

**The Fifteenth-Century Middle High German Tale *The Queen of France*: Diplomatic
Edition and Annotated Translation of Heidelberg, Universitätsbibliothek, Heid. Hs. 1012,**

fol. 249r-254v

by

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I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

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Abstract

This thesis treats one version of the anonymous, Middle High German, rhymed couplet text known as *The Queen of France*, as extant in the manuscript Heidelberg, Universitätsbibliothek, Heid. Hs. 1012, fol. 249r-254v. It provides a diplomatic edition and annotated translation of this version of *The Queen of France*, with introductory material and notes. The edition of Heid. Hs. 1012 conforms to the core principles of a diplomatic edition with minor deviations following the precedent of the *Global Medieval Sourcebook (GMS)*, an online open-access platform that strives to present diplomatic editions, translations, and commentaries of short medieval texts from around the world (Starkey et al.). A popular story in late medieval Germany, *The Queen of France* survives in twenty-four, often varying manuscript versions, and was adapted in visual media and other genres as well, so that its many versions conform to Linda Hutcheon's definition of adaptations as "deliberate, announced, and extended revisitations" of known stories (xiv). A diplomatic edition, which focuses on reproducing with only minimal changes the version of a text in a single manuscript, can spotlight salient variance in Heid. Hs. 1012's adaptation of *The Queen of France*, foremost its heightened insistence on the queen's virtue. It can show that such variance is typical for medieval textuality and thus for fictional works written in medieval German. Translation theory justifies a range of translation practices, from *word-for-word* to *sense-for-sense*. The translation in this thesis uses a *sense-for-sense* approach because such an approach can make this pre-modern text accessible to a modern audience.

The first chapter outlines the research questions this thesis seeks to address: How does a diplomatic edition spotlight the salient variance in different versions of the same story? How does a *sense-for-sense* translation make a medieval text more accessible to a modern audience? The second chapter establishes a theoretical foundation by describing textual criticism and

translation studies, including brief overviews of the origins of these fields. The third chapter highlights the four objectives of my thesis and provides an insight into the manuscript Heid. Hs. 1012. The fourth chapter explains the methodological background of this edition and translation. There exist different methods and purposes of editions and translations, which means that there are certain choices to be made. The fifth chapter turns to the results of my editing and translating work. The concluding chapter discusses the meaning and implications of the edition and translation and suggests directions for future research. I explain why this thesis follows the scholarly consensus of naming the tale *The Queen of France*, why legal terminology plays a salient role, and why translating this Middle High German text is not as easy as it might seem.

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Dedication

I dedicate this thesis to my husband, Maximilian, who has been the calm in the eye of the storm and who has always believed in me. Thank you.

Table of Contents

1. Introduction	1
2. Theoretical Approaches	5
2.1. Textual Criticism	5
2.2. Translation Studies	9
3. Research Objectives & Scholarly Context	15
3.1. Manuscript Version and its Context	15
3.2. Translation	19
3.3. Annotations and Comparison to Strippel's Edition	20
4.4. Publishing in an Online Format	21
4. Methodology	22
4.1. Edition Procedure	22
4.2. Translation Procedure	24
5. Diplomatic Edition, Translation & Annotations	27
5.1. Diplomatic Edition	27
5.1.1. Edition Key	27
5.1.2. Diplomatic Edition	28
5.2. Translation & Annotations	74
5.2.1. Translation Key	74
5.2.2. Translation	75
6. Discussion & Conclusions	120
References	126
Appendix A: Ms. Heid. Hs. 1012, 249r-254v	131

1. Introduction

The Middle High German tale, *The Queen of France*, portrays a queen, a good and faithful wife, being banished for alleged adultery by her husband, the king, who is burning with anger. Falsely accused by the king's marshal, whose advances she had turned down earlier, the pregnant queen is saved from death by the intercession of the king's nephew, the Duke of Austria. The queen is escorted away under the protection of a noble knight, who is assassinated by the villainous marshal. The queen, however, manages to elude him, fleeing into the forest where she is sheltered by a virtuous, poor man. Yet the story takes a turn for the better when the virtuous knight's faithful dog persistently pursues the murderer. The Duke of Austria sees to it that the dog and the marshal engage in a judicial ordeal whose outcome – the dog is victorious – exposes the marshal's guilt. Ashamed of and shocked by his error of judgement, the king bitterly regrets his actions and searches unsuccessfully for the queen for three and a half years. At last, a female merchant recognizing the queen's exquisite needlework leads to the discovery of the queen and her three-year-old son, and the king and queen are reconciled.

It can be strongly argued that *The Queen of France* is a prototypical melodramatic tale. Featuring stock characters such as noble heroes, a long-suffering heroine, and a treacherous villain, this proto-melodrama focuses not on character development but on an improbable plot. The villainous causes suffering of the virtuous but the tale still ends happily with virtue prevailing. This MA thesis provides a diplomatic edition and annotated translation, with introductory material and notes, of this Middle High German tale based on the newly rediscovered Heidelberg, Universitätsbibliothek, Heid. Hs. 1012 (olim Ashburnham Place, Cod. 486), "Die Königin von Frankreich": fol. 249r- 254v, dated 1463, which is available in a free, digital version through the Universitätsbibliothek Heidelberg ("Die Königin von Frankreich"). It

is common for medieval stories that there exist different versions; this proto-melodramatic tale is no exception. The differences in these versions are especially interesting because they will tell us how medieval audiences read and understood this tale and how it developed. In fact, Heid. Hs. 1012 highlights various aspects of the melodrama, especially in the final reconciliation scene.

The Queen of France is composed in rhymed couplets and approximately seven hundred lines long, depending on the manuscript version, making it a text of medium length. It survives in twenty-four manuscripts, most of them stemming from the fifteenth century (Strippel 3). In only two of these twenty-four surviving manuscripts is an author by the name of von Schondoch identified. Aside from the name, nothing else is known about this person. This lack of knowledge of an author's identity conforms to the custom that in late medieval German writing anonymity is the norm, not the exception (Bein 66). Yet the manuscripts themselves can tell us a lot about how medieval audiences viewed this tale. The large number of textual witnesses for a medieval German story suggests that the tale, *The Queen of France*, was very popular in late medieval Germany. Supporting this assertion are further adaptations of the story, among them Elisabeth von Nassau-Saarbrücken's (ca. 1395-1456) famous prose novel *Sibille* (after 1437) and adaptations in other visual media and genres. The story's numerous versions conform to Linda Hutcheon's definition of adaptations as "deliberate, announced, and extended revisitations" of known stories (xiv).

My intended audience for the Middle High German edition is students and non-medievalist scholars with a reading knowledge of German. In order to create a readable yet accurate Middle High German text for this audience, I have created an edition of Heid. Hs. 1012 that follows the principles of a diplomatic edition, adhering to a single manuscript and reproducing all dialect features of the text. I deviate from a strict understanding of a diplomatic

edition, however, in expanding abbreviations and diacritical signs, replacing the descending s (ſ) with the round s, and in supplementing the text in three places where it seems incomplete, or otherwise in error. In doing so I am following the precedent of the *Global Medieval Sourcebook* (GMS), an online open-access platform that strives to present near-diplomatic editions, translations, and commentaries of short medieval texts from around the world (Starkey et al.). The editions of original texts in the GMS are usually based on a single manuscript and are displayed alongside embedded images of the manuscripts. Easy access to photographs of each manuscript page on the internet means that medieval studies scholars who are studying, for example, the use of abbreviations in medieval German language manuscripts, can easily compare my edition to the manuscript online.

A diplomatic edition, which focuses on reproducing with only minimal changes the version of a text in a single manuscript, can spotlight salient variance in Heid. Hs. 1012's adaptation of *The Queen of France*, foremost its heightened insistence on the queen's virtue. It can show that such variance is common for medieval textuality and thus for fictional works written in medieval German. There have been six editions of *The Queen of France* to date (Strippel 1-4). Jutta Strippel's historical-critical text edition from 1978 is the most recent. In it, Strippel considered the nineteen manuscripts available to her at the time; Heid. Hs. 1012 was not among them (Strippel 3). Strippel's edition is a historical-critical edition based on four manuscripts, which will be discussed in detail in Chapter 2.1. (Strippel 186). Following more recent scholarly practice, my diplomatic edition is based on one manuscript, Heid. Hs. 1012; in only three places, where Heid. Hs. 1012 appears to be flawed, it is amended in a manner that clearly refers to Strippel's edition. Also following current practice, I refrain from standardizing the text to conform to an ideal Middle High German language standard.

To my knowledge, there exists no translation of the Middle High German tale into modern English or German. Translation theory justifies a range of translation practices, from *word-for-word* to *sense-for-sense*. The translation in this thesis uses a *sense-for-sense* approach because such an approach can make this pre-modern text accessible to a modern audience.

The following chapters provide scholarly context for the diplomatic edition and annotated translation of *The Queen of France* from Heid. Hs. 1012. Chapter Two describes the theoretical context, beginning with a description of textual criticism, and is followed by a description of translation theory, including a brief overview of the origins of these fields of study. This chapter also positions my edition and translation work within these traditions. Chapter Three highlights the four objectives of my thesis and provides an insight into Heid. Hs. 1012 by looking at the scholarly context. Chapter Four explains the methodology and is divided into two main sections pertaining to edition and translation. There exist different methods and purposes of editions and translations, which means that there are certain choices to be made; explanations of my edition and translation methods are provided in this chapter. Chapter Five presents my editing and translation work, beginning with the edition, and ending with the translation. Chapter Six discusses the meaning and implications of the edition and translation and suggests directions for future research based on observations made during and after the edition and translation processes.

2. Theoretical Approaches

This chapter provides a general overview of the theoretical context within which this diplomatic edition and translation are situated. To better understand the development of textual criticism and Translation Studies, the following sections focus on theories developed by researchers associated with these fields, including Karl Lachmann, Paul Mass, Joseph Bédier, Susan Bassnett, Katharina Reiß and Hans Vermeer and others. In describing this terminology and emphasizing how it is relevant to this research, this chapter will provide background on the theories on which my work is based.

2.1. Textual Criticism

Many of medieval works have only survived in copies. There are barely any extant texts from the Middle Ages that survived in their original form, meaning as an autograph, either due to scribal mistakes, physical damage, or deliberate scribal revisions (Weddige 32). It must be kept in mind that in the Middle Ages, before the invention of the printing press around 1450, books were completely copied by hand, and scribes usually created many different variants (Bein 24). Paul Maas points out that “[w]e have no autograph manuscripts ... and no copies which have been collated with the originals; the manuscripts we possess derive from the originals through an unknown number of intermediate copies, and are consequently of questionable trustworthiness” (1). There exist almost no two identical copies of the same work. Scribal mistakes can be witnessed in miscopying sentences or words, writing them twice or even leaving them out, while deliberate scribal variations can be witnessed in expanding or shortening a text, correcting what they thought to be mistakes, mindful interventions to make it more pleasing to the intended audience (Bein 33). All this must be considered when studying medieval texts.

To understand and interpret these variants of medieval works, scholars have applied the theory of textual criticism. Traditional textual criticism, the scholarly norm up until the 1980s, is concerned with identifying textual variants in manuscripts and restoring texts as closely as possible to their original form (Bein 79). Traditional textual criticism was developed in the eighteenth and nineteenth centuries and most commonly used the stemmatic method (Bein 77), which originates from the term *stemma*, meaning ‘genealogical tree’ in Latin. This method is most commonly associated with the German philologist Karl Lachmann (1793-1851), even though Lachmann never created a stemma himself (Bein 76-77). Bein argues that his association with the stemmatic method might be thanks to his extensive work on creating editions of medieval texts because his research objective was a better understanding of the creation and historical transmission of texts (77).¹ “[T]he Lachmann method is a clearly identifiable product of the philosophy of science prevailing in its era” (Dembowski 517).

As described in Paul Maas’ book *Textual Criticism* (1958), the stemmatic method essentially involves reconstructing the earliest recoverable form of a text by using evidence of the extant manuscripts (1). All the surviving witnesses of one text should be identified, dated, and localized to then establish a connection between them by comparing and contrasting all their variants. Omissions, additions and mistakes in these manuscripts provide the most valid resource to figure out these connections (Weddige 32). These connections of witnesses are then usually presented in the form of a genealogical tree, also referred to as *stemma codicum* (Weddige 34). At the top of this tree is either one extant original manuscript from which all others descended, or one lost copy, which is thought to be reconstructable based on the surviving witnesses. This lost copy is called an archetype, and should not be confused with an original, meaning an author’s

¹ See Lutz-Hensel or Weigel for a more detailed description of Lachmann’s editorial practice.

last copy (Weddige 33).² Following these principles leads to the production of a historical-critical edition containing a critical text that has been selected, organized, and edited following scholarly principles. According to Maas, such a historical-critical edition should contain the text that has been determined to most closely approximate the original, and at the same time, it should document variant readings, so the relation of extant witnesses to the reconstructed archetype is apparent to a reader of the edition (21-22). The age, origin, and connection of all witnesses, as well as what an author and scribes were likely to have done, should be taken into account as well (Maas 22-23). “This reconstructionist approach carried into the purely linguistic domain. If it was desirable and feasible to reconstruct the ‘original’ state of the text, it was only natural that such a text should be (re)cast in the authentic form ... of the author” (Dembowski 515). This linguistic reconstructionism, an illusion of a non-existent standard Middle High German language, was invented by scholars. Such reconstructions of an author’s supposed dialect fit well with the Lachmannian principles to create an edition that restored a lost archetype (Dembowski 515). An example of this traditional approach can be found in Strippel’s historical-critical edition of *The Queen of France* (1978).

It is true that linguistic reconstructionism makes reading Middle High German texts easier by creating a standard Middle High German language erasing linguistic variance, making Middle High German texts easily readable for modern readers. The problem is that this standard language is a scholarly construct that erases most markers of time and place, which are present in the manuscript versions but lost in the critical edition. The Lachmannian method also assumes that scribes would never independently make the same mistake, that they would always copy from a single text, and that they would tend to copy their texts accurately. These assumptions do

² For a more in-depth description of the stemmatic method see Maas or Weddige.

not truly work with real textual traditions and have often been questioned in the past by textual critics, most notably by the French scholar Joseph Bédier (1864-1938), who rejected the claims of the stemmatic method (qtd. in Dembowski 520). Bédier argued that more than one stemma could be assumed for many works, suggesting that the method was not as clear as its proponents had believed (qtd. in Dembowski 520). He instead advocated an editorial approach which chooses a single best text and reproduces it with as little emendation as possible. Even though Bédier used something not completely different from the stemmatic method to identify families of related manuscripts, he refrained from assuming an archetype (qtd. Dembowski 520). Bédier's best-text method has the advantage of reducing damage to the text through subjective editorial emendation and presenting the reader with a text that once actually existed.

In the past twenty years, a new approach in textual criticism has been on the rise, new philology, initiated by Bernard Cerquiglini's essay "Éloge de la variante" (1989), which marked a turning point in the history of medieval textual studies (Bein 90). The theory of new philology argues that variations are essential features of medieval literature. According to new philologists, the physical form of a text is an integral part of its meaning (Baisch 32). According to Bein, the entire manuscript, as well as the connections between the text and the paratext, such as form and layout, illumination, rubrics and other paratextual features, should be considered (90). It must be kept in mind that medieval manuscripts were created through a series of time-consuming processes in which many people were involved; and that they originated at certain times, in certain places, and for certain reasons, all of which were affected by society and economy. New philology does not single out good manuscripts from bad ones but considers all manuscripts of a given work as equally worthy of scholarly attention because each manuscript is unique and so can teach scholars something about their processes of literary production, dissemination, and

reception. New philology de-emphasizes the importance of an author, focusing instead on scribes, not as mere copyists but as agentive actors who deliberately altered texts thematically and linguistically to suit their patrons, and on the collaborative character of literary production, dissemination, and reception, and on the cultural, historical and ideological forces involved in these processes (Bein 92).

Traditional textual criticism has been the scholarly norm up until the 1980s. I, however, position myself and this thesis alongside contemporary medieval scholars and the modern notion of textual criticism called new philology. I mainly follow the new philologist Martin Baisch's theory, whose work is an important contribution to the current debate on the principles of modern edition philology and the medieval textual concept. Baisch argues that every medieval textual witness has its own value and represents time-bound cultural knowledge, which can only be recognized if diverging manuscripts are not understood merely as defective variants of one true original (31-37). The aim of an edition is to make it available to a literary scholar and to a linguist, for whom the reliably transcribed edition based on one manuscript is important. My thesis presents a diplomatic edition of *The Queen of France*, only lightly edited for the sake of readability. This approach complies with new philology.

2.2. Translation Studies

Monika Baker points out that translation studies is a relatively new discipline, which has grown quickly since the 1960s and continues to do so (1). But translators have always been important contributors in society and “there are certain concepts of translation that prevail at different times” (Bassnett 52). The practice of translation indeed has a long history starting with Roman writers such as Quintilian, Cicero, Horace and others, who practiced translation and theorized

about it. They were the first theorists to make a distinction between *word-for-word* and *sense-for-sense* translation, while believing that translations should be based on the principle of expressing sense for sense and not word for word, and that translation involved thoughtful interpretation of the source text (Bassnett 54-55). These terms have been at the core of translation-related theories throughout history. The need for translation grew with the development of religious texts and theories in the Middle Ages. It must be kept in mind that in the Middle Ages language was largely an oral tradition and reading and writing were limited techniques. Rasmussen's article on "What a Medieval Badge Can Tell Us about Translation in the Middle Ages" discusses that vernacular languages had no standardized spelling, and that the nation-state did not yet exist, so that Latin functioned as a global language, a professional, pan-European language, no one's native language, belonging exclusively to higher learning and being the primary language for writing (218-219). She reminds us that "[i]n this intensely multilingual and trans-lingual world, translation was the energy and the creative driver of economic, social, and intellectual change" (221). Bible translations are a special case because the balancing act between a *sense-for-sense* and *word-for-word* translation is especially acute for holy texts. Translators saw a *sense-for-sense* translation just as important conveying a literally correct meaning (Bassnett 65). All these translators affected the use of vernacular languages in Europe and the national identities formed around these languages (Bassnett 59).

By the mid-seventeenth century, influential translation theories started to emerge. The most famous theorist is John Dryden (1631-1700), who defined three basic concepts of translation, favoring the second one: "(1) *metaphrase*, or turning an author word by word, and line by line, from one language into another; (2) *paraphrase*, or translation with latitude, the Ciceronian 'sense-for-sense' view of translation; (3) *imitation*, where the translator can abandon

the text of the original as he sees fit” (Bassnett 69). Throughout the eighteenth century, the concept of the translator as an imitator included a moral duty of the translator to his contemporary readers while the nineteenth century brought new standards for accuracy and style. According to J.M. Cohen (1903-1989) in his “Translation” entry in the *Encyclopedia Americana* (1986), translators should be concerned with “the text, the whole text, and nothing but the text” (14). The aim during the Victorian era was to constantly remind readers that they were reading a foreign work, while during German Romanticism, the German philosopher Friedrich Schleiermacher (1768-1834) developed the non-transparent translation theory. In his seminal lecture “Über die Verschiedenen Methoden des Übersetzens” (1813), Schleiermacher differentiated between translation methods of transparency and of an extreme fidelity to the foreignness of the original text (Bassnett 75). Schleiermacher favored the latter approach. His distinction between *domestication*, which means bringing the author to the reader, and *foreignization*, which means taking the reader to the author, inspired prominent theorists like Lawrence Venuti in the twentieth century.³ Walter Benjamin, in his essay “Die Aufgabe des Übersetzers” (1923), argues that the aim of a translation should not be to confer to the readers an understanding of the meaning of the original text (9). Translation exists separate from but jointly with the original text. Translation is viewed as a separate linguistic practice, a literary genre with its own norms.

The second half of the twentieth century saw the birth of a new discipline called translation studies as well as the creation of new institutes teaching it. The term translation studies was coined by the American poet and translator of poetry James S. Holmes in his seminal paper “The Name and Nature of Translation Studies” (1972). Edwin Gentzler points out that the

³ See Gentzler for Venuti’s innovative theories on translation.

1960s to the 1990s might be characterized as a period that experienced a rise in translation theory with each decade being marked by a dominant concept (187). Genzler names five approaches in his work *Contemporary Translation Theories* (2001) that might be considered pioneering for the field and that continue to be influential nowadays: North American translation workshop, translation science, early translation studies, polysystem theory, and deconstruction (2). The translation in this thesis mainly follows Katharina Reiß' and Hans Vermeer's Skopos Theory, one of the German functionalist theories, which fall into Genzler's category of translation science. I focus only on briefly outlining this German functionalist theory, because discussing all five contemporary approaches in detail would go beyond the scope of this thesis even though it would be worthwhile.⁴ Skopos Theory, as defined by Katharina Reiß and Hans Vermeer in their groundbreaking work *Grundlegung einer Allgemeinen Translationstheorie* (1984), provides an insight into translation being a purposeful task and has become the foundation for the functionalist approach to translation (Genzler 70). The term *skopos* is a Greek word for 'goal, intention, purpose'. Translating and interpreting should primarily consider the function of the target text, meaning the translation. Producing translations involves producing a target text in target circumstances for a target purpose and a target audience in a target setting. The focus of the theory lies on translation as a task with a purpose, and on the intended audience of the translation (Bassnett 85). The rules of the Skopos Theory are mainly that the translation must be internally coherent and concurrent with the source text, and that the target text is determined by its purpose (Genzler 71). The status of the source text is lower than it is in other contemporary theories of translation, like Lawrence Venuti's theory, which is in favor of a foreignization

⁴ For a detailed description of all five contemporary approaches see Genzler, and for a more thorough introduction to some of the fundamental problems of translation see Bassnett.

principle. The functionalist approach leans towards domestication because it is important that a text functions successfully in the target culture. Functionalist theories add cultural factors to translation theory (Gentzler 73). “The theory is essentially pragmatic: the translator has to decide what purpose a text should serve, and then translate according to that objective” (Bassnett 85).

The distinction between *word-for-word* and *sense-for-sense* translation, established within the Roman system, has continued to be debated in one way or another right up to the present even though translation studies is now a field which brings together approaches from many fields of study (comparative literature, computer science, history, linguistics, philology, philosophy, semiotics, terminology), modifying them and developing new models specific to its own requirements (Gentzler 187). Only “[t]he emergence of a functionalist translation theory ... break[s] the two-thousand-year-old chain of theory revolving around the faithful vs. free axis. Functionalist approaches can be either one or the other and still be true to the theory, as long as the approach chosen is adequate to the aim of the communication” (Gentzler 71). To be a translator implies a thorough knowledge of a given discipline, with the need for translators to choose a specialty to be trained accordingly. The field of translation studies has always been and probably always will be controversial. Linda Hutcheon argues that a translation, just like the work it translates, does not exist in a vacuum but is always set in a specific context, meaning a time, a place, a society and a culture, and that it does not take a lot of time for context and reception of a story to change (142).

In making this translation, I was fully aware of the problems confronting a translator. That is why I position myself and this thesis among functionalist scholars like Reiß and Vermeer and more modern notions of translation studies following a *sense-for-sense* method. In the case of *The Queen of France*, it was not just that it was written in a foreign language, but also that it

originated in a distinct and distant culture. It was necessary to become conversant with parts of medieval hunting and the terminology of medieval legal procedures, for example. The main difficulty was not so much in translating problematic passages, but in giving the entire work a modern medieval atmosphere for my scholarly target audience. The tendency in translating such works is either to drift in the direction of making it sound far too modern, or to go to the opposite extreme of the forced archaic. I have chosen what I believe to be a compromise between these two extremes, retaining the character of the medieval wherever possible and not sacrificing readability.

3. Research Objectives & Scholarly Context

The goals of my MA thesis are as follows: (1) to provide a diplomatic edition of a newly rediscovered version of the tale *The Queen of France*, Heidelberg, Universitätsbibliothek, Heid. Hs. 1012 (olim Ashburnham Place, Cod. 486), fol. 249r- 254v, dated 1463, which was not known at the time Strippel made her critical edition; (2) to translate this version into modern English; (3) to annotate and discuss the salient differences between this version and Strippel's edition and (4) to produce a high-quality MA thesis that can be used as the basis for publishing the diplomatic edition and translation of *The Queen of France*.

3.1. Manuscript Version and its Context

The version of *The Queen of France* that was used for the diplomatic edition and translation in my MA thesis is in the manuscript Heid. Hs. 1012, which has a complicated history. It was long believed to be lost and has only been discovered again recently (Jefferis, "Heidelberger Handschrift" 209). The manuscript first appears in the modern record in nineteenth-century England. It belonged to the collection of English Lord Ashburnham (1797-1878) who had acquired it from one J. Barrois (1785-1855) (Werner 94). The old signature was Ashburnham Place, Cod. 486 (Zimmerman). Subsequently, the manuscript became part of the collection of Ch. Fairfax Murray (1849-1919) (Werner 94). It is not known what exactly happened to the book after the dispersal of the Ashburnham collection following his death but apparently, the book changed hands quickly. Today it is known that the manuscript was donated by the Portheim Foundation as a gift to the Heidelberg University library's five hundred and fiftieth anniversary in 1936 (Werner 94). Scholars back then knew of the book's existence but few were familiar with its whereabouts. For instance, in 1968 the eminent scholar of Middle High German rhymed

couplet texts, Hanns Fischer, was apparently not familiar with the manuscript at all (*Studien zur Deutschen Märendichtung*). By the time Johannes Janota published a second edition of *Studien zur Deutschen Märendichtung* in 1983, the manuscript does appear as “Heidelberg, Cpg 1012: Bl. 249r-254v” along with all other manuscripts of *The Queen of France*, without any indication that it was the long-lost Ashburnham manuscript (Fischer, 2nd ed, 398). The manuscript was simply mis-catalogued by Janota as one of the Codices Palatinus Germanicus (Cpg), German manuscripts from the Bibliotheca Palatina, which are being kept in the University Library of Heidelberg, instead of describing the manuscript as the long-lost Ashburnham. Jutta Strippel completely missed the manuscript as well, which she would have certainly considered in her historical-critical text edition from 1978 because she considered nineteen other manuscripts, fifteen of which are complete (Jefferis, “Heidelberger Handschrift” 209-210). The manuscript was returned to the Portheim Foundation by the University of Heidelberg in 2007 and has since been on permanent loan to the Heidelberg University Library (Zimmerman).

This handwritten book, Heid. Hs. 1012, is what we would nowadays call an anthology. Vernacular texts like *The Queen of France* were commonly collected in handwritten compilation manuscripts, up until the sixteenth century when they were superseded by printing (Bein 29). These compilation manuscripts were typically created by scribes who had been commissioned by patrons and who selected, assembled, and edited the various texts contained in one manuscript (Bein 23). Presumably following the patron’s wishes, these scribes would typically pick texts around a specific theme (Bein 35). The texts in such compilation manuscripts are not assembled randomly, even though compilation manuscripts usually do not explicitly state their themes.

The compilation manuscript, Heid. Hs. 1012, has an auburn stamped leather binding, which, according to Werner, was added in the nineteenth or twentieth century (94). Heid. Hs.

1012 has two hundred and fifty-seven folios, meaning two hundred and fifty-seven leaves of paper, and a continuous but younger pagination (Zimmerman). *The Queen of France* is the final text: folios 249r-254v (folios 255-257 are blank). It is preceded by *The Duke of Brunswick* (folios 1v-20r; folios 21-23 are blank), a German rhymed couplet narrative, which survives uniquely in the manuscript Heid. Hs. 1012 and is embellished with twelve slightly colored pen and ink drawings; and by *Loher and Maller* (folios 24r-248v), which is a German prose translation by Elisabeth von Nassau-Saarbrücken or someone at her court from a *chanson de geste*, meaning an Old French heroic epic (Werner 94).

All three texts are arranged in two columns. The columns of *Loher and Maller* are separated by ink lines and the text's line numbers vary between 35 at the beginning and 22 at the end. *The Duke of Brunswick* and *The Queen of France* must have featured vertical and horizontal pricking to determine the columns and lines, which means that the scribe used a sharp implement to mark out the ends of the columns and lines. Close analysis of the manuscript has shown that the pricking is missing and must have been cropped off later during binding, which is common for medieval bound texts (Werner 94). The texts' line numbers range from 30 to 36 (Werner 94). All three texts are written in Bastarda, a black-letter script used during the fourteenth and fifteenth centuries (Zimmerman). As the name of the script already suggests, Bastarda is not a pure script (Kirchner 21). It derived from Gothic script but is interspersed with rather early modern italic elements (Bein 46). The main features of Bastarda are the descending s (ſ) and f with lower descenders and the single-arch a, while the head of the d shows an oval loop, and b, h, l have convoluted ascenders (Kirchner 21). Two different scribes have been at work in Heid. Hs. 1012. The second text, *Loher and Maller*, was written by Johann von Worms OP in Trier in 1463, who signed his work on fol. 248v. The scribe of *The Duke of Brunswick* and *The Queen of*

France remains unknown (Zimmerman). Considering the similarities of the handwriting of *The Duke of Brunswick* and *The Queen of France* it can be concluded that they were written by the same scribe. The date of composition for these two texts can only be estimated. Werner argues that all three texts were written separately around the same time and then bound into a book early on (94). Werner's observation and the fact that all three texts were written in Bastarda supports the conclusion that this unillustrated version of *The Queen of France* must have been written sometime around or before 1460 by one of the many professional scribes who were omnipresent in late medieval Europe. This version of *The Queen of France* features one decorated initial (fol. 249r), which is eleven lines in height, and additional smaller red initials, called lombards, usually two lines in height. There are also signs of a rubricator, meaning someone used red ink to add visual emphasis to the headings, marking the divisions within the text and to fill gaps at the end of lines.

The Queen of France in Heid. Hs. 1012, written in Middle High German, displays essentially a Middle Franconian dialect but with Rhenish Franconian and Low Alemannic elements, meaning the text is mostly composed in a West Middle German dialect (Middle Franconian & Rhenish Franconian) with a few Upper German elements (Low Alemannic) (Zimmerman). Main features of the Middle Franconian dialect in *The Queen of France* are:

- a consistently used ⟨e⟩ or ⟨i⟩ following various long vowels, which is not pronounced, like in *noit, guet, ain, gait, rait*; /d/ between vowels as in *bede, stede, erwede* and as the initial sound as in *dogent, drade, dodent*;
- endings in /-ff/ instead of /-b/ or /-p/ like *gaff, lijff, uff*;
- and /u/ instead of /o/ before /l/ + consonant as in *sulde, hulde, hulffen* (Paul 175-177).

The main features of the Rhenish Franconian elements in the tale are the following:

- /p-, -pp-, -mp-, -p, -d/ in comparison to East Frankish /pf-, -pf-, -mpf-, -pf, -t/ as in *plach, plegen, plicht*;
- and rarely /b/ instead of /f/ like *wapen* (Paul 175).

The key features of *The Queen of France*'s Low Alemannic elements are

- the consistent use of *er* (only a few times *he, hey*);
- and the second person plural and imperative verb form ending in /-nt/ as in *sullent, horent, layssent* (Paul 172-173).⁵

3.2. Translation

To date little research has been done on the short story *The Queen of France*, and there has been no translation into English of the tale, thus limiting the readership of this important and popular work to a few scholars versed in medieval German. My translation is designed to be readable in modern English but at the same time retaining the medieval ethos in which it was originally written. This edition and annotated translation should broaden the audience to which it can appeal, making *The Queen of France* available to all English speakers who engage in medieval studies. While I do not believe that a translation replaces the original, I do believe that students can benefit from having a foreign work in their native language to clear up any confusion they may feel while reading. Also, students who are presently learning another medieval language such as Old French can benefit from having the German work available to compare it with the related extant Old French chansons de gestes *Macaire* (beginning of 14th century) and *Reine Sébile* (14th century), because they may not have the opportunity to spend the time learning medieval German (Jefferis, "Heidelberger Handschrift" 227). Finally, my translation makes this

⁵ See Werner for a more detailed description of the dialects of all three texts in Heid. Hs. 1012.

tale available to scholars, whether medievalist or modernists, who do not read German but are working on topics such as popular tales, on the precursors of modern melodrama, on depictions of animals in literature, and many other salient topics.

3.3. Annotations and Comparison to Strippel's Edition

There exist different methods and purposes of an edition, which means that there are certain choices to be made. I am editing by the following principles to retain most original elements and to only make a few, critical changes that ensure that the Middle High German is readable. I have followed as a model Ute von Bloh's critical edition of *Loher und Maller* and used work by Sibylle Jefferis ("Heidelberger Handschrift").

The main research concerning *The Queen of France* has so far been conducted by Sibylle Jefferis, who has written one article related to integrating the new manuscript Heid. Hs. 1012 within the other twenty-three earlier found and recorded manuscripts ("Heidelberger Handschrift"). Jefferis' additional research focuses on other adaptations of *The Queen of France* ("Schlesische Prosabearbeitung 'Cronica'", "'Cronica von der Königin von Frankreich'", "Meisterlied von der 'Königin von Frankreich'") and on comparing *The Queen of France* to other medieval texts ("Königin-Junger Prinz-Beziehungen", "Schonochs Märe im Vergleich"). Most other research that has been done on the manuscript Heid. Hs. 1012 has been on the second text, *Loher and Maller*. In 2013 Ute von Bloh created a critical edition of *Loher and Maller* taking Heid. Hs. 1012 into consideration (*Loher und Maller: Kritische Edition*) and published an annotation and analysis of her edition together with Bernd Bastert in 2017 (*Loher und Maller: Kommentar und Erschließung*). My thesis will draw on this previous work, using it as a guideline for my own work. However, in contrast to von Bloh and Strippel, I am not using a

reference manuscript and others to supplement it drastically but will focus mainly on Heid. Hs. 1012, which was unknown to Strippel. Strippel's edition is forty years old and the editing process has changed and been modified since 1978. Nowadays we have new knowledge as well as other goals in mind when creating editions of medieval texts as already discussed in Chapter 2.1.

4.4. Publishing in an Online Format

One of the larger goals of this MA thesis is to make *The Queen of France* available to a broader audience. Although it falls outside of the actual MA thesis process, I intend to submit the final, approved thesis to *The Global Medieval Sourcebook (GMS)* for consideration for publication. The GMS is a “free, open access, and open source teaching and research tool [and] offers a flexible online display for the parallel viewing of medieval texts in their original language, in new English translations, and in their digitized manuscript form” (Starkey et al.). The project is being funded by the Roberta Bowman Denning Fund for Humanities and Technologies and by Stanford University's Center for Spatial and Textual Analysis (CESTA). The GMS presents transcriptions, translations, and commentaries of short medieval texts from around the world (Starkey et al.). The transcriptions of original texts are usually based on a single manuscript and are displayed alongside embedded images of the manuscripts. All contributions to GMS are peer-reviewed (Starkey et al.). Professor Rasmussen has been in touch with the editors of GMS regarding this project, and they are eager to review it for possible publication. To make my MA thesis publishable certain alterations will have to be made to conform to the GMS format guidelines after completing this thesis.

4. Methodology

4.1. Edition Procedure

Scholarly approaches to transcribing and editing texts in medieval manuscripts have changed over time. As I explain below, I have elected to follow scholarly practices that have come to be widely accepted in the field of medieval studies which are the trend away from critical editions to diplomatic editions. My thesis focuses on one manuscript version of *The Queen of France* in the newly rediscovered Heidelberg, Universitätsbibliothek, Heid. Hs. 1012 (olim Ashburnham Place, Cod. 486), fol. 249r- 254v, dated 1463, which is available in a free, digital version through the Universitätsbibliothek Heidelberg (“Die Königin von Frankreich”). Following scholarly practice, the thesis first dates and places Heid. Hs. 1012. The manuscript itself contains no dates, places or historical names, which is not uncommon for medieval manuscripts (Weddige 29). All Middle High German texts have linguistic differences depending on the regional origin and education of the author or scribe. These differences allow us to better date and place manuscripts. That means that the linguistic and material evidence of the manuscript itself must be examined closely to allow it to be dated and geographically placed.

Before creating an edition of *The Queen of France* I initially had to transcribe the manuscript. The edition of *The Queen of France* is based on this transcription and only lightly edited for the sake of readability. This approach, which is called creating a diplomatic edition, is now standard practice among medievalists, as mentioned in Chapter 2.1. This approach preserves the regional and dialect features of the text just as they appear in the original. It contrasts with traditional methods of presenting medieval texts that were prevalent until the 1980s. An example of the traditional approach can be found in Strippel’s edition, which is a scholarly, composite, or historical-critical edition (Strippel 186). Following the editorial principles of the Medieval

Global Sourcebook (eds. K. Starkey et al, Palo Alto, Ca: Stanford University, 2017 to date), I provide a near-diplomatic edition based on a single manuscript, Heid. Hs. 1012; in only three places, where Heid. Hs. 1012 appears to be flawed, it is amended in a clearly referenced manner with Strippel's edition.

My diplomatic edition of Heid. Hs. 1012 follows the manuscript in the following ways:

- u/v- spelling and i/j- spelling follow the manuscript, e.g. Heid. Hs. 1012 *vnd* > Standard Middle High German *und*; Heid. Hs. 1012 *ouer* > Standard Middle High German *ober*; Heid. Hs. 1012 *dye* > Standard Middle High German *diu/die*; Heid. Hs. 1012 *lijff* > Standard Middle High German *lîp*.
- Separate and compound spelling are not normalized to standard Middle High German but rather follow the manuscript;
- and finally, unlike critical editions that use standardized Middle High German, no punctuation has been added (no periods, question marks, or exclamation points; no commas, semicolons, or colons; no dashes, or hyphens; no brackets, braces, or parentheses; and no apostrophes or quotation marks).

To give a visual impression of the original manuscript's structure and composition,

- lombards, indicating new paragraphs, are marked by bold print and a larger font.
- Scribal corrections, deletions and additions, mostly indicated by the rubricator with red ink, are also recorded. Crossed out letters and words in the manuscript are crossed out in the edition as well.

For the sake of the edition's readability and following standard practice

- abbreviations and diacritical signs are expanded, and

- the descending s (ſ), which appears internally and initially but not at the end of words, is replaced with the round s.
- I have disregarded the rubricator's red-ink flourishes after carefully analyzing their semiotic meaning. The flourishes are only used when there is an empty space on a line between the rhyme word, which is always placed at the end of a line, and the line delineating the end of the column. That is why I suggest that these flourishes are only decorative because they ensure that the manuscript looks uniform.
- The scribe at times ran out of room while writing and completed a line in an adjacent empty space. In some of these cases, the rubricator drew a red-ink line indicating where the final phrase belonged. These final phrases were added and marked by double slashes.
- I also follow the rubricator's red-ink line indication in the manuscript, which at times deviates from the scribe's lines.
- This diplomatic edition is, as mentioned above, supplemented in places where it seems incomplete, or otherwise in error. The supplements were made according to the edition by Jutta Strippel and are placed in square brackets.
- Additions in comparison to Strippel's edition are marked by italics.

4.2. Translation Procedure

Currently I am not aware of published translations of *The Queen of France* into Modern English, Modern German, or any other language. I was able to compare my translation with Professor Rasmussen's unpublished, draft translation of Jutta Strippel's edition of *The Queen of France*, which helped me clarify ambiguous passages. My English version of *The Queen of France* is a line by line translation of the original. The original is in rhymed couplets; following standard

scholarly practice, I have translated the text into Modern English prose. For someone versed in Modern High German, translating a text from Middle High German can seem straightforward, but it is challenging. Someone versed in Modern High German and without Middle High German knowledge would probably easily recognize the phonetics, as well as most of the forms and the syntax of Middle High German to a certain extent. They would certainly not grasp much of the meaning (Saran 1). There have been considerable changes from Middle High German to Modern High German. Many Middle High German words have in fact changed their connotation, e.g. Middle High German *guot* > Modern High German *gut*. While *gut* today refers to ‘good, kind, well’, *guot* referred to ‘fitting into the noble chivalric society at court’ (Saran 2). There have also been considerable shifts in formal grammar from Middle High German to Modern German. Just to name a few: grammatical gender, e.g. Middle High German *daz maere* (neuter) > Modern German *die Märe* (feminine); Modern High German diphthongization (a monophthong in Middle High German becomes a diphthong in Modern High German), e.g. Middle High German *lîp* > Modern High German *Leib*; Modern High German monophthongization (a diphthong in Middle High German becomes a monophthong in Modern High German), e.g. Middle High German *guot* > Modern High German *gut*; and palatalization (a nonpalatal consonant changes to a palatal consonant), e.g. Middle High German *snel* > Modern High German *schnell* (Saran 4-7). It was particularly important for me as a translator to make a clear distinction between Middle High German and Modern High German.

My MA thesis will only contain my own translations from Middle High German into Modern English. The *Lexer Middle High German Dictionary* (1872-1878) (*Lexer*) and the *Middle High German Dictionary by Benecke, Müller and Zarnke* (1854-1866) (*BMZ*) served as helpful translation tools. Another helpful translation tool was the *Dictionary of Historical*

German Legal Terms (1912-) (*DRW*), which is a historical German dictionary dealing with legal terminology starting with the beginning of the written tradition in Latin documents of the Migration Period up until 1800. All three dictionaries can be found as digital versions provided by the University of Trier as part of a project that digitized the most important and closely related lexicographical tools for the study of older German texts (Moulin et al.). In addition, Christa Baufeld's *Kleines Frühneuhochdeutsches Wörterbuch* (1996) and Alfred Götze's *Frühneuhochdeutsches Glossar* (1971) were used as translation tools because Heid. Hs. 1012 was written during the transitional phase from one German language period to the next one: Middle High German (1050-1350) to Early New High German (1350-1650).

5. Diplomatic Edition, Translation & Annotations

5.1. Diplomatic Edition

5.1.1. EDITION KEY

D (bold print plus larger font size) = lombards in Heid. Hs. 1012

Italics = text present in Heid. Hs. 1012 that is not part of Strippel's edition

[] = text supplemented from or changed in accordance with Strippel's edition.

~~Strikethrough~~ = letters and words crossed out in Heid. Hs. 1012

// = final phrase of a line written in an adjacent empty space in Heid. Hs. 1012

5.1.2. DIPLOMATIC EDITION

Des konings boich von franckrich geit hijr ain⁶

1 **D**Ye schrijfft bedudet so waz geschach

Daz man yn hogher eren sach

Von franckrich eynnen koninck guet

Der waz vor wandel wail behuit

5 Der selbe herre hat grois huiß ere

Er hat eyn mynnenliches wijff

Naich wvnschen waz gestalt ir lijff

Zuchtich vnde bescheyden

Daz sij nyeman mochte verleyden

10 Wer sij myt augen ain gesach

Dat er yr jn hogher eren jach

11a [Der künig hette ein marschalg]⁷

Den moyst man forten ouer all

⁶ The titel is different in Strippel: “Dis ist der künig von Franckrich” (p. 211). The different manuscript titles will be discussed in more detail in Chapter 6.

⁷ Line 11a was taken from Strippel because the rhyme scheme and the subsequent text talk about an unknown “er”; it looks like the scribe made a mistake and forgot to copy this line (p. 213, l.13).

Alles daz er geboyt

Da von die koningynnen qwam // yn noit

15 Want dye koningynnen

Dye bat er vmb dye mynne

Want hey ir dick heymlichen waz

Myt eren sij doch vor yeme genaß

Daz sij durch falsche bede

20 Nye ouell dayt gedede⁸

Want sij versagede yeme dogen // clich

Zu yeme so sprach dye mynnenlich

War vmb mudes du myr dez

Du weyß doch woil ~~wes~~ durch // weß

25 Willen du daz laissen salt

Myn herre der ist dijr also holt

Er hat gesat yn dyne hant

Burge stede vnde wijde lant

Durch daz du syn geweldich bist

⁸ Line 20 is different in Strippel: “Ir zuht ye missetete” (p. 215, l. 22).

30 Durch got layß mich ain argelist

Belyuen vnd bede mich nit me

Daz myr gee ain myne ere

DEr marschalck vngetruwe sprach

Myr ist vmmer nuwee

35 Vngemach vnd hertzen leyt

Auch hain ich ain vnderscheit

Gedynet von kindez yogent

Nu laissent mich uwer dogen

Geneysen vnd horent mich

40 Vill zarte frauwe mynnenlich

DO sprach die zarte mynnenlich

Jch nemen is uff die true myn

Erlaysse mich deser bede

Ee dan daz ich dich erwede

45 Breghe jn leyt vnd vngemach

Der marschalg gedohte

O avee und owach⁹

Leget sij is mynem herren vor

So weyß ich wail daz ich verlore

50 Lijff ere vnde alle myn guet

Da myt der marschalk von ir schiet

Vnde ginck gedencken euen

Wie er dye fraue brecht vmb ir // leuen

DEr koningk eyns seden plach

55 Wanne er schinen sach den // dach

So stunt er uff von hoger art

Dar lijße von der frauen zart

Vff daz er sij slayffen lyeß

Als yn syne dogent daz hyeß¹⁰

60 Want sij waz der iare nyt alt

So fore er iagen jn den walt

⁹ “sprach” at the end of line 46 was substituted by “gedohte” taken from Strippel because the subsequent text makes clear that the marshal would never talk about his evil thoughts before taking leave of the queen (p. 220, l. 48); she is ignorant of his evil intentions.

¹⁰ Line 59 is different in Strippel: “Als sy ir jugent hiesse” (p. 222, l. 60).

Bijssen vnde beysen

Der koningk hat auch geheissen

Daz man besluyse keyn durre

65 Want der marschalk were dar vor

Also wail getruwet er dem bosewicht

Er enwist von syner falscheit nyt

DEr koningk auch erzogen hat

Eyn getwerg ane al missedait

70 Es lach vnde slyeff jn dem saille

Dez nam der feyge marschalk war

Vnde laicht is der frauen jn die arm

Vnde decket es sere warm

Vnde kerde es zu yrrer bruste

75 Daz sij is werlich nyt enwiste

Vnde macht er sich dannen balde

Zu deme selbn walde

Jn snellicher lijst

Da er synen herren wiste

- 80 **D**O er den koning ain sach
Vsser faltschem munde er sprach
Laysent uwer jagen hi belyuen
Jr sullent anders bedryuen
Daz uch nu me zu herten gait
- 85 Vnde kummerlichen mach werden rait
Der koning sprach waz mach dat // syn
Der marschalk sprach de koningynne
Sij pleget falscher mynne
Jr sullent nu werden jnne
- 90 Koment mit mir drade
Jr fyndent sij ain faltscher dade
DEr koning sere erschrackt
Jagen er nit langer enplach
Jn zorne fore er weder heym
- 95 Er fant die zarte wandels kein
Dan noch slayffen ain dem bette
Vnde sach wo sij hatte

Daz getwerch ain alle schult

Daz nam er mit vngedolt

100 Alda myt synen henden

Vnde sluyche is weder dye wende

Vmb schult da id nye vmb warff

Byß id von synen henden starff

DYe frauwe erwacht vnd sprach

105 Here waz ist uwer vngemach

Daz yr sijt zornes also voll

Er sprach du bose schande

Du weist doch waill

Sych wye schenlich du hij lijgest

110 Vnde mich mit falscheit ouergist

Myt dyner faltscher mynne

Herre behaldent uwer synne

Sprach dye edel fraue zart

Got weyß woil daz ich nye schuldich enwart¹¹

¹¹ Line 114 is different in Strippel: “Wisse, das ich nie schuldig wart.” (p. 231, l. 112).

- 115 *Ayn dyessen lesterlichen sachen*
So wye es sich auch hait gemacht
Daz muß uch got geuen zu erkennen
Vnd mich von dießer vnschult nemen
Er sprach swich vnd rede nyt
- 120 Ich hain ain dyeßer geschiecht
Also lesterlichen funden
Daz du zu dyesen stunden
Daz leuen moys verloren hain
Als balde ich es gefugen kan
- 125 **DO** fugede es got daz da bij lach¹²
Eyn furste der hies hertzoch lupolt
Als es got fugen wulde
Der erhorte daz gebroche
Vnd er waz von dez konings geslecht
- 130 Er waz dez koningx suster kint
Als men noch beschreiben fynt

¹² Line 125 is different in Strippel: ‘Es fuegete sich, das do nohe lag’ (p. 232, l. 119).

Er waz von oysterich genant
Er lyeff da er den fursten fant
Er sprach herre was zornent ir
135 durch got daz sult yr sagen mir.¹³
Do sprach der edel koning rijch
O neue layß erbarmen dich
Myn hertzeleyt is also groß
Sijch wie dye schande ain eren blois
140 So lesterlichen geworffen hait
Daz ir nummer mach werden rait
DO sprach der hirtzoch lu // polt
So werdent mir nummer holt
Myn fraue nye kein schult gewan
145 Yemant mach sij verraden hain
Want ich nye faltscheit an ir sach
Der koning myt zorne sprach

¹³ “durch got” at the end of line 134 drifted onto the wrong line. Staying true to the rhyme and for clarity of meaning “durch got” was moved to the beginning of line 135.

Sij moyß verbyrnen uff eyner hort
Neyn sprach der herre erent die frucht
150 Dye sij yn yrrem lijff dreyt
Dodent ir sij es wirt uch leyt
Want ir anders kein erben hait
Burge stede vnde wijde lant
Dye yr billich sullont erffen
155 Willent yr sij verderffen
NEyn werder herre dont so wail
Daz ich uch vmmer danck sal
Geuent ir frijst laist sij genesen
Vff daz ich uwer dyner moge wesen
160 Also ich bin gewesten
Nye kein schult wart so grois // nye
Da enwer eyn deill genaden ain
Nu layst sij herre genyessen myn
Vnde ere ~~dy~~ *maria* die koningynne
165 Dye reyne mait die got gebar

Vnde nement uwer dogent war

Durch ere aller reyner wijff

Want sij jn yrrem lijff

Dreyt eyne swere burde

170 Jch weyß dat sij nye enwurde

Schuldich ain deser dait

So wye es sich gefuget hait

DO sprach der koning zu hant

Du weyß wail wie ich sij lijgen fant also lesterlich

175 Eyn deill wil ich doch eren dich

Nym fure sij von den augen myn

Biß sij geberet daz kindelin

So moyß sij doch verlesen den lijff

Daz geschanten bose wijff

180 **D**Er hirtzoch von oesterich

Nam dye fraue mynnenclich

Dem koning von den augen sin

Er suechte also wijden hyen

Eynen hoichgeborn man

185 Der laster noch schande nye ge // wan

Der mit gantzer herscher craft

Erworffen hat rijtterschafft

Gantz mit allen synen ~~synen~~ // worden

Stede ain allen orden

190 Dem beuall er dye fraue guet

Er sprach nu haue sij jn diner hude

Vnde fure sij hyn yn myn lant¹⁴

Biß yr got die gnade hait bekant

Daz sij geberet eyn kindelyn

195 So saltu nyt langer syn

Daz kint saltu brengen mir

Dye muder laiß hinder dijr

DEr rijtter nam die fraue zart

Dye eme da beuolen wart

200 Er furte sij durch eynen wilden dan

¹⁴ “myn” is “froemde” in Strippel (p. 245, l. 187).

Daz gefrisch der marschalk der bose man¹⁵

Der wapende sich

Zu hant alda vnde reyt heymlichen na

Vnd ermordet den rijtter stolz

205 Dye fraue floich in daz holz

Er furte den rijtter von dem wege

Vff daz nyeman ensege

Waz mordez da geschege

In der rechter strayssen stege

210 Wye gerne er ayn der stede

Dye koningynnen auch ermordt het

Do hatte sij sych verborgen

Do reit er heym mit sorgen

Do er dye fraue nit enfant

215 *Do gedaicht er alle zu hant*

Ayff sij erweder qweme

Daz er yr den lijff neme

¹⁵ “gefrisch” is “ersach” in Strippel (p. 246, l. 196).

Der morder der bosewicht

Dye fraue ginge jn leydes plijcht

220 Jndem walde da sij waz

Wurtzelen lauff vnde graß

Daz aß sij yn dem walde

Daz mynnencliche bilde

Sij ginge also lange jn dem dan

225 Biß sij zu eynem koler qwam

Dye mynnencliche geslachte

Sij fraget yn waz er machte

Er sprach fraue ich birnen kolen

Sij sprach ist dijr da mit wolle

230 Js macht dijr swartz dinen lijff¹⁶

Sprach daz mynnenlijche wijff

DO sprach der koler sunder haß

Wulde got so hette ichs baß

¹⁶ There are two additional lines after line 230 in Strippel: “- Sü nam sin vil eben war – / ‘Und machet dir bleich dinen lip’” (p. 251, l. 222-223).

Nu moyß ich durch hungers noit
235 Dys doin biß ain mynen doit
Do sprach dye zarte koningynne
Wiltu mich layssen bij dir syn
Waz du ain fays daz helffen ich dir
Dez saltu geleuben mir
240 Do sprach der vil getrue man
Jch enkan uch leyder nit gedoin
Also yr wail wert weren
Vil frauwe zarte gehere
DO sprach auer dye koningyn // nen
245 Lyuer frunt nu do so wail
Dez ich dir vmmer dancken sal
Ich hain bij mir noch funff gulden
Dye nym jn den budel dyn
Vnde gang jn sneller ylen
250 Dez weges seben milen
Jn dye stat zu parijß

Vnde gilt mir sijde gruyn gell vnd // wiß

Swartz farbe vnde blae

Vnde auch von roder farbn

255 Vnde brenge vns na dyner wijße

Waz mir bedorffen zu der spyse

Ffraget dich vmmant war du wilt

Biß der reden nyt zu milde

Daz du myn nyt gewuges

260 Vnde mich jn groissen kummer fuges

DEr koler dede daz sij hin hies

Syner truwen er nit enlyeß

Er dede daz jn dye fraue bat

Vnde ging zu pariß jn die stat

265 Er galt yr waz sij wulde

265a [Und was si haben solte]¹⁷

Er galt ir nalden vnde scheren

Der mynnenclichen heren

¹⁷ Line 265a was taken from Strippel to stay true to the rhyme (p. 257, l. 258).

Vnde auch spyse dye doechte

Dye sij essen moechte

270 Dye zarte ayn alle weder satz

Machte von sijden richen schatz

Vnde sante den weder jn die stat

Den koler sij es verkeuffen bat

Also lyeff er uß vnde jn

275 Biß dye zarte koningynnen

Eynen schonen son gebar

Dye zarte frauwe verdhalff // jare

Jn dem wilden walde waz

Biß sij von goitz genaden genaß

280 **DO** lach der ritter dort ermordt

Vill verre jn dem walde doit¹⁸

Verholen jn dem wilden danne

Erzoichen hatte der werde man

Gar lijfflich eynen schonen hunt

¹⁸ Line 281 is different in Strippel: "In den selben ziten dort" (p. 260, l. 272).

285 Der lecket yn da er waz wont
Biß yn der hunger dannen dreiff
Langer er da nyt enbeleyff
Er lyeff weder zu hoyffe
Da manich apt vnd busschoff

290 Vnde hoge fursten sayssen
Vnde druncken vnde ayssen
Der hunt gingk in den sall
Vnde sach den feygen marschalk // wail
Vor der taeffelen hyn vnde her

295 Der hunt vmb fing hin freischlich
In dye fueß vnd die beyn
Der hont zandert freislich vnd // greyn
Biß der vngetruwe man
Den syn jn sych gewan¹⁹

300 *Vnde daichte ain dye oueldait*
Dye er mit dem rijtter begangen hat

¹⁹ Line 299 is different in Strippel: “Under in den sigk gewan” (p. 264, l. 290).

DEr hont forte do den doit
Zu hant greiff er eyn broit
Vnde floich dannen balde
305 Da hyn zu dem walde
Da syn herre ermordet lach
Dat hirde er naicht vnd dach
Dit dreiff er so manich maille
Er dede dem marschalk groisse quale
310 Er beyß yeme manche wunde dieff
Vnde dan weder zum walde lyeff
Her uff warde der von oesterich
Yeme doichte harde wunderlich
Daz der hont beyß den eynen
315 *Vnde suß anders neren keynen* .
Alß nu der hunt auer quam
Vnd yn beyß vnd eyn broit nam
Do wart yeme zu flyen ja
Der hirtzoch reyt yeme allet na

- 320 *Do furt yn der hunt gerecht*
Ayn dye wilde geschiecht
Da syn herre ermordet lach
Der herre von oesterich sere ersch // rack
Er bekant yn wail vur daz
- 325 *Daz er syn getruwee diner waz*
Yeme lyeffen ouer syne augen
Diß begunde der hunt schauen
Vnde ergoyß vil der heysser treen
Jch gedencken vnde wenen
- 330 *Sprach der hirtzoch sicherlich*
Nu sal es erfinden sych
Ain deme vngetruwen man
Du hais dimen herren vntrue gedain
Da mit reyt er von dannen
- 335 *In eyn dorff als yeme woil gezam*
Vnd geschuff dem rijtter zart
Daz er heymlich begrauen wart

Vnde reyt do heym gerecht

Vnde saget do von nymman nicht

340 **ER** sprach nu wil ich woil syen

Waz von dem hunde sal geschien

Der marschalk eyns morgens froe

Daz man slusse die porte zu

So wanne der hunt qweme

345 Vnde auer eyn broit neme

Daz man yeme ane dede den doit

Vill hart man yeme daz geboit

Dar na quam ouer der hunt

Vnde sleich zur seluer stont

350 Durch die lude er do dranck

Vnde verbarch sich vnder eyn banck

Biß der marschalk saß ouer disch

Man braicht yeme fleisch vnd fisch

Der hunt enwaz nit trege

355 Da er fant syne wege

Er sleych vnder deme dische // dar

Vnde nam dez feygen marschalk war

Er zoich jn faste vnde beyß bijß

Dem marschalk wart so heyß

360 Von grynem vnde zorne

Daz der koning hogeborn

Sprach mit luder stymmen

Vnde mit zornes grymme

Balde dodent mir den hunt

365 Der mir hait gemacht wunt

Den marschalk vor den augen myn

Dez moyß er lijden dez dodes pin

Der hunt balde dannen ging

Eyn broyt er uff dem f dische fing

370 Vnde floich als er vur dede

Dye porte man beslossen hatte

Vff daz man yn doden sulde

Der hunt zu hirtzoch lupolt lyeff

Want dem jn synem hertzen dieff

375 Lach der rijtter wandels bloyß

Dem spranck der hunt jn synen schoiß

Der koning bij yeme sas

Der syner muder bruder waz

DO sprach der hirtzoch dogentlich

380 O lyuer herre erhorent mich

Jch beden fruntlich vor desen hunt

Erleubet mir zu deser stunt

Daz ich hude syne wart do

Vnde uwer genade keret dar zu²⁰

385 Also lyefflich er yn bat

Von dem dysche er do trat

Vnde viell dem koning zu fuyß

Er sprach ich dich eren muyß

Wye wail es ist wunderlich

390 Do sprach der herre von oysterich

²⁰ Line 384 is different in Strippel: “Und min bestes kere dar zuo” (p. 274, l. 340).

Nu horent ir lyeben herren zu
Aiff got nu eyn wunder doyt
Jn kamps wisen steyt nu der hont
Er duet uch vnd den fursten kunt
395 Dat eme syn herre ermordet ist
Er byedet uch ain argelist
Daz yr yeme helffent stempen
Er wilt den morder kempen
Der schuldich ist ain dieser dait
400 Der marschalk synen herren ermordt // hait
Den rijtter der hie von uch foir
Vnd uch jn gantzen truwen swoir
Vnde vren notz vnd ere
Nu hauent der fursten lere
405 Wie man gestedige eyenen kamp
DEr marschalk sich jn sorgen ramp
Vnd sprach zu dem von oysterich
War vmb erschemet ir mich

Ich hain uch leydes nit getain
410 Wez wilt ir mich genießen lain
Dez mordes ir mich zijgent hije
Dez enwart ich schuldich nye
Der hirtzoch begunde zu sagen
Herre enlaist uch nyt bedragen
415 Ayff ir eyn rechter richter sijt
So rijchtet schiere dez ist zijt
Dye fursten wissent alle waill
Wie man mit hunden kempen sall
DEr koning eyn alden rijtter ain sach
420 Durch recht gerich er zu yme // sprach
Sage ain so wie du dich verstaist
Want du so vill gesehen hais²¹
Daz ich myn recht er fulle
423a [Wie man hie kempfen sülle]²²

²¹ Line 422 is different in Strippel: “Durch lib, durch leid du nit enlast” (p. 281, l. 377).

²² Line 423a was taken from Strippel to stay true to the rhyme (p. 282, l. 380).

Daz nyemant geschie keyn gewalt
425 Du bist der jare wail so alt

Wanttu gesehen hais so vill

Jd enwirt nit der kinder spill

Hye sullent kempen hunde vnd lude

Js gilt hyn hals vnde hude
430 **D**Er rijtter sprach ich weis wail

Wye man mit hunden kempen sal

Auer sprichet yemant baß

Dem sullent ir folgen ane haß

Man sal eynnen bengel nemen
435 Den sal men dem marschalk geuen

Armen dick vnd elen lanck

Daz ist myn rait vnd myn gedanck

Keyn ander gewere er nit endarff

Von keynerley wapen scharff
440 Jntgain dem selben hunde

Dye zende jn syne munde

Da mit der hunt sich weren sal

Vnde er sich wail behelffen sal

DO fraget man vmb die slecht vnd auch die crumme

445 *Do dochte man rijtter vnd knecht*

Daz ordel sin slecht vnd recht

Dat ordel wart do gesacht

Vnde eyn kreyß gemacht

Alzu der selber zijt

450 Der marschalk jn groisser nijt

Jn den creitz er do tratt

Der hirtzoch die lude batt

Armen vnde rijchen ain alle spot

Daz sij yeme hulffen beden got

455 Daz er dem hunde hulffe dede

Dar na daz er hette recht

Do wart gekempt so faste

Eyn icklicher hat ouerlaste

Von dem anderen genuych

460 Der morder uff den hunt sluch

Daz er zu der erden boych

Syn crafft den hont nit bedrouh²³

ER spranck mit eyn sprung snel

Dem morder ain dye kell

465 Den munt er zu samen ~~slø~~ sloyß

Myt bijssen gaff er yeme manchen // stoyß

Daz yeme dat bloit uff die fueß viel

Der morder uff die erde viell

Jme wart von noden also heyß

470 Der hunt eme syn kelle zu beiß

Er wurgede eme gorgel vnd granß

Recht als er wer gewest eyn ganß

Biß der morder mit groisser noit

Dye hende zu dem hemel boit

475 Vnde dede kunt den fursten daz

Daz er dez dodes schuldich waz

²³ Line 462 is different in Strippel: “Der hunt sich selber nit betrög” (p. 288, l. 414).

DO daz der koning horde

Do hieß er daz man storde

Von dem morder den hunt

480 Der koning zu der seluer stont

Ffraget den k morder wez meren

Aiff er dez mordez schul were

Dar vmb er gekempet hette da

Do sprach der morder leyder ja

485 Sage feyge bosewicht

Waz ist dins mordes geschicht

Daz du uff dir weist

Vnde mir so lange vor geist

DO sprach der morder segeloiß

490 myn kummer der ist also grois

Jch forten ich moge geneßen nit

Dar vmb uch myn hertz vergydet

Waz ich boißeheit hain gedain

Den rijtter ich ermordet hain

495 Der myt uwer frauen foyr

Vnde uch jn gantzen truen swoir

uwer notz vnde ere

Nu horet ir fursten here

Dye koningynnen die bat ich vmb // de myne

500 Vmb daz sij mir versaget

Do schoyff ich ir grois hertenleit

Daz getwerg ich slayffen droich

Zu der edeler frauen clug

Jch laycht es yr ain die brust

505 Daz sij werlich nit enwist

Daz munt ain munt rurte

Myt falscheyt ich uch dar furte

Daz sij gedodet werden solde

Want sij myner nit enwulde

510 **D**Er koning schre owee owach

Hertenleyt vnd vngemach

Dat ich nu muß vmmer rijden

Nu vnde zu allen zijden
Dat ich der reynen frauen zart
515 Ye so vngenedich wart
Von jamer er sich selber sluych
Mit trenen er syn hende twoch
Dye yeme da ouergussen
Syn augen yeme flussen
520 Er rauffte sich sere vnde faste
Er sprach wo bistu edeler gast²⁴
Eyn reyne frucht eyn zart // lijff
Du vill hogeboeren // wijff
En sal ich dich nit na myner gelust
525 Dich nummer gedruck ain myn // brust²⁵
O herre got so muden ich dir
Daz du den doit sendes mir
Vmb diese groisse missedait
Dye myn lijff begangen hait

²⁴ “edeler” is in Strippel “ellender” (p. 298, l. 472).

²⁵ Line 525 is different in Strippel: “Gerueren niemer me dine brust” (p. 299, l. 476).

530 **D**Er koning sprach sage bosewigt

Vnd en hele mir nummer nit

War myn frauwe beqweme

Do du den rijtter nemes

Den lijff sunder schulde

535 Er sprach herre uwer hulde

Dye is mir gar vnwege

Myn frauwe enwas nit drege

Do ich dem rijtter nam den lijff

Do floich daz mynnencliche wijff

540 Also verre jn den dann

Jch enwist nit war sij quam

DEr koninck den hencker hies

Daz er yeme all syn gleder zu sties

Want er is woil verdyenet hat

545 Er heys reyden eyn guit ratt

Dar uff sat man den morder²⁶
Er nam eynde bitter
Viell schiere boden wart gesant
Boden uß jn alle lant
550 Abe man id ~~vermen~~ verneme
So war dye frauwe komen wer
Man suecht sij hyn vnde her
Von yr enhort men keyne mere
Dyß verzoich sich verdhalf jare
555 Bis die schone fraue clare
Sant kauffmanschaff jn die stat
Dye sij selber hatte gemacht
Na yr so groiße jamer waz
Jn der statt eynde frauwe saß
560 Dye yrrem boden sijde gaff
Da er sij zu keuffen plach²⁷
Sijde wolde der boden keuffen

²⁶ “morder” is in Strippel “ritter” (p. 303, l. 497).

²⁷ Line 561 is different in Strippel: “Die si verwirkete und verwap” (p. 306, l. 512).

Dye kremers sprach ich muß lauffen
Beyde myn eyn cleyne wile
565 Jch komen jn sneller ylen
Jch gain jn daz neiste huyß
Alsus lyeff die frauwe hin uß
Ffrolich uff den berch
Want sij erkant woil daz werck
570 *Dat id machte die koningynne*
Myt yren zarten henden fyn
Want sij waß eyn meistryn
Sy lyeff uff die burg zu hant
Da sij den koning fant
575 Sij hijes yr gebn boden broit
Sij sprach herre nu habent kein noit
Jch hoffen myn frauwe wandels frij
Von goitz gnaden funden sij
Der koning waz der meren fro
580 Ain die fraue lyeff er do

Vnde koste sij ain yrren munt

Vnde sprach wo ist myns heiles funt

Dye mir myn leben hait getroist

Hilff herre daz ich werde erloyst

585 Von sorgen vnd von arbeit

Vnd jamer den myn hertze dreytt

Nu enpynt mich armen man

Von groissen sorgen die ich hain

DO sprach die fraue dogentlich

590 Nemet von uch den von oysterich

Vnde kompt mit mir jn den gadem

Da werdent ir entladen

Von groisser sorgen ouerlast

Da vindet ir eynen werden gast²⁸

595 Ffraget jn er saget uch woil

Wo man myn fraue finden sal

Der koning nit lenger enbeyt

²⁸ “werden” is in Strippel “vroemden” (p. 312, l. 540).

Zu dem hertzothen er do reyt
In freuden richen synnen
600 Zu der koningynnen²⁹
Do gesach er wo der kauffman // stunt
Als noch die kaufflude gerne dont
Dye da kaufmanschaff dryuen
Der bode nit langer moicht blyuen³⁰
605 **D**Er koning fragede den selben knecht
Sage ain vnd sage recht
Wan haistu die penwert braicht
Der koler sich balde bedaicht
Er sprach ich komen uß engellant
610 Von dannen bin ich her gesant
Vnde bin komen also her
Der koning sprach jn rechter ger
Dyß werck wircket eyn frau fyn

²⁹ "koningynnen" is in Strippel "kremerinne" (p. 313, l. 546).

³⁰ Line 604 is different in Strippel: "Der künig nit lenger moechte swigen" (p. 314, l. 550).

Wyse mich balde die meistoryn
615 Vnde sagestu nyt die warheit
Der doyt dir von mir geschiet
Der koler quam jn kommer groß
Myt trenen er sich sere begoyß
Er sprach myt groissem leyde
620 Gelouent mir mit urem eyde
Daz yr dem zarten wyfe
Nyt enschaid ain yrren lyff
Da mit sij bedrubet sij
Der hirtzoch stunt na da bij
625 **E**R sprach uff die true myn
Dar vur wil ich burge sin
Der koler sprach wilt ir schauen
Dye mynnenliche frauwee
So koment mit mir jn das holz
630 Vnde gesyet die fraue stolz
Sij hait sich gar ergeuen

In eyn vil heylich leben

Cleyne sint yr dye locke

Sij dreyt ain eyn graen rock

635 Myt flijße hait sij vor den gebeden

Der ir zu eynem man wart geben

DEr koning waz der meren fro³¹

Daz sij sich hatte gehalden also

Als eyn regelerynnen

640 Aldurch dye godes mynne

Durch godes willen sij daz duet

Ayn den si sich gelayssen hait

Der koning sprach nu sage mir

Vff welche zijt quam sij zu dir

645 Er sprach daz ist verdhalf jare

Daz dye zarte frauwe clare

Zu mir quam jn den dan

Dar na sij balde eyn kint gewan

³¹ “fro” is in Strippel “unfro” (p. 320, l. 583).

Daz ist eyn schoner knabe
650 Mit flijße ich eme gedinet habe

Broderlich ain allen wanck

Myr wart die zijt nye zu lanck

DEr koning sich bedaichte

Er lyeße syn hertz zu raste

655 Daz also sere besweret waz

Zu hoyffe lyeß er wißen daz

Daz syne frauwe reyne gehere

Myt goitz gnaden funden were

Dye welt wart der meren fro

660 Myt dem koning zoich man do

Myt mancher ritter schar

Zu dem jungen ~~ritter~~ fursten gar

Do hyn zu dem walde

Do sprach der koler balde

665 Zu dem koning von hoger art

Herre laissent uwer gebroche

Myn fraue ist also gemuet

Wer weder godes willen duet

Den schuwet sij gar sere

670 Herre nu volget myner lere

Vnde komet mit mir heymlich dar

Wirt myn frauwe dez geruchtz // gewar

Dan birget sij sich jn der geschicht

Daz mir sij kunnen fynden nicht

675 *Der walt ist grois vnd lanck*

Dez sorget alles myn gedanck

Sij fortet anders ir wilt sij doden

DEr koning dede waz man jn hieß

Vff daz er funde die getrue // dyet

680 Dye er so lange hat verlorn

Der koning hoichgeboren

Volgede dem gueden manne

Want syn rait yme woil bequam

Er ging gutlich da hyn stain

685 Biß er bij die hutte quam
Da wart yeme freude kunt
Want er fant muder vnd kint
Der junge furste lyeff vogel schiessen
Daz kint begunde verdryessen
690 Do is der lude also vil gesach
Vyll balde is zu der muder sprach
Sage mir lyue moder myn
Waz geruchtes mach dit syn
Waz dunt dye lude hye
695 Dye koningynnen vor die hutte // ging
Vnde sach wo ꝛ der konig her zoich
Sij nam daz kint vnd floych
Wye gerne sij geflogen were
Doch so waz daz kint so swere
700 § Wye gerne sij geflygen wulde³²
Der koning dede als er sulde

³² Line 700 is different in Strippel: “Ungerne si bliben wolte” (p. 330, l. 637).

Er lyeff yr snellichen na

Er sprach erbarmet uch fraue

Ouer mich armen man

705 Want ich hain uch vnrecht gedain

Daz ich biß ain den junxten dag

Nummer wail gebuyssen mag

O zarte wijff ain argelist

Zeune mir dat du edel bist³³

710 Vnde buet mir fruntlich dynen gruiß

Er viell yr neder ain die fueß

Vnde weynde also sere

Von der groisser swere

Dye yeme waz wederfaren

715 *Er neych sijch gutlich zu yren armen*

Er sprach ich wil nummer uff stain

Jch wil vor dyne hulde hain

³³ Lines 707-709 are different in Strippel: “Dir niemer wider dienen mag / Das du durch mich gelitten hast. / Zarte fröwe, tuo das beste” (p. 331, l. 644-646).

Der jamer da yr hertz ain fing

~~Do koste er sij~~

(720) Den koning sij lijfflich vmb fing

720 Do koste er sij vor yren mont³⁴

Er sprach geloifft sij got dusent stont

Daz ich dich fraue funden hain

Dez wil ich mich & ain die true lain

(725) **ER** kuste yr augen vnd geleder

725 Eyn gantz suyn vnd freden

Von yn beyden do erginck

Daz lyue kint er vmbfing

Vnde sprach zu yeme bermenlichen

(730) Hette ich nu gedodet dich

730 So were myn sele versencket

Vnd jn den hellen grunt erdrenckt

Myn lyeffe crone myns hertzen bant

³⁴ Lines 718-720 are different in Strippel: “Die fröwe sich zuo der erden lie / Der werde künig si umbevie / Si kust in lieplich an den munt” (p. 332-333, l. 651-653).

Daz haistu vor wail bekant³⁵

(735) Du vill hoichgeloyffter got

735 Du haist mir geholffen usser noit

Dyne genade lyeß mich nye

Jch hain mit freuden funden hye

Dye ich zu troist hat erkoren

(740) Vnde daz lyue kint usser

740 Hoger art geboren

Von yrme zarten lyue

Dye mir zu eynem wijffe

Waz gegeuen

(745) *Nu willen mir vnß leuen*

745 *Gantz keren ain hern crist*

Want er vnß aller helffer ist

Hije myt dese rede eyn ende hait

Js waz dem koler eyn selige dayt

(750) *Daz dye frauwe bij jn qwam*

³⁵ Lines 731-733 are different in Strippel: “Wie haste mich bedencket / Von himelrich ein werder stam / Der von der reinen megde kam” (p. 335, l. 664-666).

750 *Er wart dar na eyn selich man*

DEr koning eme alle syn armoidt verdreiff

Er gaff eme sloße vnd dorffer

Vnde yn jn synen hoff

(755) *Want er daz kint usß dauff hoiff*

755 *Dez dye koningynnen bij yeme waz genessen*

Sunder allerley weessen

Hat sij sich gehalden jn dem walde

Sij waz dach nit sere alt

(760) *Sije behyelt yre ere*

760 *Vnd waz dogentlich zu eren*

Dem ouersten koning rijch

Der alle ding gelonen mach

Js sij naicht oder dagh

(765) *Jn hemell aiff uff erden*

765 *Dye rede lassen mir nu gewerlich*

Vnde dancken gode von hemelrich

Dem synt alle ding mogelijk

Hije mit hait diß buech eyn ende

(770) Got vns alle von sunden wende

770 Amen

5.2. Translation & Annotations

5.2.1. TRANSLATION KEY

D (bold print plus larger font size) = lombards in Heid. Hs. 1012

Italics = text present in Heid. Hs. 1012 that is not part of Strippel's edition

[] = text supplemented from or changed in accordance with Strippel's edition.

~~Strikethrough~~ = letters and words crossed out in Heid. Hs. 1012

// = final phrase of a line written in an adjacent empty space in Heid. Hs. 1012

5.2.2. TRANSLATION

The story of the King of France is being told here

1 **T**his text tells what happened

when a fine king of France

rose to high esteem.

He was flawless.

5 The household honor of this very lord was great.

He had a lovely wife.

She was so beautiful,

virtuous, and modest

that no one could despise her;

10 whoever had seen her with his own eyes,

held her in the highest esteem.

11a [Now the king had a marshal.]³⁶

Everyone had to fear him everywhere,

And everything that he ordered

³⁶ Line 11a was taken from Strippel because the rhyme scheme and the subsequent text talk about an unknown “er”; it looks like the scribe made a mistake and forgot to copy this line (p. 213, l.13).

Because of him, the queen faced great hardship
15 because he begged her
for her love,
as he often met with her in private.
She overcame him with her honor,
for such a treacherous plea
20 would never make her commit such an evil deed,
and she refused him as she should.
The lovely lady said to him:
“How can you imagine such a thing of me?
You know full well
25 on whose account you must desist:
on account of my lord, who holds you in such high esteem.
He has placed in your hands
castles, cities, and wide lands,
and put you in charge of them.
30 For the sake of Our Lord, spare me your malicious tricks
and do not ask me again

for anything that compromises my honor.”

The faithless marshal said:

“The torment and suffering of my heart
35 are renewed daily.³⁷

What’s more, I have loved you ceaselessly
since I was young.

Now let me enjoy a secret affair with you
and grant me my pleas,
40 dearest, beloved lady.”

The lovely and sweet one replied:

“On my honor, I swear,
spare me this request
or I promise
45 to inflict on you pain and trouble.”

The marshal thought:

“Oh, woe is me! Alas!³⁸

³⁷ The syntax has been changed in the English translation for clarity of meaning.

If she passes this on to my lord,
I know for certain that I will lose
50 my life, my honorable position at court, and all my possessions.”

With this the marshal took leave of her,
and he left thinking about
how to take the lady’s life.

The king was in the habit of
55 getting up in a noble manner,
at daybreak,
and leaving the sweet lady
sleeping there,
as his good manners demanded of him,
60 for she was young.

He went hunting in the woods,
with hunting dogs and with falcons.

The king had also ordered

³⁸ “sprach” at the end of line 46 was substituted by “gedohte” taken from Strippel because the subsequent text makes clear that the marshal would never talk about his evil thoughts before taking leave of the queen (p. 220, l. 48); she is ignorant of his evil intentions.

that no door be locked

65 because the marshal oversaw that.

That is how much he trusted the villain;

he knew nothing of his treachery.

The king had also raised

a blameless dwarf,

70 who rested and slept in the great hall.

The cowardly marshal took him,

put him into the lady's arms,

covered him up

and turned him to her breast,

75 and she did not notice what was happening.

Then he quickly departed

for the woods,

full speed,

where he knew his lord was hunting.

80 **A**s soon as he spied the king,

he spoke deceitful words:

“Stop your hunting right now.

You should chase something else,

that lies closer to your heart

85 and that can only with great difficulty be turned from wrong to right.”

The king said: “What might that be?”

The marshal replied: “The queen,

she is an adulteress,

and you have to see it for yourself.

90 Come with me quickly,

you will catch her in the act of infidelity.”

The king was very shocked

and he stopped the hunt.

Furious, he rode home.

95 He found the dearest one as before,

still sleeping in her bed,

and saw that she had by her side

the blameless dwarf.

He lifted the dwarf up swiftly and angrily

100 with his hands
and slammed him against the wall—
All for a crime that the dwarf never committed—
until the king had killed the dwarf.

The lady awoke and asked:

105 “Sire, what troubles you,
that you are so full of anger?”

He replied: “You worthless disgrace,
you know why!

Look at how shamefully you lie here

110 and how you drown me in deceit
with your adultery!”

“Sire, be reasonable,”

said the noble and tender lady,

“God knows, I am not guilty

115 *of such immoral actions.*

Whatever might have happened,

God will unveil the truth to you

and take me from this blame.”³⁹

He replied: “Silence! Do not speak!

120 I find this matter

so degrading

that you have at this hour

lost your life,

as soon as I can bring it about!”

125 **N**ow as God designed, there lived nearby

a prince, named Duke Leopold.

As God had intended,

he heard of the crime.

He belonged to the royal family,

130 he was the king’s sister’s child,

as it is written in the books,

and he was from Austria.

He hurried to the lord.

³⁹ “vnschult” was translated as “schult” because the queen is talking about how God will prove that she is innocent not guilty; “vnschult” seems to be a scribal error.

He asked: "Sire, why are you so angry?

135 In God's name, tell me."

There the noble and highborn king replied:

"Oh nephew, take pity on me!

My heart's suffering is very great.

Just look at how this disgrace

140 has so degradingly attacked my honor

that it can never be made right again."

Then Duke Leopold said:

"Even though you may never grant me your favor again:

my lady is blameless.

145 Someone must have betrayed her;

I have never seen deceit in her."

The king replied with anger:

"Let her be burned at the stake!"

"No", said the Duke, "honor the child

150 she carries in her womb.

If you kill her it will cause you grief

because you have no other heir.

Castles, cities, and wide lands

which you will pass on by right,

155 do you want to ruin all that?

No, noble Sire, act in such a way

that I will be obliged to you forever:

let her live until she gives birth,

and I will continue to serve you,

160 as I have in the past.

No guilt is so great

that it does not deserve a portion of mercy.

Now let her be for my sake, Sire,

and honor the Queen *Mary*,

165 the pure maiden, who gave birth to God,

and show your virtue

on behalf of the purest woman,

because the queen carries in her body

a heavy burden.

170 I know that she is not
guilty of this misdeed,
however it transpired.”

Then the king said quickly:

“You know very well how I found her lying there, so immorally.

175 Yet I will honor you in part:
Take her, lead her out of my sight
until she gives birth to the child.
After that she must lose her life,
this immoral, wicked wife.”

180 **T**he Duke of Austria

took the lovely lady
out of the king’s sight.

He searched near and far
for a highborn man

185 who was free from error and vice
and who had with heroic acts
gained knighthood

by being constant in word

and deed everywhere.

190 Into this man's protection he gave the honorable lady.

He told him: "Now protect her

and escort her into my land.

When God is merciful to her

and she bears a child,

195 then do not hesitate:

bring the child to me,

leave the mother behind."

The knight took the sweet lady

who had been consigned to his care.

200 He escorted her through a wild evergreen forest.

The marshal, the wicked man, discovered this.

He armed himself

quickly and rode after them secretly

and murdered the proud knight.

205 The lady fled into the woods.

He dragged the knight's corpse off the path,
so that no one would discover
that a murder had been committed
on the rightful road and path.

210 Although he wished
he had also murdered the queen right there and then,
she had hidden herself.
He rode home worried
because he could not find the lady.

215 *He quickly decided that,*
if she returned,
he would take her life,
the murderer, the villain.

The lady wandered in anguish
220 through the woods where she found herself.
Roots, leaves and grass,
that is what she ate in the woods,
this image of loveliness.

She walked for a long time in the evergreen forest,
225 until she came across a collier.

The lovely noblewoman
asked him what he was doing.

He replied: "Milady, I am burning charcoal."

She asked: "Does this work suit you?"
230 "It makes your body all black",
said the lovely woman.

The collier replied kindly:

"If God had wished it things would have been better for me.
Now I am driven by hunger
235 to keep doing this until I die."

The sweet queen said:

"Will you permit me to stay here with you?"

I will help you with whatever you undertake.

You can believe what I say."

240 The most trustworthy man said:

"Alas, I cannot do for you

what you are certainly worthy of,

very lovely highborn lady.”

The queen responded:

245 “Dear friend, now do a good deed,

for which I will be forever grateful to you.

I still have five gold coins with me.

Put them into your purse

and go as quickly as you can

250 seven miles down the road

into the city of Paris.

Buy silk for me – green, yellow and white,

black and blue,

and also some red colors.

255 And bring us, as you see fit,

what we need for food.

If anyone asks you what you are doing,

do not be too generous with your words,

so that you do not mention me

260 and put me in great danger.”

The collier did as he was told by her.

His honesty permitted no less.

He did what the lady asked

and went to Paris, into the city.

265 He bought her what she wanted

265a [and needed.]⁴⁰

He bought needles and scissors

for the lovely noblewoman,

as well as food that he thought

she would like to eat.

270 Without further ado, the lovely one

created precious treasures out of silk,

which she sent back to the city,

where she asked the collier to sell them.

And so he ran in and out of the city,

275 until the lovely queen

⁴⁰ Line 265a was taken from Strippel to stay true to the rhyme (p. 257, l. 258).

gave birth to a handsome son.

For three and a half years the sweet lady

lived in the wild woods.

In the meantime, until the queen had, by the grace of God, been delivered of her child

280 **T**he murdered knight lay there,

faraway, dead in the woods,

hidden in the wild evergreen forest.

Now this noble man had personally raised

a beautiful dog.

285 This dog licked the body's wounds

until hunger drove it away.

Not able to stay any longer,

it ran back to court

where many abbots and bishops

290 and great princes were gathered,

drinking and feasting.

The dog went into the great hall

and saw the cowardly marshal walking

to and fro in front of the tables.

295 The dog attacked him viciously,

biting his feet and legs.

The dog bit and barked furiously,

until the treacherous man

came to his senses

300 *and remembered the crime*

that he had committed against the knight.

Now fearing death,

the dog quickly snatched a loaf of bread

and fled away

305 back to the forest immediately,

where its master lay murdered.

It guarded the corpse, night and day.

It repeated these actions over and over,

inflicting great pain on the marshal,

310 giving him many deep bite wounds

before running back to the forest.

The Duke of Austria observed this.

He wondered greatly

why the dog attacked only one man

315 *and ignored everyone else.*

So once, when the dog returned,

bit the marshal, snatched a loaf of bread,

and was about to flee again,

the duke followed it back.

320 *The dog led him truly*

to the place where the crime had occurred,

and where its master lay murdered.

The lord of Austria was stunned.

He recognized immediately

325 *that this was his loyal follower.*

His tears flowed freely.

The dog began to notice this

and shed many bitter tears.

„I think and believe”,

330 *said the Duke with certainty,*

“that now it will be shown,

oh you treacherous man,

that you betrayed your lord.”

With this he rode away

335 *to a village, as was fitting,*

and arranged that the chivalrous confidant

be secretly buried.

He rode directly back to court⁴¹

and told no one of all this.

340 ***H***e said: “Now, let’s see

what happens with the dog.”

Early one morning the marshal commanded

that the gates be closed

so that when the dog came

345 to snatch a loaf of bread again

⁴¹ “heyem” was translated as “hof” because the Duke’s home is Austria and he is riding back to the king’s court, not Austria.

it could be killed.

His orders were followed ruthlessly.

Then the dog returned

and sneaked in as before.

350 It pushed through the crowd

and hid itself under a bench

until the marshal was seated above it at the table

and was served meat and fish.

The dog was not sluggish.

355 When it had spotted a path,

it sneaked along under the table

until it detected the cowardly marshal.

It grabbed and bit him hard.

The marshal turned hot and

360 screamed so with pain and anger

That the highborn king

spoke loudly,

in a terrible and angry voice:

“Someone, kill that dog for me at once!

365 It has injured

the marshal before my eyes.

For that it must suffer the pain of death!”

The dog ran away instantly,

snatching a loaf of bread

370 and fleeing as usual,

but the gates were closed

so that it could be killed.

So the dog ran to Duke Leopold,

because the faultless knight

375 lay close to the Duke’s heart.⁴²

The dog leapt into his lap.

The king sat beside him,

Duke Leopold’s mother’s brother.

The virtuous Duke said:

380 “Oh, dear Sire, hear me now!

⁴² The syntax has been changed in the English translation for clarity of meaning.

I speak as an advocate for this dog.

Give me permission now

to plead the dog's case today

and see that justice is done.”

385 He asked him so agreeably:

he stepped in front of the king's table

and knelt there at his feet.

The king said: “I must respect you,

even though this case is truly strange.”

390 Then the lord of Austria replied:

“Now listen, dear Sire,

to the marvel that God is displaying here.

This dog stands ready to fight a trial by combat.

It is showing you and the princes

395 that its master has been murdered.

It is presenting its claim to you, free of falsity,

that you second its motion to fight.

The dog wants to fight a trial by combat with the murderer,

who is guilty of this deed.

400 The marshal murdered its master,
the knight, who rode away from here from you
after pledging complete allegiance to you,
and the marshal betrayed your fealty and honor.
Now uphold royal protocol
405 for carrying out such a trial by combat.”

Tormented by fear, the marshal

replied to the Austrian duke:

“Why do you shame me?

I have never done you any wrong,

410 for which I would deserve this.

You are accusing me of murder,

of which I have never been guilty.”

The Duke started saying:

“Sire, if you are a just judge,

415 do not let yourself be deceived.⁴³

⁴³ The syntax has been changed in the English translation for clarity of meaning.

Dispense justice now, it is time.

The princes all know well

how to fight a trial by combat with dogs.”

The king spied an old knight

420 and as a just judge he said to him:

“So that I can fulfill my legal duty

tell me how you believe this should be done,

because you have seen so much,⁴⁴

423a [and how the trial by combat should take place here,]⁴⁵

so that it is a fair fight.

425 You are so old

that you have seen a lot.

It will not be child’s play.

Here dogs and humans will fight a trial by combat,

risking their necks.”

430 **T**he knight said: “I know very well

⁴⁴ The syntax has been changed in the English translation for clarity of meaning.

⁴⁵ Line 423a was taken from Strippel to stay true to the rhyme (p. 282, l. 380).

how to fight a trial by combat with dogs.

But if someone else knows better,

you should follow him.

A cudgel should be selected

435 and given to the marshal,

as thick and as long as an arm.

That is my advice and my sentiment.

He is not allowed any other defense –

no sharp weapon of any kind –

440 against this dog.

The teeth in its mouth,

with these the dog shall defend itself

and protect itself well.”

All were asked if this was just or unjust.

445 *Everyone, both knights and followers,*

found the decision to be just and reasonable.

Then the decision was announced,

and a circle was set up

all at the same time.

450 With great hostility the marshal

stepped into the circle.

The Duke asked the people,

rich and poor, earnestly,

to support him in imploring God

455 to help the dog,

if it was in the right.

Then the most ferocious trial by combat began:

each had the upper hand

over the other one in turns.

460 The murderer struck the dog

so that it fell to the ground.

His strength did not frighten the dog.

Swiftly it leapt

for the murderer's throat

465 and closed its mouth,

biting him again and again,

so that blood gushed onto his feet.

The murderer fell to the ground.

Agony seared him.

470 The dog was tearing at his throat.

It choked his throat

just as if he were a goose,

until the murderer, in great torment,

raised his hands heavenwards

475 and announced to the lords

that he was guilty of the murder.

When the king heard this

he ordered that the dog be pulled away

from the murderer.

480 The king then

asked the murderer to report

if he was guilty of the murder

for which he had fought the trial by combat.

The murderer replied: "Alas, yes."

485 “Tell me, you cowardly villain,
what is the story of this murder,
of which you have convicted yourself,
and which you have kept secret from me for so long?”

The defeated murderer replied:

490 “My anguish is so great

and I fear I cannot survive.

That is why my heart now confesses to you

the evil I have committed:

I murdered the knight,

495 who escorted your lady away

and who pledged complete allegiance to you,

and I betrayed your fealty and honor.

Now listen, high lord.

I begged the queen for her love.

500 Because she refused me

I caused her great suffering and heartache.

I carried the sleeping dwarf

to the noble, beautiful lady.

I laid it close to her breast,

505 so carefully that she did not notice what was happening,

mouth touching mouth.

I deceitfully led you there,

so that she would be killed,

because she did not want me.”

510 **T**he king screamed: “Oh, woe is me! Alas!

Heartache and torment

will ride me

now and forever,

because I showed the pure sweet lady

515 no mercy.”

Out of grief he beat himself.

His hands were washed

by overflowing tears.

He wept greatly.

520 He tore his hair out violently and vigorously.

He said: “Where are you, noble lost one?

Flawless character, lovely body,

highborn lady,

shall I never again when I desire it

525 press you to my bosom?

Oh, mighty God, I beg you,

send me death

because of the great crime

I have committed!”

530 **T**he king said: “Tell me, villain,

and do not hide it from me,

what happened to my lady

after you took

the blameless knight’s life?”

535 He replied: “Sire, I am beyond the reach

of your favor.⁴⁶

My lady was not slow.

⁴⁶ The syntax has been changed in the English translation for clarity of meaning.

When I took the knight's life,
the lovely woman fled
540 so far into the evergreen forest
that I do not know what happened to her."

The king ordered the executioner
to break all of his limbs,
which he well deserved.
545 He ordered the preparation of a solid execution wheel.

The murderer was put on it.
He came to a miserable end.
Messengers were sent straight away,
throughout the country,

550 to discover if anyone knew
what had happened to the lady.
They looked for her everywhere,
but there was no news of her.

The search continued for three and a half years,
555 until the pure and beautiful lady

sent goods to the city

that she had made herself.

There was so much grief on her behalf.

Now in the city there lived a lady,

560 who gave silk to her broker,

who was accustomed to buying and selling it.

The broker wanted to sell her some silk.

The tradeswoman said: "I have to run.

Wait a minute for me.

565 I will come back quickly.

I am going next door."

And then the lady, delighted,

raced up the hill,

because, as a master craftswoman,

570 *she had recognized the silk embroidery*

made by the queen

*with her dainty, delicate hands.*⁴⁷

⁴⁷ The syntax has been changed in the English translation for clarity of meaning.

She ran right to the castle,

where she found the king.

575 She demanded messenger bread as a reward.

She said: “Sire, your troubles are over!

I believe that my constant lady

has been found by the grace of God.”

The king was overjoyed by this news.

580 He ran to the lady,

kissed her on her mouth

and said: “Where can I find my fortune,

who has always comforted and believed in me?

Help me, Lord, deliver me

585 from the sorrow, hardship,

and grief that burden my heart.

I’m a miserable man; release me

from these great sorrows that I have.”

The virtuous lady replied:

590 “Take the Duke of Austria

and come with me to the merchant's booth,
where you will be freed
from the mighty burden of your great sorrows.
You will find an honorable stranger there.

595 Ask him and he will indeed tell you
where my lady can be found.”

The king no longer hesitated:

he rode to the duke
and in joyful anticipation

600 they set out for the queen.

He saw where the merchant was standing,
as merchants usually do
when they are conducting trade.

The broker wanted to leave.

605 **T**he king asked this merchant:

“Tell me and tell me truly,
from where did you bring these goods?”

The collier bethought himself quickly.

He replied: "I come from England,

610 I was sent here from there

and that is how I have come here."

The king said, driven by true desire:

"This embroidery has been made by a highborn lady.

Show me that master craftswoman immediately!

615 And if you do not tell me the truth,

I will have you killed."

The collier was overcome by anxiety,

and he wept greatly.

He spoke with great anguish:

620 "Swear to me on your troth

that the sweet woman

will not be harmed

or caused any grief."

The Duke was standing close by.

625 **H**e said: "I pledge on my honor,

that it will be as you say."

The collier said: "If you wish to see
the lovely lady,
then come with me into the woods
630 and you will behold the highborn lady.
She has given herself over completely
to an utterly holy life:
her hair is short,
she wears a gray robe,
635 and she prays diligently for the one
who was given to her as a spouse."

This news pleased the king,
that she had lived
as if she were a nun
640 entirely for the love of God.
She is doing this by the will of God,
to whom she has entrusted herself.
The king said: "Now tell me,
when did she come to you?"

645 The collier said: “Three and a half years ago
the pure and sweet lady
came to me in the evergreen forest.
Soon after she gave birth to a child,
a handsome boy.

650 I have served him diligently,
like a brother, faithfully.
The years went by quickly.”

The king came to a decision.

He allowed his heart to rest,
655 which had been so very heavy.
He let it be known at court
that his pure highborn lady
had been found by the grace of God.
The people were overjoyed by this news.

660 They, and the king,
and a large band of knights, all together

they rode into the forest⁴⁸

to the young prince.

There the collier said immediately

665 to the king with the greatest respect:

“Sire, desist from all this noise.

My lady’s state of mind is such

that she is frightened of⁴⁹

anyone who acts against God’s will.

670 Sire, follow my advice

and come with me quietly.

If my lady becomes aware of all this shouting

she will hide herself away in the thickets

so that we will not be able to find her.

675 *The forest is deep and wide.*

This weighs upon my mind.

Otherwise she will fear that you wish to kill her.”

⁴⁸ The syntax has been changed in the English translation for clarity of meaning.

⁴⁹ The syntax has been changed in the English translation for clarity of meaning.

The king did as he was told

so that he would find this faithful servant,

680 who had been lost for so long.

The highborn king

followed the virtuous man

because his advice was entirely in the king's interest.

He followed him there confidently,

685 until he came to the hut.

Now he knew joy,

for he had found mother and child.

The young prince was out hunting birds.

The child became annoyed

690 when he saw so many people.

He said to his mother straightaway:

"Tell me, dear mother,

what might this shouting be?

What are these people doing here?"

695 The queen went in front of the hut

and saw the king approaching.

She picked up the child and fled,

but however much she wanted to escape

the child was too heavy.

700 She wanted to escape

but the king acted as he should.

He raced after her.

He said: "Milady, take pity

on me; I'm a miserable man,

705 because I have done you such wrong

that until Judgement Day

I will not be able to ever atone for my sins.

Oh, sweet lady without guile,

show me how sublime you are

710 by greeting me kindly."

He fell at her feet

and wept greatly

out of the great anguish

that had befallen him.

715 *He bowed down in submission to her.*

*He said: "I will never get up again,
unless I have your favor."*

His misery moved her heart.

She embraced the king lovingly.

720 He kissed her on the mouth.

He said: "Praise be God a thousandfold
that I have found you, milady.

For this I will surrender myself to loyalty."

He kissed her eyes and limbs.

725 There they both made peace
and reconciled.⁵⁰

He embraced the lovely child
and said to it pitifully:

"If I had killed you

730 my soul would have been sunk

⁵⁰ The syntax has been changed in the English translation for clarity of meaning.

and drowned in the depths of hell,

you my crown of life, seal upon my heart.

You knew this,

oh mighty God.

735 You helped me out of difficulty.

Your grace has never abandoned me.

With joy I have found here

the one whom I chose as my companion,

and the lovely child,

740 born of noble birth

from her tender body,

the one who was

given to me as a wife.

Now we will turn our lives

745 *entirely to Lord Christ*

for he is the helper of all of us."

This is the end of this story.

A great good fortune it was for the collier

that the lady came to him.

750 *He became a fortunate man.*

The king rid him of all of his poverty.

He gave him castles and villages

and brought him to court

where he received the child at his baptism,

755 *because the queen had delivered the child with him.*

Free of all harm,

she survived in the forest.

She was not very old.

She kept her honor

760 *and had virtuously honored*

that Sovereign Mighty King,

who can reward anything,

whether it is day or night,

on earth or in heaven.

765 Let the story now be

and thank God in heaven,

who can do anything.

This is the end of the book.

May God protect us all from sin.

770 Amen.

6. Discussion & Conclusions

To my knowledge, this is the first diplomatic edition and translation of *The Queen of France* based on Heid. Hs. 1012. This thesis follows scholarly practices that have come to be widely accepted in the field of medieval studies. In doing so, this edition and translation broadens the audience to which it can appeal, making *The Queen of France* available to all English speakers who engage in medieval or modern studies.

Variations in the Manuscript Titles of *The Queen of France*. Modern scholarship has given this tale the title *The Queen of France*. While this title appears in some medieval manuscripts, more frequently other titles are used as well. Heid. Hs. 1012 is one such example, naming it “Des konings boich von franckrich”. Variations in title are not unusual in the Middle Ages, in an era characterized by its oral tradition long before manuscripts even existed, so that stories were only passed on from person to person altered at their convenience (Bein 29). Most surviving manuscripts title the tale *The King of France*: “von ainem andern künig von frankrich vnd von sinem wib”; “vom künig Von franckrych”; “der künigk von franckhreich Vnd sein fraw”; “Vom künig von franckreich” (Strippel 211). In fact, only a few of the medieval manuscripts call the text *The Queen of France*: “Vonn der kunegin vonn franckreich”; “[... und die] kingin zu franckenreich”; “von der kuniginn von Franckreich”; “Die Chünigin von Franckreich” (Strippel 211). And only one calls it *The Dog of France*: “Von dem hunt von franckreich”. The title *The King of France* is plausible as well, because in many important ways the king, and not the queen, is the main character. He is a just ruler with far-reaching influence, taking action and making decisions. Yet he makes a terrible mistake in anger, which he bitterly regrets and corrects passionately. At the same time the dog marks the pivotal point of the tale. The dog’s example of fierce and steadfast loyalty unto death sets a standard. The dog and the queen, whose stories are

intertwined, although they never meet in the story – at least we are not told of it, even though they presumably must have met on the trip through the forest when the knight is killed – are like one another in unexpected ways. Both communicate primarily through actions and not words: the dog through his attacks and the queen through her embroidery. Both are steadfast, loyal, and in their own ways unyielding. Their connection becomes utterly apparent when looking at the two main narrative threads, one focusing on the queen being accused of adultery and banished into the wild forest until she gives birth (l. 1-279) and the other focusing on the dog mourning, guarding his master's body and finally fighting a trial by combat against the marshal on behalf of its murdered master (l. 280-555). Following each narrative thread, the text mentions that three and a half years go by, reminding the reader of the same starting point (l. 278 & 556). The first third of the tale focusses on the queen, while the second third focusses on the dog. Their stories are intertwined and connected, both by the wrong-doing of the marshal, who first accused the queen of adultery and then killed the dog's master.

The dog is a noteworthy character with clever but at the same time dog-appropriate behavior like snatching bread from the table. But the version of *The Queen of France* in Heid. Hs. 1012 tells the tale in a manner that is focused on how the queen remained steadfast and virtuous throughout all turmoil. It is a good wife story even more than in Strippel's edition. Heid. Hs. 1012 accomplishes this by adding lines and by expanding on specific themes, which are all marked in italics in my edition and translation. In contrast to Strippel's edition Heid. Hs. 1012 stresses that the king is overjoyed to discover that the queen has lived a virtuous and pious life without him (l. 579). It demonstrates that married life might demand the same degree of renunciation and self-control as monastic life. Duke Leopold tries to advocate for the queen and her child and even compares her to the Blessed Virgin Mary (l. 163-169). The queen's virtue is

also supported by the final verses in Heid. Hs. 1012, which stress how the queen endured her fate in the forest virtuously. Without ever questioning God's will, she entrusted the collier with her and her child's life and God rewarded her by keeping her out of harm's way (l. 756-764).

Readers can go back and read the text by skipping the italicized additions, which would show how much these additions deepen this interpretation that is inherent in the text.

I have followed scholarly consensus by using the title *The Queen of France*, in part because that makes it easier for modern scholars to know what I am referring to, but also because Heid. Hs. 1012 presents a version of this text that makes this title plausible. There is another medieval witness that uses the title *The Queen of France*. From the beginning of the fifteenth century comes a list of forty-four books owned by Elisabeth von Volkenstorff, an Austrian noblewoman (Rasmussen and Westphal-Wihl 103). This booklist is itself a copy of an earlier list, which dates from around 1400. This document lists "chunigin von Frankenreich" as the last of its forty-four entries (Rasmussen and Westphal-Wihl 103).

The Judicial Trial in *The Queen of France*. The pivot of the tale is a judicial one: discovering the truth. Because the king allows a treacherous villain to run his affairs, deceit dwells at the heart of the kingdom. The loyal and fearless dog shows moral rectitude by not willing to let a murderer rest. It becomes a champion of justice in a judicial trial by combat. The dog has been offering his testimony to the marshal's treachery for a long time, repeatedly snarling, barking and biting him as well (l. 295-311). All that is needed is an interpretation of the dog's testimony into human language to set a formal juridical proceeding, a trial by combat, in motion. It is Duke Leopold who assumes this responsibility after having been the only one to discover the murder. The scene of the discovery of the murdered knight is another addition in Heid. Hs. 1012 in comparison to Strippel. The Duke reads the dog's signs and follows it back to the knight's body (l. 313-322).

He and the dog even weep together before Leopold arranges a secret burial for the dog's master (l. 323-337). Later Leopold takes charge of the feast that the dog has once again interrupted. With his speech he deliberately changes the feast's formal nature, turning it from a festive gathering into a formal judicial proceeding. Leopold accomplishes this by speaking up and asking the king's permission to act as the dog's legal advocate (l. 379-384). He translates the dog's gestures for the court, saying that the dog is bringing suit and accusing the marshal of a crime (l. 390-405). Feasts are always political gatherings, whether that potential is actualized or not. All great lords of the land are gathered at the table, religious as well as secular (l. 289-291). When Duke Leopold speaks up, he brings out the legal aspect of this political gathering.

Translating Duke Leopold's speech, the formal judicial character was apparent. Research and dictionary work were necessary to work out the legal terminology. Many terms used here have common meanings but also more hidden meanings that can only be employed when the text is concerned with judicial matters. "beden fruntlich" in line 381 could be translated as 'to plead kindly' but here "fruntlich" refers to being a 'frunt', a representative or an advocate, especially in legal matters. That is why I decided to translate it as 'speak as an advocate'. Just like "syne wart do" in line 383 usually means 'talk instead of someone' but "wart" also means 'speech for the defense/pleading' in legal settings. My translation, therefore, uses the wording 'plead the dog's case'. Another example is "genade keren dar zu" in line 384, which could be translated as 'turn your mercy to this'. "genade" is, however, often used in connection with the term 'recht' and refers to administering justice in legal matters. That is why the translation 'see that justice is done' seemed most fitting.

Over the Duke's speech and the fight hovers this ancient sense of a legal setting, taking place in a world where all judicial discovery of truth must happen physically and be witnessed in

order to be judged. Through winning, the stronger combatant proves he is in the right. The outcome of such judicial ordeals is believed to reflect divine intervention, which becomes obvious when Duke Leopold asks all to pray to God to help the dog, if it is in the right (l. 452-456). The king has a legal duty to fulfill and he works out rules for the trial intended to level the playing field between the two opponents. This means removing from the human the advantage of sharp weapons over the animal, allowing him only the cudgel, which compensates for his lesser physical strength (l. 419-443). This fight for life and death is intended to uncover a secret crime if God wills.

Translating Middle High German. As mentioned in Chapter 4.2. translating a text from Middle High German can seem easy but is actually quite difficult. Someone versed in Modern High German and without Middle High German knowledge would probably recognize the phonetics and most of the forms and the syntax of Middle High German. They would not get the whole meaning of a medieval text. There have been considerable changes from Middle High German to Modern High German. Many Middle High German words have changed their connotation. There have also been considerable shifts in formal grammar from Middle High German to Modern German. For me as the translator it was particularly important to make a clear distinction between Middle High German and Modern High German. I also could not search terms in one Middle High German dictionary and find one ideal translation. Translating medieval texts requires substantial efforts of researching in multiple dictionaries and exploring more than one option. In the case of *The Queen of France* in Heid. Hs. 1012, I had to be aware of the Middle Franconian dialect with Rhenish Franconian and Low Alemannic elements. Middle High German and Early New High German dictionaries are usually composed in a standard language that does not remotely reflect all dialects of the Middle Ages. For example, I had to consider the

Rhenish Franconian /p-/ in comparison to the East Frankish /pf-/ to determine that the term “penwert” (l. 607) could be found as “phennincwërt, phenwërt, phënnewërt” in the *Lexer*. The legal terminology, as discussed earlier, made it even harder for me as the translator to identify the best fitting meaning. Matters were complicated further by the fact that Heid. Hs. 1012 was written around 1460 and shows mixed linguistic markers for two language periods (Middle High German and Early New High German) because these periods are constructs created by modern medieval scholars and there was in fact no clear transition.

Future Research. The research presented here is merely meant to be a stepping-stone to further research. This diplomatic edition preserves the regional and dialect features of the text just as they appear in the original and does not invent an illusion of a standard Middle High German. In doing so, this edition can also help to expand the scope of German historical linguistic research. Further opportunities for research would be other surviving versions of *The Queen of France*, like the prose chronicle version *Königin von Frankreich, Cronica* (1465), the Meisterlied of *The Queen of France* (1498), or, as mentioned in my introduction, Elisabeth von Nassau-Saarbrücken’s (ca. 1395-1456) famous prose novel *Sibille* (after 1437) (Killy 552). There are also other cycles of visual images, telling the story of *The Queen of France* visually. There is a tapestry dated 1554 showing sixteen scenes from the story, complete with inscriptions. There are also an Alsatian wall hanging, now in Nuremberg (1480-1490), and frescoes in the great hall in a palace in Corredo, South Tyrol (ca. 1460) (Killy 552). This translation makes this tale available to scholars, whether medievalist or modernists, who, regardless of their knowledge of the (Middle High) German language, are working on topics such as popular tales, on the prototypes of modern melodrama, on depictions of animals in literature (specifically animal trials or animals in a legal context of some sort), and on many other important topics.

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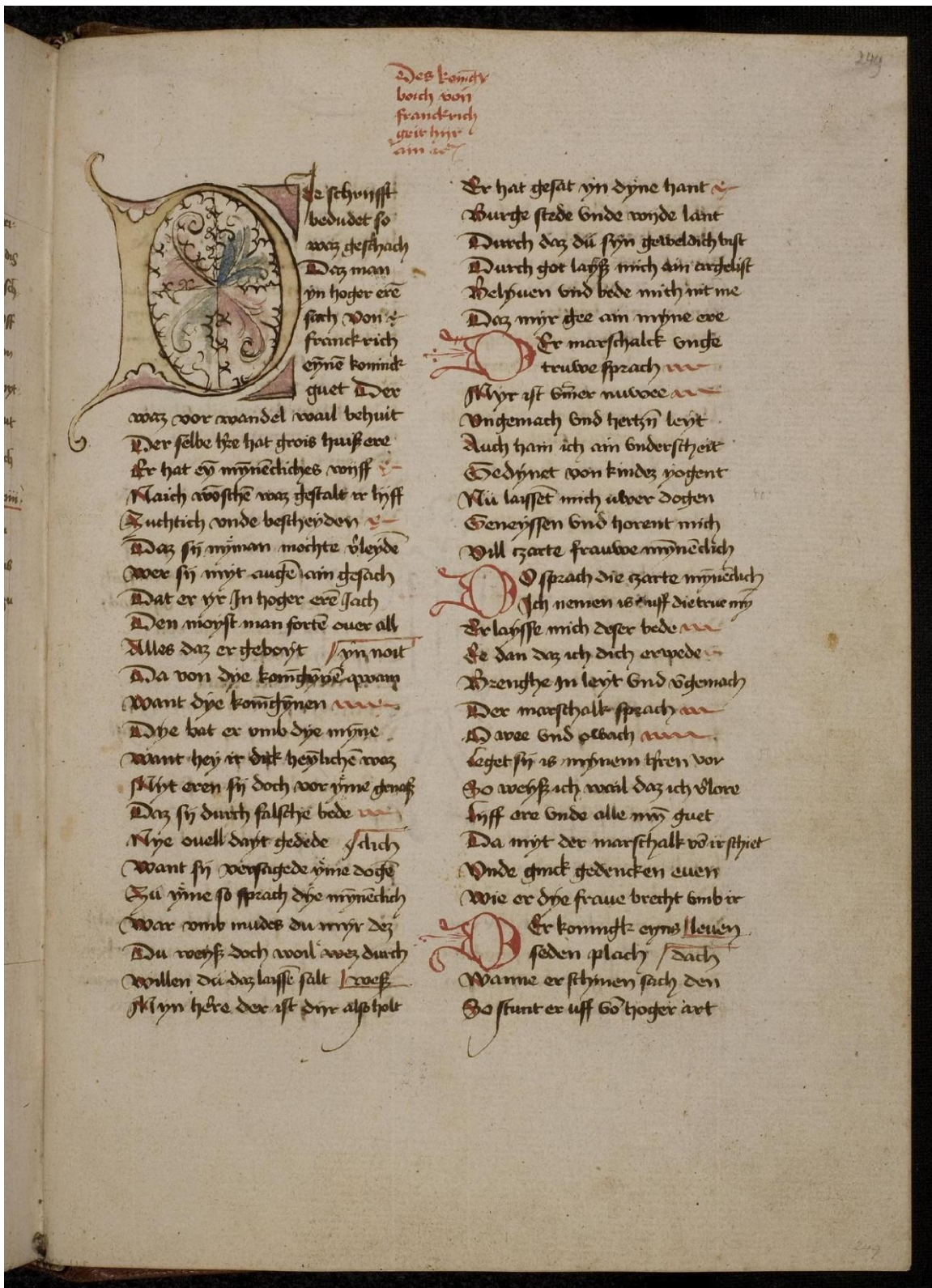
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Der huse von der frauen zart
Vff das er si schlaffen hiez
Als yn syne docht das hiez
Want si was der iare nyt alt
So fore er iage in den walt
Wissen vnde besessen
Der konigt hat auch gheissen
Das man beschusse key durre
Want der marschalk we dar vor
Also wail getruoet er de boewicht
Er enkonst es syn falsheit nyt

Er konigt auch erzoete hat
Syn getwerch ane almiffedait
Es lach vnde schlief in de palle
Der na der seyge marschalk war
Vnde laicht is der fraue in die arm
Vnde deket es sere warum
Vnde kerde es zu yre bruste
Das si is wlich nyt enkonste
Vnde macht er sich danen balde
Zu deme selbn walde
In snellicher kist
Da er synen hten wiste

Der den konigt an sach
Vffler falsche mude er spich
Layssent uwer iage hie belyuen
Ie sullent anders bedryuen
Das uch nu me zu hertyn gait
Vnde kumerlich mach we rait
Der konigt sprach woz mach dat
Der marschalk spich de konigine syn
Syn plegget falscher nymme

Ie sullent nu werden yme
Komert mit nre drade

Ie fyndent si am falscher dade
Er konigt sere ersthract
Jagen er mit lanf enplach
In gornafore er woeder heym
Er fant die garte wandels kein
Dan noch schlaffen am de bette
Vnde sach wof si hatte
Das getwerch an alle schult
Das nam er mit engedolt
Aba mit synen henden

Vnde slupche is woeder dse rede
Vmb schult da id nre omb warff
Dy si id vo syne henden straff

Die frauwe erwaecht en spich
Der woz ist uwer befmach

Das ir sint gornes also woll
Er sprach du bose sthande
Du weist doch wail
Sy ch woe sthlich du hie ligest
Vnde mich mit falscheit ouergist
Nyt dymex falscher nymme
Gere behaldent uwer symme
Sprach dse edel frauwe zart
Got woz wail das uch nre
sthuldich enboart
Din dyessen lest lichen sache
So woe es sich auch hat gemacht
Das muß uch got geuen zu erkene
Vnd midy vo dierer enstult neme
Er sprach swich vnde rede nyt

Ich han am dyeser geschicht
also lesterliche funden
Daz du zu dyesen stunden
Daz leuen moys vloreu han
Als balde ich es gefugen kan

Do fugede es got daz da bñlich
Eyn furste der hies hñoch
Lupolt Als es got fuge wulde
Der erhorte daz gebroche
Vnd er was w daz konig geslecht
Er was dez konig sust kint
Als me noch bestrebn sint
Er was von onsterich genant
Er hieß da er de furste sint
Er spñ hēre was gōnet in durch got
Daz sult yr sigen mir
Do sprach der edel konig rñch
O neue laß erbāmen dich
Nim heitzelent is also groß
Sich wie dze sthande am ere bleis
So leßlich gelborffen hat
Daz ir nūmer mach vde rait

Do sprach der hñoch lu
So vder mir nūm holt polt
Nim fraue nix kein schult gwan
Yemant mach sñ veruaden han
Want ich nix falsheit an ir sach
Der konig myt zorne sprach
Eyn moys vbyrene uff em hort
Neyn sprach der hze eret die frucht
Dze sñ yn vree liff dreyt

Dodent ir sñ es arret uch leyt
Want ir anders kein erben hait
Burge stede vnde vnde lant
Dze yr billich sullent cussen
Wullent yr sñ verdroffen

Syn vnder hñe dont so wail
Daz ich uch vmer danch sal
Geuent ir frist laß sñ genesen
Vff daz ich uber dñm moße wesen
Also ich bin gewosten nix
Nix kein schult wart so grois
Da enbē ey deill genaden am
Nu laß sñ hēre gemessen nijn
Vnde ere dñ māia die konigime
Dze reyne maît die got gebar
Vnde nemet uber doget war
Durch ere aller reyn wñff
Want sñ in vree liff
Dreit eyn swere burde
Ich weyß dat sñ nix endourde
Schuldich am deser dait
So vbe es sich gefugēt hait

Do sprach der konig gñhāt
Du weyß wail wie ich
Sñ ligen sint als lesterlich
Sñ deill wil ich doch ere dich
Nim sure sñ w den auge nix
Bis sñ geberet daz kindelin
So moß sñ doch vlesen den liff
Daz gesthanten tose wñff

Der hñoch w dosterich
Nam dze fraue mynēlich
Dem konig von den auge sñ

Er suchte also wunden hien
Synen hochgeborn man / wan
Der laster noch schande me ete
Der mit gantz herfiter craft
Erworffen hat vntschafft / swede
Gantz mit allen synen fomen
Stede am allen orten *u*
Dem beuall er die fraue guet
Er sprach nu haue si indin hude
Vnde siwe si hyn yn mir lant
Bis yr got die gnade hat bekant
Das si geberet er kindelich
So saltu mit langer son *u*
Das kint saltu brengen mir
Die mueter laß hnder dir
Er ritt nã die fraue zart
Die eme da beuolen wart
Er furte si durch eyne wilde dan
Das gefirch der marfthalt der
bose man Der awpende sich
zu hant alda Vnde reyt hien
lichen na Vnd ermordet den
ritter stols *u*
Die fraue flocht in das holz
Er furte den ritte vò de wege
Off das m̄nman en sege *u*
Was morder da geschete *u*
In der recht strassen stede
Wye gerne er ain der stede
Die koniginen auch ermordet het
Do hatte si sich verborgen
Do reit er heym mit sorgun
Do er die fraue mit infant
Do gedacht er alle zu hant
Dyff si eroder gweme *u*
Das er yr den hiff neme *u*

Der morder der boßwicht *u*
Die fraue fringte in leydes plucht
Indem walde da si was *u*
Wurtzelen lauff vnde graf *u*
Das af si yn dem walde *u*
Das m̄nnechliche bilde *u*
En fringte also langesaden dan
Bis si zu eyne kolee kwam
Die m̄nnechliche geflachte *u*
En fringet yn nutz er machte
Er sprach fraue ich birne kolen
En sprach ist dir da mit wolke
Is macht dir swart dme hiff
Er sprach das m̄nnechliche ruff

D sprach der kolee fundhof *u*
Wolde got so heite ichs baf
Nu moß ich durch hūgers nit
Dys dem bis am m̄nen doir
Do sprach die zarte koniginne
Wiltu mich lassen bij dir syn
Was du am fays das halße ich dir
Das saltu geleuben mir *u*
Do sprach der bil getruue man
Ich entan uch leyder mit gedon
Also yr wail wort cweren *u*
Vil fraulwe garte ghehere *u*

D sprach auer die konigin *u*
Wuer fernt nu do so wail
Das ich dir bimmer danken sal
Ich ham bij mir noch sinff gilden
Die n̄ in den budel dyn *u*
Vnde gangt in sneller vleye
Das wroget geben miten *u*

In d'ye stat zu parys: *fronß*
 Unde gilt mir sñde gray gell in
 Swartz farbe Unde blae *u*
 Unde auch von roder farben
 Unde breche ons na d'yn wunße
 Was mir bedouffe zu der spise
 Spraget dich smant war du wilt
 Bis der reden mit zu milde
 Das du mit myt gewude *u*
 Unde mich in groisse kün füge
Der koler dede das si hin hies
 Sñn trulle er mit enlych
 Er dede das in d'ye fraue bat *u*
 Unde ging zu parys in die stat
 Er galt se was si woude *u*
 Er galt ir narben Unde s'here
 Der mēzlichen heren *u*
 Unde auch spise d'ye dōchte
 D'ye si essen moechte *u*
 D'ye zarte ain alle weder sag
 Nachte von sñden riche schatz
 Unde sante den weder in die stat
 Den koler si es berouffen bat
 Als hieß er uf Unde in *u*
 Bis d'ye zarte komfēnen
 Sinen s'hone son gebar/hare
 D'ye zarte frauwe verdhalff
 In dem wilden walde was
 Bis si von gotz genaden genaf
Do lach d'eyt dort ermoede
 Will are in d' walde doir
 Verholen in d' wilden danne

Erzoichen hatte der wode man
 Gar lufflich sñne s'hone hunt
 Der letet yn da er was want
 Bis yn der hūger dāne dreuff
 Langer er da mit enbeleuff
 Er hieß weder zu hoisse *u*
 Da manich apt Und busshoff
 Unde hoge fursten passen *u*
 Unde druncken Unde assen
 Der hunt gngt in den fall/waal
 Unde sach den s'ye marshall
 Vor der taffelen hyn Unde her
 Der hunt omb fing hyn freyhold
 In d'ye fuß Und die beyn/geren
 Der hont sandet freylich in
 Bis der ungeruloe man *u*
 Den son in s'ch gebaan *u*
 Unde dāchte am d'ye oueldait
 D'ye er mit de ryt begange hat
Der hont forte do den doir
 Zu hant greiff er sy broit
 Unde floith danne balde *u*
 Da hyn zu dem ewalde *u*
 Da son hēre ermordet lach
 Dat hēde er naucht Und dach
 Dit dreuff er so manich maille
 Er dede dem marshall groisse quale
 Er beiff yme manche woude dieff
 Unde dan weder zu walde hieß
 Hec uff warde der wo oesterich
 Yme dōchte harde wouderlich
 Das der hont beiff den eynen
 Unde fuß anderz neten beynen

Alß nu der hunt auer quam
Vnd yn beyß end ey broit nam
Do wart yme zu flyen ja
Der hirtzoch reyrt yme aller ma
Do furt yn der hunt gerecht
Am dre woude geschiecht
Da syn here comoret lach vnd
Der here gon osterich sere exth
Er bekant yn wail ouer daz
Daz ex syn getrubee din awaz
Yme wessen ouer syne augen
Daz begunde der hunt schawen
Vnde er goyf Gil der heusser tren
Ich gedencen vnde woenen
Sprach der hirtzoch sere rich
Nu sal es erfinden sich
Am deme endetruwen man
Du hais dine hie rontreie gedain
Da mit reyrt er von damen
In eyn doeff als yme wail gham
Vnd gestuff dem rieht gart
Daz er heyluch begraue wart
Vnde royt do heym gzercht
Vnde saget do vo niman nicht
217 **A**lß nu wil ich wail syen
Daz do d hunde pl gestric
Der marschalk end morges fro
Daz man flusse die portz zu
So wane der hunt queme
Vnde ouer ey broit neme
Daz ma yme aie daz edout
Vill hart ma yme daz gebort
Daz na qua ouer der hunt
Vnde fleich zur seluer stont

Durch die lude er do dranc
Vnde vbarth sich vnd ay banct
Bis der marschalk saß ouer dych
Man brauchet yme fleisch vñ fisch
Der hunt enwar mit trechte
Da ex firt syne waete daz
Er fleich vnder deme diche
Vnde na des seygen marschalk war
Er goich yn faste vnde beyß bis
Dem marschalk wart so heyl
Von grimen vnde goone
Daz der konig hageborn
Sprach mit lude stomen
Vnde mit goones er yme
Balde dorent mir den hunt
Der mir hait gemacht wunt
Den marschalk vor den augen
Daz moyf er liden des daz pin
Der hunt balde doren gung
Sy broyt er uff de diche sint
Vnde fluch als er gur dede
Dre portz man beslossen hatte
Vff daz man yn doren sulde
Der hunt zu hirtzoch lupolt heff
Wart dem in syne hertze dieff
Lach der rieht wandel bloyß
Dem sprant der hunt in syne schouß
Der konig by yme sas
Der soner muder bruder war
Daz sprach der hirtzoch dazetlich
I huer here er hort nicht
Ich beden frumlich vor dem hunt
Behubet mir zu deser stant
Daz ich lude syne wart do

Unde uber genade koret dar zu
 Also liefflich er yn bat an
 Von dem dythe er do wat
 Unde wuell de komet zu fuyff
 Er sprach ich dich euen muoff
 Wone awal es ist wouderlich
 Do sprach der here no oysterich
 Nu horent w lieben heten zu
 Duff got mi es wider doyt
 In kamps wiffen steyt mi der hont
 Er duet uch end den fursten kunt
 Dar ane sin hie amordet ist
 Er bredet uch am aargelift
 Das yr azine helffet stempen
 Er wult den morder kempen
 Der schuldich ist am dieser dait
 Der marschalk syne hie amorde
 Den ritt de hie vouch for thau
 Und uch in gantz eruboen swoir
 Unde wren noz end are
 Nu hauet der fursten lere
 Wie ma gestedige eyne kamp
Der marschalk sich in souke rap
 Ond spich zu de vo oysterich
 War omb erstemet ir mich
 Ich ham uch lendes mit getam
 Woz wult ir mich gemessen lam
 Dez mordes ir mich zngel hie
 Dez enbart ich schuldich nye
 Der hirzoch begunde zu sage
 here enlast uch mit bedragen
 Duff ir ey recht nicht sint
 So vruchtet schiere dez ist zyt
 Dye fursten wiffet alle waill

Wie man mit hunde kape fall
Der komet es alde ritt am sach
 Durch recht gericher zu yme
 Sage am so wie du dachstaus sprach
 want du so will gesehen hais
 Das ich mir recht er fülle
 Das myemat geyne ken gebalt
 Du bist der here waul so alt
 wantu gesehen hais so anll
 Penbart mit vnder spill
 Gye fullent kemp hunde en lude
 Is gilt hyn hals end hude
Der ritt spich ich wew awal
 wie man mit hude kape sal
 Duer sprichet ymant bas
 Dem fullent ir folge ane haff
 Man sal enen bengel nemen
 Den sal men de marschalk gawe
 Dinnen drit end elen lande
 Das ist mir raet en mir gedand
 Kenn ander gelare er mit endarf
 Von kern leg awape scharff
 Inzgam dem selben hunde
 Dye zende in syne munde
 Da mit der hant sich wode sal
 Unde er sich awal behelffen sal
Der fraget man vmb die
 slet end auch die tidme
 De dochte ma ritt en kucht
 Das ordel sin slet end racht
 Dat ordel wart do gepacht
 Unde es kreys gemacht
 Algu der selber zyt
 Der marschalk in groyse mit

In den creitz er do tratt **u**
Der hirtzoch die hude batt **u**
Arme ende vnsche am alle spot
Daz si yime hulffe bede got
Daz er dem hude hulffe dede
Dar na daz er hatte rechte
Do wart gekempt so faste
Syn rehtlicher hat ouerlaste
Von dem andere genuyche
Der morder uff den hant sluch
Daz er zu der erden bosich
Syn wassit den hant mit bedrouch
467 **H** sprach mit ey sprang snel
Dem morder am ege kell
Den mut er zu same so sloff
Nist byssen gaff er yime mache
Daz yime dar blout uff die fuchswelk
Der morder uff die erde viel
Yme wart so node als hoes
Der hant eme so kelle zu beif
Er bougde eme gorgel en grimf
Recht als er wa gekent sy ganz
Byff der morder mit groesser not
Dre hende zu dem hemel boit
Vnde dede kumt den furste daz
Daz er daz dode schuldich was
D daz der konig horder
Do hies er daz maforde
Von dem morder den hant
Der konig zu der selu stont
Afraget de si morder was mere
Duff er daz morder schult were
Dar omb er gekempt hetteda
Despich der morder leyder ja

Dage sege besebicht **u**
Waz ist dms morder chpichicht
Daz du uff die coeist **u**
Vnde mir so lande vor geist
D sprach der morder sege lof
Mir kumt der ist als grois
Ich forten ich moche eneyfen mit
Der omb uch mir hart verghet
Waz ich bosheit hant etedain
Den ritter ich ermordet ham
Der mit alder fraue so fr
Vnde uch in ganze toue froir
alsoer notz ende ere **u**
Nu horet ir fursten herede mir
Dre konigine die bat ich omb
Omb daz si mir besaget
Do schoyff ich ir grois herkeit
Daz gettwey ich slayffe drich
Fu der edeler fraue clug **u**
Ich laycht es ir am die brust
Daz si werlich mit enbrist **u**
Daz munt am munt vunte
Nist falschere ich uch dar furte
Daz si stoddet werden selde
Want si myn mit enboude
D er konig sthre ouer awach 76
Gertch leit end enghenach
Dat ich mi muif Gmer viden
Nu vnde en allen rinden
Dat ich der reyne fraue zart
So vngenedich wart **u**
Von sam er sich self sluytch
Nist trene er sy hende twort
Dre yime da ouer guffen
Syn augen yime flussen

Er rauffte sich yere brude faste
 Er sprach woe bistu edeler gaff
 Syn vesne frucht en zartkeriff
 Du wilt hogeboren lijff
 En sal ich dich mit nammen gclust
 Dich nimmer gedruk am mir
 D herte got so mude ich dor-brust
 Daz du den doir sendes mir
 Umb diese grosse missedait

Der konig sprach sage besawigt
 Wden heile mir nimm mit
 War my frauwe bequeme
 Do du den ritt nemes
 Den lijff sinder schulde
 Er sprach herte uboer hulde
 Dye is mir dar belege
 Nimm frauwe anwas mit dnye
 Do ich dem ritt na den lijff
 Do floich daz minneliche wijff
 Als were in den damm

Der konig sprach den heuchel
 Daz er yime all so gled zu stich
 Want er is wol vdyenet hat
 Er heys vreden en quit ratt
 Dar uff sat man den morder
 Er nam en ende bitter
 Well schiere boden wart gfant
 Boden uff in alle lant
 Ate man id wermey vsmeme
 So war dye frauwe come aw
 Man sucht sy hym brude her

Von yr enhort men kesne mere
 Dye verzoch sich veddhalffare
 Bis die sione frauwe clare
 Sant kaufmashaff in die stat
 Dye sy selber hatte gemacht
 Na yr so groisse gam waz
 In der stat en frauwe pass
 Dye yere boden sude gaff
 Da er sy zu keuffen plach
 Dye wolde der bode keuffen
 Dye kremer sith ich mus lauffe
 Dye my en dohne Gotte
 Ich come in sneller vley
 Ich gam in daz neuse huyff
 Alsus hreff dye frauwe hym uff
 Offrolich uff den berch
 Want sy erkant wol daz wart
 Dat id machte die komfome
 Mit yren zarte henden syn
 Want sy was en meysteren
So hreff uff die buig zu hat
 Da sy den konig fant
 En hies yr gebn boden broit
 En sith herte nu habet kem moit
 Ich hoffen my frauwe wudels fry
 Von gongraden sinden sy
 Der konig was der mere so
 Dndie frauwe hreff er do
 Dnde koste sy am yerte mut
 Dnde sith wo ast mys heles funt
 Dye mir my leben hat gekouft
 Hulff herte daz ich wde erloyft
 Von sorge end von arbeit
 In sam de my hertze drafft

Nu erpint mich arme man
Von grossen sorgen die ich han
D sprach die frau dogelich
Nemet so uch de wo oystand
Vnde kompt mit mir in de staden
Da werden ir entladen
Von grosser sorge ouerlast
Da vndet ir eine rade gast
Afraget si er saget uch wovil
Wo ma mir fraue finden sal
Der konig mit lenef enberst
Zu dem hertzoche er do wart
In freiden richen ston
Zu der konigin in stunt
Do gesach er wo der kauffman
Als noch die kauffludt gne dunt
Dye da kauffmaschaff druyne
Der bode mit lager maichit bliue
Er komet siagede den
selben knecht an
Sage am vnd sage recht
wan haistu die pewart bruchst
Der kolec sich balde bedacht
Er spyt ich kome us engelant
Von danne bin ich her gspant
Vnde bin komey also her
Der konig sprach si recht ger
Dyff wert wirket es sau sin
Wise mich balde die meiston
Vnde sagestu nit die warheit
Der doyt dir von mir gschuet
Der kolec qua si kom gross
Nit trenne er sich sere botzsch
Er spyt mit grosse lorde
Gelouert mir mit ure eyde

Daz ir dem garten wyffe
Nit ensthad am vore byff
Da mit si bedrubet si
Der hertzoche stunt na da bry
Er spyt die true myn
Dar vor wil ich bunge sin
Der kolec sprach wilt ir schauen
Dye monechliche frauwe
So komet mit mir in daz holtz
Vnde gesyt die frauwe stolze
Si hat sich gar ergetwe
In ein wil heytlich leben
Elyne sint ir die locke
Si drest am ey grasz roet
Nit sluse hat si vor den gebal
Der ir zu eine ma wat getu
Er komet was der meir fro
Daz si sich hatte ghalde
Als ein regelerwene
Aldurch dye godes minne
Durch godes willen si daz dret
Din den syfich gelayssen hat
Der konig spyt nu sage mir
Woff awelche tont quam si zu dir
Er sprach daz ist verdhalp rane
Daz die garte frauwe clare
Zu mir quam in den dan
Dar na si balde es kint gepen
Daz ist ein schoner kumbe
Nit sluse ich eme gedinet habe
Broderlich am allen awant
Nit wart die zit me zu land
Er komet sich bedachte
Er waefe sin hertz zu raste
Daz also sere beswret war

Zu hofste lyeß er wifen das
 Das syne frauwe reyne gehere
 Nist hoiz gnaden funder were
 Dye welt wart der mere fro:
 Nist dem konig goich man do:
 Nist mancher ritt sehar
 Zu dem jünge mit funsten gar
 Do hyn zu dem walde
 Do spih der koler balde
 Zu dem konig vo hager art
 Gere lauffent ulber gebroche
 Nist fraue ist also gorniet
 Wer weder godes willen duet
 Den schuldet si gar sere an
 Gere nu volget myn lere
 Unde komet mit mir heyluch dar
 Wirt my frauwe dez geruchtz
 Dan birget si sich in d'ghehichst' gaw
 Das mir si kune funde met
 Der walt ist grois end lanck
 Dez sorget alles my gedanck
 Si portet anders er wilt duden
Q Er komte d'c was nist in hies
 Wiff das er funde die getru
 Dye er so lase hat vloyn dret
 Der konig hoch gebore
 Volgede de gueder manne
 Want syn rait syne avil bequa
 Er gmg gutlich da hyn staim
 Bis er by die hutte quam
 Da wart syne freude kint
 Want er fant muider by kint
 Der jünge funste hieff vogel sthuft
 Das kint begude verdryessen

Do is der lude also vil gesach
 Wilt balde is zu der mid' spih
 Sage mir hie moder myn
 Was geruchtes mach die syn
 Was dunt dye lude hie stung
 Dye konigomen bor die hutte
 Unde sich was der konig her goich
 Si nam das kint end flocht
 Wie gerne si gflage were
 Doch so was das kint so sere
 Gwye gerne si gflage woude
 Der konig dede ab er sulde
 Er hieff yr snellich n
 Er spih exbar met uch fraue
 Quer mich armer n
 Want ich ham uch bracht gedain
 Das ich bis am de funste dag
 Nimmer wail gebuyssen mag
Q Garte wiff am angelist
 Feune mir dat du edel bist
 Unde buet mir frutlich d'ne gnuß
 Er viell yr neder am die fuch
 Unde weynde als sere
 Von der groisser sere
 Dye syne was wederfan
 Er meyech sich gutlich zu syne wime
 Er sprach ich avil mmi uff staim
 Ich wil vor dyne halde ham
 Der jam da yr hertz am sing
 Do koste er si
 Den konig si lufflich emb sing
 Do koste er si vor yre mont
 Er sprach gelorff si got dusent stant
 Das ich dich fraue funden ham
 Dez avil ich mith am die true lam

De kuste yr auge in gelaed
 Son gantz swin in stude
 Von yn beuden do erpmet
 Daz lyue kint er ombfing
 Unde spyt zu yme beuuechliche
 Gette ich nu gedodet dich
 So were my sele vfenctet
 Und in den helke grue erdrat
 Myn hoesse wone myt hysen bat
 Daz haustu vor weul bebrant
 Du vill houthegeoyff got
 Du hast mir geholffe uff nou
 Dyne genade hest mich mye
 Ich ham mit freuden sieden hie
 Dye ich su hoist hat etwore
 Unde daz lyue kint usser
 hager art geboren
 Von yme zarten lyue
 Dye mir zu eyne wyffe
 was gegeuen
 Nu wille mir Gns beuen
 Gantz bereu am dym crist
 want er Gns aller helffer ist
 hie myt dese rede erin
 ende hat Is was dem ko
 ler es selige dant Daz
 dye fraulke by in quom
 Er wart dar na es selich ma
Der komg eme alle
 son armoirdt vdriff
 Ergaff eme slafe in dorffer
 Unde yn in sinen hoff
 want er daz kint uss dauffhoiff
 Des dye komg hie by yme was
 genessen

Gunder allerley waessen
 hat sy sich gehalten in de walee
 En was dach mit sere alt
 Gne behpelt yre ere
 Und was dogetlich zu eren
 Dem ouersten komg wisch
 Der alle ding gelomen mach
 Is sy naicht oder dagh
 In hemell auff uff erden
 Dye rede lassen mir nugeles
 Unde danken gode volhemelich
 Dem synt alle ding mogetlich
 Dye mit hat des buach ende
 Got Gns alle bon sunde wende
 Amen