und das alllin die tugent die ist / so vns
gelych geborn / vnderschaidet / und die lobsam und edel machet / deren
tugendryche werck fur ander erschynent und ybertreffent. Und wie
 wol der waane des pfufels und geminem folckes diser dingen unviszend
und vngelernt / villicht anders maint / so mag doch die warheit in

1, wird e. 2. geminem e.
220.

225 kain wege vasser Jrer statt verruckt werden. vnd also so ist der
wärlich edel zeschetzen / des wörckung / tugendrych werden gesechen.

vnd wer den anders nennet/ der schilt den selben mit den er nennet /
sunder mer tüt er sich selbs der torhait vnd unwanissenheit verdampf-

nen. Darumab 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.

&

180 moueri / loco haut quaquam potest. itaque is est vere nobilis ex-
timandus / cuius opera virtuosa conspiciuntur, et qui aliter eum
appellat/ non illi detrabit quem appellat/ sed se ipsum stulticie
ignorantieque condemnat. intueare igitur tancrede nobiles tuos
vitamque vniuscuiusque moresque examina. alia ex parte guiscardi

185 mores vitamque recense. certe si recte iudicare volueris/ non du-

E di leben, sitten vnd tugenden ßber ander edeleute deines hofs gesagt vnd gelobet, dadurch

& buon costumi; e per ciò colui che virtuoaa-
310 mente adoperà, apertamente si nostra gentile,
e chi altrimenti è chiusa, non colui che è
chiecato ma colui che chiana connetto difetto.355 war aller seiner edel leide bedenck ir le-

Raguarda 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
Wilt du dann recht vertailen / so zygfeln ich nit / danne daz du Jnn
vergechen müsset sin / den aller edelsten / vnd hin wider vmb die
anderen din edeln ferre von rechttem adel. So haw ich auch von der tu-
gend vnd für nemikait 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 yettklichen wercken / so zu übung der
tugenden gehörg sint / Vnd für wär nit vnblillich. Dann es werd dann

E du in selbst für edel seiner tugenthalben halt gehalten.

E reguards: se tu vormr menna animosität giudi-
carv, tu diri lui nobilinizio e questi tuoi
nobili tutti esser villani. Delle virtë e del
valore di Guiscardo io non credetti al guidi-
cio d'alcuna altra persona che a quello delle
tue parole e de' tuoi occhi. Chi il commendò
mai tanto, quanto tu 'l commendavi in tutte
quelle cose laudavoli che valoroso uomo doe
essere commendato? e certo non a torto; che

Sr 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 unquam 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
min erkennung betrogen so ist jm nie ainch lob zugelegt worden /

240 das er nit vil wundersamlicher (ouch dann es von dir gesagt syg)

erfolget vnd verdient hab. Sott du darumb sprechen? mich / mir

selbs einen vnadeln menchen vserkoren haben? für war / du redest
das nit ist? sprechest du aber einen armen / des wolt ich dir ge-

sten/ doch mit diner schande/ dass du einen slichen fürplütlchen

march/ dinen diener vnd hofgesinde / nie hast bedächt mit ainchen-

er 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/ concederes equidem.

195 idque cum tuo dedecore qui prestantem virum familiarem tuum nullis
N lay gnäden / rechts lones zebelön. Aber doch so nimpt armüt den adel nit hin. Wie wol sülch armüt / etwenn die werck der tugend hindert vnd Jrrtet. Jr vil die von anfange dunne vnd arm geborn sirt. Sint darnäch käng vnd försten worden. So wurden jr vil nu ne arm / mit Jren aigen henden pürsche* werck übende oder der hirtery pflegende/ wo nit überflüssiger rychtum von fremden tugenden gesamelt Jnen verlassen worden wer. Das du aber an der letaten statt gespro-

& efficere premijs / studuisti. veruntamen inopia generositatem non tollit / quanquam opera impediat. multi quidem postea reges principes fuere qui nati sunt ab inicio tenucs / atque inopes. multi etiam nunc inopes / ac proprijs manibus opus rusticum facientes /

200 vel pastoriam exercentes / iam ipsi et sui diuicijs habundarunt. Quod autem extremo loco dixisti / ambiguum tibi de me esse senten-

6 non toglia gentilezza ad alcuno, ma sí 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. L'ultimo

A zu guten stunde brrecht hast. Doch darum die armüt nyemant den adel nymt, wir haben gelesen vnd auch gesehen vil grosser her-

385 ren försten käng vnd keyser die arm gewe-

sen sein das fuld gebvst habn des fihes gehüt haben reich gewesen sein, vnd noch sien, den letsten punt den du mir fürge-
Vnd dich bissher noch mit haben setzen mugen was mit mir zet\textsuperscript{0}n syg etc.

Jch bitt leg hin den zwyfel. Jst das du dir \textsuperscript{f}unz"genommen zew\textsuperscript{t}ern Jn Guiscardum / So kere din w\textsuperscript{t}erye vnd grimikait Jn mich / die gewesen bin ain vrsach des so verschuldet ist. Dann ich bitt nit die pene\textsuperscript{f} so f"urcht Jch auch die nit. Jch setz auch das hin zu.

Was von dir in Guiscardum geschehen wirt vnd du dasselb in mir

\textbf{Er tiam. nec statuere adhuc potuisse quid sit agendum. pone queso hanc ambiguitatem. si in guiscardum seuire constituisti\' verte in me crudelitatem tuam / que michi delinquendi causa atque principium fui. Equidem neque veniam\' deprecor\' neque penam formido. Addo etiam illud. in guiscardum quicquid a te factum erit / iam et si}

\textbf{\& Vnd als du zum letzten hast gesagt, du seyst in zweyfel, wie du es mit mir w"ollst halten. 85 ich pitt dich, leg hin sollichen zwyfel pintu in willen, Guiscardum zupeinigen vnd toten, dieselben pein vnd tot will ich nit "urchten noch dich daf"ur pitten vnd sagne dir auch: was}

\textbf{\& dubbio che tu sienavi, cio\`e che di me farti doventi, caccial del tutto via: se tu nella tua estrema vucchiossa a far quello che 345 giovane non vussi, cio\`e ad incredulir, se\' disposto, usa in se la tua crudelt\`a, la quale ad aucun piango porgerti disposta non sono, si come in prima cagion di questo peccato, se peccato d; por ci\`e che io t\`ac- 350 certo che quello che di Guiscardo fatto avrai o farai, se di me non fai il simiglian-}

\textbf{R worsfen hast ain du upricht du mit zwelf\textsuperscript{o} in deinen alten letsten tagen das du in deiner eigent nicht getan hast, ernerte dein zulet wider sich, dann in keynem was ich derer 390 samt was du mit mir beginnen oder t\textsuperscript{0}n w"ollst, leg von dir solliche Gordonck \textsuperscript{1} in deinen alten letsten tagen das du in deiner eigent nicht getan hast, ernerte dein zulet wider sich, dann in keynem was ich derer 395 nemado noch vergunung an dich beger noch geschicket bin die sebegoren, darumb th\`a vond verbringe wider sich dein herten willen ale die von erst aller diner nach vrsach gewesen ist soll es anders thiel getan 400 vnd gunz rein, darumb winse vnd bis das on zweyfel was du mit Giuiscardo th"uest oder hast gethan, th"ast du dassel-}
22°.

Nit tūst so sollent doch mine hend das würcken vnd an mir volbringen. Gang nu hin nach wibischem sitzen vnd gusz vsz dine trechen vnd mit einem gelychen straiche tu Jnn vnd mich (Ob dich bedunck vns sōlichs verdient han) ertötten. Tancredus vermarckt die grossmutigkeit der vernunft in einer tochter enbört sin' ye doch so maint er nit / das ay tun würd in massen die letsten wort gelut hatten.

Vnd als er von ir kam vnd jm selbs fürsätz in kain weg in die Brin me idem non feceris' mee tamen manus ipse efficient. nunc muliebri more / lacrimas sparge. et uno eodemque ictu illum et me / si ita meriti videmur' interface. Sensit magnitudinem animi tancredus in filia concitari non tamen existimauit ad extremum ut: verba significabant / esse facturam. itaque ab illa digressus / cum secum
du mit Guiscardo bemony wirst, ob du dasselb nit mit mir volbringenst, so sāhen doch mein eigen hend an mir schuldig worden. mit diesen worten fleng an Tancredus, der watter, subein vnd ging von dannen. Do sprach zu iu Sigismunda, die tochter: "Nu gae hin vnd vergiws 90 die seher an die frauen vnd nit eines schlage tūi guiscardum vnd mich, so wir das verdient haben vnd würdig sein." Tancredus enphnnde die grossmutigkeit der tochter vnd gedacht nit, das sie thur. vurdert, al3 die wortte von ir gelawtet hēten, vnd wā nit in willen, die tochter
to, le mie mani medes:i il faranno. Or via, va con le femine a spander le lagrime tue, e incrudelando, con un medesimo col-
355 po altrui e me, se cosi ti par che meritata

Conobbe il prezzo la grandezza dell'anico della sua figliuola, ma non credette per ciò in tutto lei il fortemente disposta
d260 a quello che le parole sue sonavano, come diceva; per che, da lei partisosi e da sé riccoso di volere in alcuna cosa nella persona di lei incrudelire, pensò con gli

big nicht auch mit mir, sein eigene hend
das thun sollent. Nun gae hin nit den weih-
405 ben sewynen vnd nit in vergeus die zieher
derer augen, vnd vna beyde mit eines schla-
ge in deiner hertleitqet ob dich duncket wir
verschult haben den tode gib. Der fornte
der tochter grosses geschüt wel vormae
410 doch nit gelauben mocht das ay so gänzlich geschicket wūr nach der ire wort erklungen vnd lautet, in dem von ir schied sich nit im selbs beret der tochter-an
den leibe nicht sestraffen vnd sein hert-
Nachtochter zentrum, wunder mit fremdem Blüte das für der Liebe in Jh
zemminder gebt er den Dienern die Guiscardum verhüten, daz ey
haimlich der selben nacht an all geschrayt dem Jüngling erwürgten
270 und ein hertze wugeschnitten Jm bringen taten. Und als die solich
getätten. Hier Tancredus dasselb1 hertz Jn einem guldin becher der
tochter bringen mit den worten. Ds vatter schickt dir das zu einer
gabe und schencke / daz es dich tröstet von dem ding daz du vast

1 ipse statuisset nullo modo in filiam seuire' alieno sanguine cogi-
taut amoris incendium in ea restringere. precepit ergo custodibus
qui guiscardum obseruabant / ut per silentium noctis / sine ullo
tumultu iuuenem strangularent. corque illius detractum / ad se
deferrent. id cum illi fecissent' tancredu pathera aurea oc illud
impositum / deferri ad filiam iussit / cum his verbis. pater tuus

1. dasselb e.
lieb hast / glycherwyse als du Jnn von dem ding das er vast lieb-

gehept hast getröstet hast. Aber sigismunda als die in vesten für-
satze was zesterben hatt sy nach des vaters abschaid giftige krä-
ter und wurtzen gebrennet und distilliert und das wasser dar von
behalten. Zu dem wege des todes. Ob anders sächlich an Guiscardo be-
scheche / das ay dann forcht. Und als der becher geantwort worden
ist / und die wort dar zu gesprochen / Empfieh Sigismunda mit vner-

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. At sigismunda firmo percundii proposito post patris a se digres-
sum herbas radicesque venenosas distillauerat. Eamque distillationem
fuauerat ad mortis viam si quod formidabat / de guiscardo contigisset.
ac postquam pathera est delata / et verba insuper dicta interrito

Sigismunda die was in vestem willen, als der vater von ir gingen was, sich selbst zutoten,

so Guiscardus wurde getröstet, und nan der vergiftig kroetter und wurtzen, prenset und dis-
tilliert dieselben, damit sie ir den tod thun söcht. so Guiscardus, als als besorgten, den
tod genossen het. Als nun Sigismunda die schalen mit den hortzen het empfangen, die da was

Chiasmata, non amans dal suo fioro
proponimento, fattiem venire erbe e radici
velenose, poi che partito fu il padre, quel-
lo stillò e in acqua ridusse, per prusta
averia se quello di che ella trovava avvenis-
se. Alla quale venuto il famigliare e col
presente e con le parole del pranza, con
forte vivo la coppa prase, e quella scoper-

430 in getröstet hanti des das in am liebsten
was. Die lung fre e ab irer herten ferschaf-
zung nicht abtrat, sonder anhüb vergifft
wasser zertilliren die chernuchen ob sich
bepüb den ay dann sorge hatte. Nicht lang

435 verging des fürsten dianer mit der sad und
golden kopfe vund den vorgesprochen worten
so ür ir kam vund ay mit auffsichsmen en-
plick den golden kopf mit den worten en-
pfieh den bald entwicknet darin ay das

440 heraus sahe, und bei den worten vol
Nachrockner angesicht die gauß vnd schencke vnd tett den becher vf
vnd sach das hertz Vnd als sy die gesprochmen wort da mit bedächt.
erkant sy bald vnzwifellich das hertz ain Gwiscardi vnd kart sich
gegen dem diener der die gauß geantwort hatt vnd sprach. Für war
285 kain ander grabe danne ain guldins hat gezimpt ain sällichen hertzen.
Vnd in dem ainigen dinge ist gebührlichs von minen 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 conuerse /
inquit. non alid profecto sepulchrum quam aureum tali conueniebat
cordi. Et in hoc quidem vno deceter factum est a patre. hijs dictis
admotum cor ad labia osculata est. deinde subiunxit. in cunctis

E bedeckt, that sie die euff vnd frnde dorinnen ligen das hertze. So bald sie das ansahen, ge-
dacht sie, wie es vor das hertze Gwiscardi. Do sprach sie zu dem diener, der das gebracht
105 hat, also: "Das hertze ist wol wirig eines galden grabe, als du mir es in einer galden
sahen hast gebracht, vnd in den hat mein vater recht gethan." mit disen worten nase sie

A chieta, 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 famigliare, disse: "Non si conve-
niva sepoltura men degné che d'oro a corl
fatto cuore chente questo è; discretamente
in ciò ha il mio padre adoperato"; e così
355 detto, appressatoselo alla bocca, il bacciò,

A vername on vzwisfel on Gwiscardo hercz
were, ir angesicht gen dem diener kare
25 im sprach. Sage meinen vatter deinem
hern grossen dank seiner gab, in dem
445 hat mein vater wol getan, dann solche
gab nicht minder dann von golde syner be-
grebmniss wirig ist, vndn also gespro-
chen das herczs vnd kopf sụ ịre mund
N kust das vnd red darnach also. Zü allen zyten vnd in allen dingen bis vfl disen letzten tage mines lebens / hab ich allwegen die liebe min vatters gegen mir lind vnd güttig funden vnd doch yetz vil mer dann vor ye. Darumbe den letsten dancke den Jch Jm vnb ain sölich gaube schuldig bin vnd den solt du Jm niemer von minen wegen sagen / Näch dem kart sy sich zu dem becher den sy hatt. mit Jren henden hebend was. Vnd das hertz ansechende / Redt sy also. 0. aller fro-

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

F das hertz, küßet es vnd sprach: „Kein vater hat sich allzeit lieb gehabt biss auff diese letzte sottt meine lebens; den solt du grans danck sagen diser gabe, die er mir hat geschickt!“ vnd sahe damit an das hertz, das sie hielt in iren henden vnd sprach: „0 du aller frühlilche

8 e poi disse: „In ogni cosa sempre e infino a questo estrezzo della vita sia ho vorno se trovato tenerissimo del mio padre l’amore, ma ora più che gianna; e per ciò l’ultime grazia, le quale rendergli dobbi gianma, di cosi gran prossimo da mia parte gli rendersi“.

Questo detto, rivolta sopra la coppa la quale stretta teneva, il cuor riguardan-

400 do disse: „Ahi dolcissimo albergo di tutti

405 do disse: „Ahi dolcissimo albergo di tutti

450 Ich hab allwegen gen dir mein vatter milt vnd diemütig funden 4n un meinen letzten end minele lebens vor dann ye, darumbe sages im mein letsten danck seiner würdigern gab. in den sich gen den guldin kopf keret das hertz liebliche ansaha vnd sprach. O du aller liebaste vnd süßiste herberg
lichoste herberg miner wollusten. Verderben müs der wüterye und grimmukait / Der daz Jch dich mit lyplichen augen ansich.
denn es wer gnü gewesen dich Jn Jnwendigen gemü zesechen. Du hääst volbracht dinen louff und genossen und erfolgt das ende das dir das
gelücke geben hät. und von dinem vinde / hääst du gehëpt das grabe / das verdient hät din förpüntlichkait aller wollusten. diner lyche
hät nützit gebrochen* dann der trechern* dero / die du so jnбрн-

est. o iocundissimum hospicium voluptatum mearam / pereat illius

110 herberg meiner begir und freuden! vnselig müs der sein, der geschafft hat, das ich dich
mit augen soll sehen: es ver genug gewesen. das ich sich mit meinen gemüte gehehen hat, du
hast volbracht die zeit deines lebens, die dir das glücke hat aufgewetzt. du hast gebütt ein
goldens grat. das du wol wirtig bist gewest. und hat eir nicht gemanget: dann meiner

8 lisi piscatii, enaladetta dia la crudeltà
di colui che con gli occhi della fronte or
ni ti fe vetrolo! assai s’era con quagli del-
lo sorte riguardarti o ciascuna or. tu havi

410 il tuo corso formite, o di talo onta la
fortuna tel concedette ti se’ specchiato: ve-
nuto se’ alla fine alla quale ciascun corre!
laasciati hai le miserie del mondo o le fati-
che, o dal tuo nemico medesimo quella sepol-
tura hai che il tuo valore ha meritato. nio-
ma cosa ti mancava ad aver compiuto ossequio,
ne non lo lagrime di colui la qual tu vivendo

a aller meiner begir und freude verflücht
ooy die hortikeyt rae dor do vrauco .ot
mich dice mit den augen meiner stim al-
600 oo inserlichen zeichen du hast vorbracht
don laufe deines lebens als dir von den
vnglick ist beschert gewesen. du bist
cüss das ende kommen dar ä syn ypclich
erhöre komen müs. du hast gelassen allo
465 trobbale diser welt, doch von deinem tod-
seine in goldene beginnun ze opfangen
hast als do wél wirtig bist. die andor
dir aengelt und gebracht doet allo dinge
vorbracht werden dann alleyne die sč̢har

1. 'voluptatum' is omitted in other witnesses.
N stenklich die wyle du lebtest lieb gehept hast, da aber got / vmb
daz du das auch erfolgtest minem vater in seinen sine geben hatt /
daz er dich zu mir gesandt hatt. daz ich dir der selben trächern
305 auch bezalung tug*, wie wol ich mir fürgesetzt hatt mit trucknen
ougen zesterben. Und wenn ich dir die bezalt hab' So wil ich sachen /
daz min seel der dinen zugefüget werd. dann mit was weggefernten
mochter mir sin ain frölicher oder sicherer wege dann mit dinner sele /

& viuieres dilexisti. quas ut assequereris? deus parenti meo posuit
in animo / ut te ad memitteret. et ego persolam eas licet oculis
siccis mori statuissem. hijis vero solutis' ut anima mea cum tua
coniungatur efficiam. quo enim comite iocundius mihi esse posset

231.

245 iter ad illa loca aut tutius? Persuadeo enim mihi animum tuum

470 der augen die du bei leben am liebsten
hettetst, und damit dir die säher solcher
augen so toyl wurden gab gott meines vne-
berschrocigen vatter in sein geist dich
mir schicken, darweise ich dir ac freuent-
lich geben und mitttulen will, wie wol
mein synn was mit trucken augen mein le-
ben zeonden und mit verschrocnen an-
pliche sein seel vnd geyst zu deinen sif-
gen die du auf erden ob allen cingen lie-
475 be hettetst, in welicher gesellschaft mocht
ich sicher in wierkant gegen faren. Als
**N**

die ich main hie zu gegen sin / vmb fliegend vnd beschwend die
310 statt jrer gehapten woullusten. Dwyle sy noch in miner liebe ist./
min wartet vnd baitet vnd äne mich mit von hinnan* schaiden wil.
und als sy disz geredt* naigt sy sich vff den becher vnd mit kainem
gechraye / als sunt die früwen gewon sint / sunder schwygend vnd
mit anders dann ob ain brunn usz jren ougen wäle/ vbergos sy do das
315 hertze gwiscardi mit grossem flusze der trechern/ vnd tett sch dar

**E**
hic adesse et circum hec volitare loca sue voluptatis contemplantem.
Cunque adhuc amore mei teneatur mihi prestolatur ac sine ne abire
non vult. Hjs 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

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* Diese Zeichen sind vermutlich Druckfehler und benötigen keine Korrekturen.
** Dieser Text ist eine Übersetzung einer lateinischen Passage.

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**E**
dieselben ende dann dich? ich las mich bedurcken,, das dein gemüte vnd bungre hie geymwer-
tig sein vnd sein noch mit meiner lieb verborgen, werfen sein vnd wollen mit an mich abschel-
den.* mit disen wortten neygot sich nyder Sigismunda auff die schalen, darinnen dam hertz
lag, on alles schreyen, als den frauen gewochoet ist, vnd vergesse das wasser jren augen, das
aus eines flieessenden prunnen vnd ward vnzellig küssen den tod hertz gwiscardi vnd mit

**A**
a' luochi con consaciuti che con liet? Io
cor certa che ella è ancor quicentro e ri-
430 guarda i luochi de' suoi dilletti e de' mi-
ei; e come colei che ancor son certa che
m'ama, anpetta la mia, dalla quale comma-
mente è azuta'.

E così detto, non altramenti che se
435 una fonte d'acqua nella testa avvase-
se, senza fare alcun feminité romore, sop-
ra la cappa chinatasi, piangendo cominciò
a versare tante lacrime, che simile cos-
ca furono a riguardare, beschiendo infinita

---

* Diese Zeichen sind vermutlich Druckfehler und benötigen keine Korrekturen.

---

**E**
mit dir vnd deiner selne die on zweifel
noch hier in diesem gulden kopf ist vnd
mich noch von herzzen lieb hat, vnd der
465 meinen wartet ist von der sy auch lieb
genabt ist. Nach disen wortten nichte
anders dann als eyn flieessender brunn ir
auss irem hauht glengw on alle weibliche
romor ir haunte auf den gulden kopf vndd
490 tote hercze neyget, weynent kläglichen
achá zu vergiessen die sähere irer au-
gen, in solicher masse das es nicht swa-
gen noch czeschreiben ist alle zeit das
N
by das tot hertz vnzalbarlichen klessen. die jungfrauwen die alda
t zu gegen waren wisten nit was hertzens das was oder was dise wort
Jnen wolten Aber doch vse harmhertzikait bewegt wainten sy all.
Frägende die vrsach so ains schnellen vnd grossen schmertzten vnd
320 trosten ooch sy all aine nach der andern als vil sy mochten. Aber
Sigismunda da die beducht gnug gewainet sin' hüb sy ir angesicht
vf / vnd mit gedrückneten ougen / sprach sy. O. du aller liebtestes
&
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 deplorasse visa foret
sublato vultu ac siccatis oculis' o amantissimum mi cor inquit.

E
arben vebfiefen. das sahen die maed, die do gegenwertig weren, wisten nit, van das bedeutet,
vnd ausserung der frauen wanen die betrubet vnd fingen an zu weinen, fraugten die vrsach
125 des schnellen schmertzten vnd bekümmerns vnd warden sie trösten, aufl sie mochten. Als nun
Sigismunda genug gewainet het, hube sie auff ir gesichte, drucknet die augen vnd sprach: O
8
440 volte il morto cuore. Le sue damigelle, che
dottorno le stavano, che cuore questo si
fosse o che vollesen dire le parole di lei
non intendevano, ma da compassione vinte
tutte piagnevano e lei pietaosamente della
445 cagione del suo pianto docriavano invano, e
molto più, come negli esseravano e potevano,
s'ingemevano di confortarla.
La qual, poi che quanto le parve essere
pianto, alzato il capo e racchiudesi gli
450 occhi, disse: "O solito azato cuore, ogni
4 tot herz kusset, in solischen káliglichen
295 waynen der frauen megd vnd lünche Frauen vab
sy stünden, warumb die fraw so klágliche
tet oder wac hörce in den guldun kopfe
was, oder was ir klagen vnd hertten weynen
bedeuten wält in wáisse wá dann die
500 ire wort nit vorwenn, doch nit ir all
klagen vnd weynen diéstiglichen
hatten sy in die vrsach irem leyden vnd
samens wissen liass aber alles vahnunet
was, vnd so sy best mochten sy trösten.
505 Do sy nun etliche stund mit solischen kálig-
lischen waynen vertiben hete ir hauß auf
richt ir augen tröcket anhós vnd sprach. O


234.

min hertz. Ich hab dir nu bezalt / das ich dir geburlichkait halb schuldig gewesen bin/ Nu ist zyt und nützit mer vorhanden dann daz 325 Ich dir nach folg vnd du an mir einen weggesellen habest/ Dar nach nam sy das vergift töglichtrancke vnd tett das vnerschreckenlich1 vsz trincken vnd gieng hin vnd satz sich vff das bette / den becher mit dem hertzen in Jren henden habende vnd des liebhabenden hertze an Jr brust truckende vnd bietet also da mit schwygend des todes.

& persolui equidem tibi officium meum nec aliud restat iam nisi ut te comitem sequar. Subindeque acceptum polum illud mortiferum impauida hausit. Cum vero potasset lectum asperascendit. patheram 260 cum corde manibus tenens / amantiaque cor cordi suo appropinquans / mortem iam tacita prestolabatur. Sed que illa circumstabant suli-
aber die frauen und jungfrauen so wub sie student wie wol sie nit
wisten welcherlay trunks das gewesen was so sie getrunken hatt/
ye doch vsez dieser winbaren geschicht argwenig' brachten sie die se-
chen bald an tancredum den vatter, und als der selbs forcht dass
die tochter ir selbs etwas zehertes an tun mocht, ylt er bald hin
ab zu ir in ir schlafkamer, aber ze spat was er geflossen hilff
vnd trost der bekumerten dochter zemittailen. vnd als er ver-

& 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
durius in se ipsam filia moliretur: confestim in cubiculum eius
descendit. sed tarde quidem ac sero ferre auxilium et consolari

Sigismunda het getrunken, schickten allzehnt zu den vatter vnd theten im kunt das trawren
vnd wesen der tochter, do ernethak der vater vnd benorgt, ob ir die tochter den tod het ge-
than, vnd kam zu ir in die kameren. Do lug Sigismunda in todes nicht, vnd mocht ir nye-

Le danigelle sue, avendo queste cose e
vedute e udite, cose che esse non sapessero
che acqua quella fosse la quale ella bevuta
aveva, a Tancredi ogni orsa avean mandata a
dire; il quale, temendo di quello che sopra-
venne, preto nella canora asea della figli-
uola, nella qual giunse in quella ora che es-
sa sopra il suo letto si pose; e tardi con
dolci parole levatoni a suo conforto, veg-
gen todes waren um inuchfrauen die
alle nach irenthalben gesehen heten, doch
mit wessen was wassera sy getruncken vnd
genomen het wol sehen das der tod mit ir
beyund seringen schnell lissen das straten
irwa vatter was sich ergangen hote zavie-
isen theten der sich nicht saument wol im
gedacht vnd sorg hotel des das do gesche-
hen was bald zu der tochter kam aber ze-
spat kam, die er auf der ptes noch mit
und markt notdurft des todea' tett er erbermschlich und ellen-
lich* sich selbs und die tochter waiwen. Zu dem sigismunda alsoredt.
Behalt tancrede dir 'ine tracher zu den geschichten und sachhen die
von dir nit begert sint und gib mir dero nützit. Dann ich dero weder
beger noch wil. Und wer ist ye gewesen bis an dich' der da gewainet
hab dass' des er zebeschechen begert hat. Aber doch ist nützit noch
Aber beliben der liebe / so du zu mir gehept hast. So bitt vnd beger
& afflictam conatus* intellecta mortis necessitate miserabiliter se-
ipsum ac filiam deplorabat. Cui sigismunda loquens / consensu in-
quit tancrede lacrimas tuas ad casus illos qui optati per te non
270 sint. nec mihi eas impende que nec desidero illas/ neque volo. et
quis vaquam preter te plorauit id ipsum quod fieri concupisit. sed
tamen si quicquam etiam nunc superest eius caritatis quam erga me

1. b, probauit m.
ich von dir / diser letsten gauhe vnd schenke' / daz min lyb mit
dem lyb guiscardi. Jn ain grab sament gelegt werden. Vmbe das. die
wyle du nit wolttest / das ich haimlich vnd verbõrgenlich mit im
lõbte / daz du mich dann tot offentlich zu im wahin du ioch inn
werffen werdest auch legest. die grote des schmerzens vnd wainens
beschlosz den mund tancredri / das er nit antworten mocht. Sigismunda
aber / als die empfand daz ende jrs lebens hie sin druckt sy zu ir

&

habuisti/ extremum hoc munus oro precorque / corpus ut meum cum
guiscardi corpore / vno atque eodem, sepulchro collocetur. ut post-
quam tacite et abscondite cum eo ne viuere noluisti/ mortuam sal-
tem / palam atque aperte cum illo vcicumque eum periceris repo-
nas. Magnitudo doloris atque gemitus precluserat Tancredo fauces.
nec respondere poterat. Sigismunda vero sentiens finem vite sue

345
cite ich lich van legere. ins du vir die letzten licks ezynigung vnd wolttest namen van lut-
140 cartit dierets zuhaken in ein gno legen vnd beschitenen. in du nit steth gen kel. das ioch
tacithe vnd verborgen sit im huck oger lehen. das ich auch nich stethenlich oder im werde ge-
graben/ der vater sin grossen schmerzen schwalig stille vnd mecht tin geveden. Sigismunda.
ais die empfinde das ende jrs lebens. to drucet die nas sehrcbt er in irer lehe. von

350
c tacc. ioch vne legere. nit stethenlich vnd wolttest namen van lieutenant

355
cite ich lich van legere. ins du vir die letzten licks ezynigung vnd wolttest namen van lut-
140 cartit dierets zuhaken in ein gno legen vnd beschitenen. in du nit steth gen kel. das ioch
tacithe vnd verborgen sit im huck oger lehen. das ich auch nich stethenlich oder im werde ge-
graben/ der vater sin grossen schmerzen schwalig stille vnd mecht tin geveden. Sigismunda.
ais die empfinde das ende jrs lebens. to drucet die nas sehrcbt er in irer lehe. von
Das Herz Gwiscardi und mit zu getanen ougen yederman gnädende,

Gab sy vf irsen gaiete disz biter ende hatt die liebe Gwiscardi und

Sigismunde Aber Tancredu nach vil grössem und ellendem wainen und

Vasser spätem rüwen bewegt; tet er mit offnenlichen und schynbarer

355 lyhe* aller von Salern / ay bede sament in ain grab vergrabten.

Er

Superuenire / stringens ad se guiscardi cor velatis oculis: omnes

280 valere iubens expirauit. Hunc acerbum finem habuere guiscardi

Sigismundeque amores. Tancredu vero post multos ac miserabiles

gemitus sere* penitentia ductus / publico ac doloroso salernitano-

rum funere. in eodem sepulchro sepeliri ambos fecit.

De drucet vand czu den die vab ay stünden

560 mit anfant stins ir ledatus wort sprach,

et mit got ich far döhin ire augen sich

565 cazthatten alle synn vnd vergunst bei ir

verschwunden alsouans dines eleren lie-

ben schied. eyn fämlicher klaglich end

570 nase beyde Guiscardo und Chiamanda vrasa-

che grosser lieb als ir vormmen hast,

die der fuerst nach lanzen klag ten und se-

später reise neiner hertikeyt mit grossen

leyd aller von Salerno mit grossen aren

570 vnd warden beyd leib in eyn begrabenue be-

schilissen thot.
Classical forms appear in brackets.

aditus **nm.** entrance, approach 45.
animaduertebat **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 **nn.** (arbiter) witness, bystander 109.
arbusta **adj. pl.** as **nn.** trees 42; arbustum 58.
arcescendi **gerund** (arcesso, -ere) fetch, bring, summon 61.
archane **adv.** (arcane) secretly 164.
arundinis **nf.** (harundo) reed, cane 32; arundinem 33; arundine 35, 36.
assequereris **Imperf. subj.** (adsequor, -sequi) gain, attain to 241.

baculo **nn.** (baculum) stick 33.
capistris **nn.** (capistrum) halter, band 55.
conatus **Part.** (conor, -ari) try, endeavour 267.
confestim **adv.** without delay 265.
consoletur **Put.** (consolor, -ari) console 218; consolari 266.
cruore **nn** (cruror) gore, blood from wound 2.
divelli **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, fasteri) admit, acknowledge 186.
fedasset **Plup. subj.** (foedo, -ere) soil, disgrace 3.
foramen **nn.** hole, opening 40, 41, 50, 59, 69, 99.
gnari adj. (gnarus) knowing 94.

hauait Perf. (haurio, -ire) drink, drain 259.

impauida adj. (impavidus) fearless 259.
infaustum adj. (infaustus) unlucky 85.
ingeniurum n. (ingenium) natural disposition 2.
intuens Part. (intueor, intueri) look, gaze upon 24, 234; intueri 237.

lecia 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.
patiebaturs Imperf. (patior, pati) suffer, endure 8.
peodedentim adv. (pedetemptim) cautiously, feeling the way 86.
peregiasti Perf. (perago, -ere) carry through to the end, complete, accomplish 237.
peristromata nm. (peristroma) coverlet 81; peristromate 83-4.
perrexit Perf. (pergo, -ere) proceed, pass on 138.
pessundate 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 nm. (robur) oak 44.

sciscitantes Part. (scisco, -ere) seek to know 253-4.
sera  adj. (serus) late, tardy 282.
seuiam  Pres. subj. (saevio, -ire) vent one's rage, be brutal 129
seuire  Infin. 212.
sobolem  nf. (suboles) offspring 3.
susceptit  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  nn. thorn-bush 42; vepribus 56.
voto  nn. (votum) wish, desire, prayer 163.
All references are to Niklas’ text except where otherwise indicated.

aigenlich adv. (mhg eigenlich) particularly, expressly 23.
inchen adj. (Swabian ainich) any 140; inch 239; incherlay 245-6.
inig adj. (mhg einic) only 6; adv. alone 7.
allwegen adv. (mhg allewege) always 83, 143, 289.
derwerb adv. (mhg anderwerbe) for the second time 18.
Aristotiles Aristotle xix.

beducht Part. (mhg beduncken, wv.) think, xiv, 109, 135;
beducht 321; bedunck Pres. 262.
beheben stv. keep 165.
beschechen wv. happen 36, 126, 201; beschachent 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.
emensklich adv. (mhg emseclich) continually (Swabian: keenly)
enbütt Pres. (mhg enbieten, stv.) offer ii-iii.
erspecht Part. (mhg erspähen, wv.) look at searchingly 23.
243.

ferre adj. (mhg verre) far 234.

Franciscus petrarcha Petrarch vii.

frefel adj. (mhg vrevel) bold, wanton 188.

fürpföntlichen adj. (mhg fürpföntlic) excellent 244;

fürpföntlichkait nfp. 300.

gemaitescht superl, adj. (mhg gemeit) most beautiful 13.

gedragt Perf. (strong form) (mhg gestruben, sty.) die 12.

gestudes nstn. (collective) (mhg stude) undergrowth 49.

geschwygent Pres. subj. (mhg geswigen, sty.) be silent 218.

grisiert The story of Griselda is Decameron X, 10.

gruft nstf. cave 74, 75 etc.

Guiscardo The name of several Norman princes 32 etc.

haimant adv. (mhg heime) at home 10, 41.

hantweiht nftf. (hant + mhg zwehel) towel 94

hinnan adv. (mhg hinnen) within, in here 311.

hülle nstf. (mhg hüle) cave 46, 47, 52, 79; hülin 48, 49;

hülle A 74 etc. hülen 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.

leondrum aretium Leonardo Bruni Aretino, translator of the tale

into Latin x-xi.

lünden nstfwm. (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.
measure nstf. (mhg mensur) measurements 60.
mornenda adv. in the morning 130.
mustre nstn. (mhg muster = appearance) sample xxi.

nächnet Pres. (mhg naehenen, naehen, wy.) bring close A 449, 525.
nützit pron. (mhg niht) nothing 18, 30, 33, 127, 171, 342.

penen nst/wf. punishment 258
pfülen nwm. (mhg phulwe) cushion 98.
pürsche adj. (mhg burlich) rustic 250.

salern Salerno: one of the first Norman feudal domains.
schnedeaten 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; trachern 304; sacher A 543.
tüg Pres. subj. (mhg tuon) make 305.

ützit pron. (mhg iht) anything xvii, 182.
vast adv. very 273, 274.
vergechen av. (mhg verjehen) confess 175, 233.
vermassiget Part. (mhg vermasogen, wy.) soil, make impure 2-3.
welsch adj. Italian v; welch viii.
wylant adv. (mhg wilent) once, in the past 196.
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