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.

I understand that my thesis may be made electronically available to the public.
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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Finally, I extend my thanks to my loving family and friends on both sides of the Atlantic for the inspiration, love, and support. I could not have done it without you.
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.
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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”).
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 Reiβ 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). \(^1\) \(^[1]\) “[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.
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

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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. 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

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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). Gentzler 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 Gentzler’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 (Gentzler 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 (Gentzler 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 Gentzler, 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; /ld/ 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).

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”, “Schondochs 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 lip.
- 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 lip > 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).

5.1. 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 ain\(^6\)

1 Dy e schrijfft bedudet so waz geschach
   Daz man yn hoger eren sach
   Von franckrich eynnen koninck guet
   Der waz vor wandel wail behuit

5 Der selbe herre hat grois huß ere
   Er hat eyn mynnencliches wijff
   Naich wvnschen waz gestalt ir lijff
   Zuchtich vnde bescheeyden
   Daz sij nyeman mochte verleyden

10 Wer sij myt augen ain gesach
   Dat er yr jn hoger 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 gedede\(^8\)

Want sij versagede yeme dogen // clich

Zu yeme so sprach dye mynnenelich

War vmb mudes du myr dez

Du weyß doch woil woz 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).
Durch got layß mich ain argelist

Belyuen vnd bede mich nit me

Daz myr gee ain myne ere

Er marschalck vngetruwe sprach

Myr ist vmer nuwee

Vngemach vnd hertzen leyt

Auch hain ich ain vnderscheit

Gedynet von kindez yogent

Nu laissent mich uwer dogen

Geneyssen vnd horent mich

Vill zarte frauwe mynnenclich

O sprach die zarte mynnenclich

Jch nemen is uff die true myn

Erlaysse mich deser bede

Ee dan daz ich dich erwede

Brenghe jn leyt vnd vngemach

Der marshalg gedohte
O avenge und owach

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 hyeß

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 beyssen

Der koningk hat auch geheissen

Daz man besluysse keyn durre

Want der marschalk were dar vor

*Also wail getruwet er dem bosewicht*

*Er enwist von syner falscheit nyt*

Er koningk auch erzogen hat

Eyn getwerg ane al missedait

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

Daz sjij is werlich nyt enwiste

Vnde macht er sich dannen balde

Zu deme selbn walde

Jn snellicher lijest

Da er synen herren wiste
DO er den koning ain sach

Vsser faltschem munde er sprach

Layssent uwer jagen hi belyuen

Jr sullent anders bedryuen

Daz uch nu me zu hertzen gait

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

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

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).
Ayn dyessen lesterlichen sachen

So wy es sich auch hait gemacht

Daz muß uch got geuen zu erkennen

Vnd mich von dießer vnschult nemen

Er sprach swich vnd rede nyt

Ich hain ain dyeßer geschiecht

Also lesterlichen funden

Daz du zu dyesen stunden

Daz leuen moys verloren hain

Als balde ich es gefugen kan

DO fugede es got daz da bij lach\textsuperscript{12}

Eyn furste der hies hertzoch lupolt

Als es got fugen wulde

Der erhorte daz gebroche

Vnd er waz von dez konings geslecht

Er waz dez koningx suster kint

Als men noch beschreben fynt

\textsuperscript{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 groiß
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

N  Eyn 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 jr rem lijff
Dreyt eyne swere burde

170 Ich 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 DER 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 syen // 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 man\textsuperscript{15}

Der wapende sich

Zu hant alda vnde reyt heymlichen na

Vnd ermodet den rijtter stolz

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

Wye gerne er ayn der stede

Dye koningynnen auch ermodt het

Do hadde sij sych verborgen

Do reit er heym mit sorgen

\textit{Do er dye fraue nit enfant}

\textit{Do gedaicht er alle zu hant}

\textit{Ayff sij erweder qweme}

\textit{Daz er yr den lijff neme}

\textsuperscript{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 lijff\(^{16}\)

Sprach daz mynnenclijche 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

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

Do sprach der vil getrue man

Ich enkan uch leyder nit gedoin

Also yr wail wert weren

Vil frauwe zarte gehere

Do sprach auer dye koningyn // nen

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

Dez weges seben milen

Jn dye stat zu pariß
Vnde gilt mir sijde gruyn gell vnd // wijß

Swartz farbe vnde blae

Vnde auch von roder farbn

Vnde bренge vns na dyner wijße

Waz mir bedorffen zu der spyse

Ffrage dych vmmant war du wilt

Biß der reden nyt zu milde

Daz du myn nyt gewuges

Vnde mich jn groissen kummer fuges

Er koler dede daz sij hin hies

Syner truwen er nit enlyeß

Er dede daz jn dye fraue bat

Vnde ing zu parijß jn die stat

Er galt yr waz sij wulde

[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 verdhalf // jare
         Jn dem wilden walde waz
         Biß sij von goitz genaden genaß

280     DO lach der ritter dort ermordt
         Vill verre jn dem walde doit\(^{18}\)
         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).
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

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

Der hunt vmb fing hin freischlich
Jn dye fueß vnd die beyn
Der hont zandert freislich vnd // greyn
Biß der vngetruwe man
Den syn jn sych gewan\(^{19}\)

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).
Er hont forte do den doit
Zu hant greiff er eyn broit
Vnde floich danh dann balde

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

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

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
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

Daz er syn getruwee diners waz

Yeme lyeffen ouer syne augen

Diß begunde der hunt schauen

Vnde ergoyß vil der heysser treen

Ich gedencken vnde wenen

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

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 grynen 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 † 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 ritter 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 horen ir lyeben herren zu

Aiff got nu eyn wunder doyt

Jn kampsewis 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 eynen kamp

Der marschalk sich jn sorgen ramp

Vnd sprach zu dem von osterich

War vmb erschemet ir mich
Ich hain uch leydes nit getain

410     Wez wilt ir mich genießen lain

Dez mordes ir mich zijgent hinge

Dez enwart ich schullich nye

Der hirtzoch begunde zu sagen

Herre enlaist uch nyt bedragen

415     Ayff ir eyn rechter richter sijt

So riehtet schieere dez ist zijt

Dye fursten wissent alle waill

Wie man mit hunden kempen sall

ER koning eyn alden rijtter ain sach

420     Durch recht gerich er zu yme // sprach

Sage ain so wie du dich verstais

Want du so vill gesehen hais

Daz ich myn recht er fulle

423a    [Wie man hie kempfen sülle]

---

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  Der 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 syme 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 rijter 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 siy 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 bedrouh

ER spranck mit eyn sprung snel

Dem morder ain dye kell

465 Den munt er zu samen sło sloyß

Myt bijssen gaff er yeme manchen // stoiß

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

Ffrage den k morder wez meren

Aiff er dez mordez schul were

Dar vmb er gekempt 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 segeloß

490 myn kummer der ist also grois

Ich forten ich moge geneßen nit

Dar vmb uch myn hertz vergyet

Waz ich boißheit hain gedain

Den rijtter ich ermordet hain
Der myt uwer frauen foyr

Vnde uch in gantzen truen swoir

uwer notz vnde ere

Nu horet ir fursten here

Dye koningynnen die bat ich vmb // de myne

Vmb daz sij mir versaget

Do schoyff ich ir grois hertzenleit

Daz getwerg ich slayffen droich

Zu der edeler frauen clug

Jch laycht es yr ain die brust

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

Er koning schre owee owach

Hertzenleyt vnd vngemach

Dat ich nu muß vmmr 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 gast\(^{24}\)

Eyn reyne frucht eyn zart // lijff

Du vill hogeborn // wijff

En sal ich dich nit na myner gelust

525 Dich nummer gedruck ain myn // brust\(^{25}\)

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).
Der koning sprach sage bosewigt

Vnd en hele mir nummer nit

War myn frauwe beqweme

Do du den rijtter nemes

Den lijff sunder schulde

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

Also verre jn den dann

Ich enwist nit war sij quam

Er koninck den hencker hies

Daz er yeme all syn gleder zu sties

Want er is woil verdyenet hat

Er heys reyden eyn guit ratt
Dar uff sat man den morder²⁶

Er nam eyn ende 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 sjy hyn vnnde her

Von yr enhort men keyne mere

Dyß verzoich sich verdhalf jare

555 Bis die schone fraue clare

Sant kauffmanschaff jn die stat

Dye sjy selber hatte gemacht

Na yr so groiße jamer waz

Jn der statt eyn frauwe saß

560 Dye yrrem boden sjide gaff

Da er sjy 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 meisteryn

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 hertzochen er do reyt
Jn freuden richen synnen

600 Zu der koningynnen\textsuperscript{29}

Do gesach er wo der kauffman // stunt
Als noch die kaufflude gerne dont
Dye da kaufmanschaff dryuen
Der bode nit langer moicht blyuen\textsuperscript{30}

605 Der 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

\textsuperscript{29} “koninynnen” is in Strippel “kremerinne” (p. 313, l. 546).

\textsuperscript{30} Line 604 is different in Strippel: “Der künig nit lenger moechte swigen” (p. 314, l. 550).
Wyse mich balde die meistoryn

Vnde sagnet nyt die warheit

Der doyt dir von mir geschiet

Der koler quam jn kommen groiß

Myt trenen er sich sere begoyß

Er sprach myt groissem leyde

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

ER sprach uff die true myn

Dar vur wil ich burge sin

Der koler sprach wilt ir schauen

Dye mynnencliche frauwee

So koment mit mir jn das holz

Vnde gesyet die fraue stolz

Sij hait sich gar ergeuen
Jn eyn vil heylich leben

Cleyne sint yr dye locke

Sij dreyt ain eyn graen rock

Myt flijße hait sij vor den gebeden

Der ir zu eynem man wart geben

Er koning waz der meren fro\textsuperscript{31}

Daz sij sich hatte gehalden also

Als eyn regelernnen

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

Er sprach daz ist verdhalf jare

Daz dye zarte frauwe clare

Zu mir quam jn den dan

Dar na sij balde eyn kint gewan

\textsuperscript{31} "fro" is in Strippel "unfro" (p. 320, l. 583).
Daz ist eyn schoner knabe

650 Mit fließe 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

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

660 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 geruchts // 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
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

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

Dye koningynnen vor die hutte // ging

Vnde sach wo ✌ der konig her zoich

Sij nam daz kint vnd floych

Wye gerne sij geflogen were

Doch so waz daz kint so swere

*S Wye gerne sij geflygen wulde*\(^{32}\)

Der koning dede als er sulde

---

\(^{32}\) Line 700 is different in Strippel: “Ungerne si bliben wolte” (p. 330, l. 637).
Er lyeff yr snelchen na

Er sprach erbarmet uch fraue

Ouer mich armen man

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 bist

Vnde buet mir fruntlich dynen gruß

Er viell yr neder ain die fueß

Vnde weynde also sere

Von der groisser swere

Dye yeme waz wederfaren

Er neych sijch gutlich zu yren armen

Er sprach ich wil nummer uff stain

Ich 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 ainfing

**Do koste er sij**

(720) Den koning sij lijfflich vmb fing

720 Do koste er sij vor yren mont\(^34\)

Er sprach geloiff sij got dusent stont

Daz ich dich fraue funden hain

Dez wil ich mich d ain die true l ain

(725) **E R 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 bermenclichen

(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 bekant

(735) Du vill hoichgeloyfter got

735 Du haist mir geholffen usser noit

Dyne genade lyeß mich nye

Ich 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).
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

Want er daz kint usβ dauff hoiff

Dez dye koningynnen bij yeme waz genessen

Sunder allerley weessen

Hat sij sich gehalden jn dem walde

Sij waz dach nit sere alt

Sije behyelt yre ere

Vnd waz dogentlich zu eren

Dem ouersten koning rijch

Der alle ding gelonen mach

Js sij naicht oder dagh

In hemell aiff uff erden

Dye rede laissen 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  This 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

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

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

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.

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 are renewed daily.”

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,

dearest, beloved lady.”

The lovely and sweet one replied:

“On my honor, I swear,

spare me this request or I promise
to inflict on you pain and trouble.”

The marshal thought:

“Oh, woe is me! Alas."

---

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

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

getting up in a noble manner,

at daybreak,

and leaving the sweet lady

sleeping there,

as his good manners demanded of him,

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 As 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 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.

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.

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
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:

“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

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

of such immoral actions.

Whatever might have happened,

God will unveil the truth to you
“and take me from this blame.”

He replied: “Silence! Do not speak!

I find this matter so degrading that you have at this hour lost your life, as soon as I can bring it about!”

Now 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, 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?

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

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.

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

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,

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,

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,

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.
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.

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.”

The Duke of Austria

took the lovely lady

out of the king’s sight.

He searched near and far

for a hightborn man

who was free from error and vice

and who had with heroic acts

gained knighthood
by being constant in word
and deed everywhere.

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,
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.

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.
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,

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?”

“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

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.”

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  
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.  
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
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.

He bought her what she wanted

[and needed.]\(^{40}\)

He bought needles and scissors

for the lovely noblewoman,

\textit{as well as food that he thought}

\textit{she would like to eat.}

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,

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 The 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

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

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.

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

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”,
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

to a village, as was fitting,

and arranged that the chivalrous confidant

be secretly buried.

He rode directly back to court\(^4\)

and told no one of all this.

He 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

to snatch a loaf of bread again

\(^4\) “heim” 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!

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

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

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:

“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.”

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.”

Then the lord of Austria replied:

“And 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
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.\textsuperscript{43}

\textsuperscript{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

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,\textsuperscript{44}

[and how the trial by combat should take place here,]\textsuperscript{45}

so that it is a fair fight.

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.”

The knight said: “I know very well

\textsuperscript{44} The syntax has been changed in the English translation for clarity of meaning.

\textsuperscript{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

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 –

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.

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.

S
"wiftly 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.”
“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:

“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,

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.

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,

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.”

The king screamed: “Oh, woe is me! Alas!

Heartache and torment

will ride me

now and forever,

because I showed the pure sweet lady

no mercy.”

Out of grief he beat himself.

His hands were washed

by overflowing tears.

He wept greatly.

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

press you to my bosom?

Oh, mighty God, I beg you,

send me death

because of the great crime

I have committed!”

The 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?”

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

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.

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,
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,
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 The 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,

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!

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:

“Swear to me on your troth

that the sweet woman

will not be harmed

or caused any grief.”

The Duke was standing close by.

He 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
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,
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
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?”
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.

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,

which had been so very heavy.

He let it be known at court

that his pure hightborn lady

had been found by the grace of God.

The people were overjoyed by this news.

They, and the king,

and a large band of knights, all together
they rode into the forest
to the young prince.

There the collier said immediately
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 of

anyone who acts against God’s will.

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.

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 hihborn 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.

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,

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

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.”

H e 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

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

and had virtuously honored

that Sovereign Mighty King,

who can reward anything,

whether it is day or night,

on earth or in heaven.

760 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.

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 küng 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.
References

Primary Sources


Secondary Sources


Der Schriftstil beobachtet so wie geschildert. Das Mann mit hoher Art so von erfreuten Geschichten erzählen, gibt Acht auf das Erzählen von Geschichten. Er hat gesagt, ein dyne hant er wurde steid, bis man hinkende lauter durch das die fröm, gettemps. Durch das das dyne hinkede, das durch die lauten. Auch das die er fenstede, das durch die feinen. Die müßige, um die mögen. Er hat gesagt, ein dyne hant er wurde steid, bis man hinkende lauter durch das die fröm, gettemps. Durch das das dyne hinkede, das durch die feinen. Die müßige, um die mögen. Er hat gesagt, ein dyne hant er wurde steid, bis man hinkende lauter durch das die fröm, gettemps. Durch das das dyne hinkede, das durch die feinen. Die müßige, um die mögen.
Ich hatt in dieweisszeucht
Wolfs leisterliche stunden
Dar bin er
Diesen stunden
Dies leuen moette seloever sein
Als halte ich es gefreit ein
O singe o jor der da halte
Er für die die keuch
Lupolst als es got seue wolde
Der erthor der
[Invisible text]
Er war des zum sehr
Als me nach heiserein seint
Er war von oberlich genant
Er kreff da er de stifter seint
Er sprich von andern verdruht
Dar sal er sichen
Dar sprach der der bomstere
Oeme lauf erkoren sad
Schiem hetzert in als grüf
Schiem vor die frände an er blau
So lechthe gotbeff gettet
Dar er nimmer mach wider nut
O sprach der der heimach lud
So wurd er mit haltepolit
Nimm feue mit den schule geem
Genant mach di verweden ham
Want ich mee febein an ir sich
Der kommen mit gerne sprach
Er sprach obendruck von in ort
Nimm sprach der hier over die frucht
Drie se in morfe hoffe dreyt
Doch wann gestecke kunter dergewalt
Also lieberlich es von de carue
Denn der sumpf drey treten
gewalt wol de komst zu singe
Es schatz ich dich vorn hupp
Denn wol es sol gern wegen
Die schatz drey hehe vnd erschein
Denn tretet zu bleiben haben zu
Dann diece mi es wunder donk
In kamps über hie ist geschritt
Es diert sich den drey schrey wogen
Das am hie von der heuser hoff
Es bringet sich am arbeit
Da ein hie geloste kemp
de he drey den modere kempen
Das schulich ist sich der drey
Der mausterisch süsse ist der einfache
Den wol die hie voll der liebe
Griechisch an guten wesen
Wird ichs von nützlich erwogen
Wird ichn noch wol, und an sol
Riu irpere derすると here
Wirst wir geloste arm kemp
Es mausterisch sich in propevag
Und schützt sich es von effenheit
Wird ichn noch geloste arm kemp
Ich kann ichl hocken vnd getragen
Wird ichn noch mieth samten
Den moorien von mich zugetragen
Das erehbar ich michsch und
Das hrschein nicht zu geist
Hele erhalt ich mit bedacht
Scheint es von sol res ist
Es überließ sichh der sichh sagt
Das sumpf von vggem alle vollen

Die man mit hundd liegen raff
Das kampf es abe vssimpelt
Durch erheb, gestrumpf zu eine
Nage am spumen die duhefaste zifend
Wont du so voll schaffen jahre
Denn ich mit racht es fullt weck
Da, meinem geth hie der gestalt
Du bist der jach warfla alt
Man wegt reichen hast so voll
Posentart mit hunder spill
Gesegnete tempel band den land
Es getrenn halte uns hunde
Es versich ich noch wassel
Rie man mit hundt kipst
Aufs sprichter wirst nie haff
Dem gelkert in solche aus haff
Man an einen bengel lemen
Den halte man dem mausterisch
denn drey sind dem land
Dey mi rasht ich nicht so schaden
Korn unerfreut er mi-schaffen
Vom treit luco separt hierher
Jeglichen dem getrenn schilden
Drei reiche in seinte unnde
Das mit der hunte fisch rove hal
Und ze sich mit behedsen hal
O freaget man wamb die
Stecht mi vnd auch das name
Das dochte ma wiffen im tracht
Das ordel sin scheit wurde hal
Das ordel wird der gestalt
Unde es trefft er manacht
Alges der selben weigt
Drei mausterich sehnne raff
In den rest, er de-tsat
Der hirsche die hede baut
Atem, bude die hede baut
Das schaffte sieh den bume gera
Das er dem habe hulst zede
Das nur das er habe hulst
Der rest de-schafft sieh feste
Das steint nicht zu dem hulst
Dem wunder der hulst feste
Wenn, dem wunder der hulst
{}
Doch ward ich für mich besser gestellt,
Doch ward ich gültig, will Gott es lassen,
Doch war ich nicht, will Gott es lassen,
Doch ward ich nicht, will Gott es lassen.

139
Gründer allerlei mußten
hat sich gemacht und welche
sich war, das mit seer alt
wenn behelit war erwärmt
und davon das Fächer zu
Dem wurh sie den wart nur
Dem war es hohenat
Dem alle eingebissen sind,
Sie sich nicht über das
In kann es und des erden
Denn alle herren wohlaus
Denn sind und die wohlaus
Denn sinnt alle eingebissen
Die mit spät der bacht erden
Denn sind alle von fund recht
Gemacht

Von man erhaften Hume
Doch mit zu einem warf
Wehe und gefahr
Wehe mit zu fast heiden
Doch hier. Man den ist nicht
wenn er fast alles helfen in
wenn nur die rede stehen
Denn hier war es sein
Denn hier sind es nie

Er komn’ eme alle
von zweckt zu schaffen
Erzeu gen nahe und derer
Denn in den hohen hoff
Denn er darum es schaffen
Denn es komn’ ihm ein

Granted neul und
Das muß sich geschaffen
Eure neul, das mit seer alt
Wenn behelit war erwärmt
Und davon das Fächer zu
Dem wurh sie den wart nur
Dem war es hohenat
Dem alle eingebissen sind,
Sie sich nicht über das
In kann es und des erden
Denn alle herren wohlaus
Denn sind und die wohlaus
Denn sinnt alle eingebissen
Die mit spät der bacht erden
Denn sind alle von fund recht

Von man erhaften Hume
Doch mit zu einem warf
Wehe und gefahr
Wehe mit zu fast heiden
Doch hier. Man den ist nicht
wenn er fast alles helfen in
wenn nur die rede stehen
Denn hier war es sein
Denn hier sind es nie

Er komn’ eme alle
von zweckt zu schaffen
Erzeu gen nahe und derer
Denn in den hohen hoff
Denn er darum es schaffen
Denn es komn’ ihm ein

Von man erhaften Hume
Doch mit zu einem warf
Wehe und gefahr
Wehe mit zu fast heiden