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ABSTRACTS

CHIARA BENATI, ‘The conflation between conservation and innovation in an inedited fifteenth-century courtroom blessing preserved in München, Bayerische Staatsbibliothek, Cgm 351’, *Filologia Germanica – Germanic Philology* 11 (2019), pp. 1-16.

The increased textual production and transmission characterizing the period between the second half of the fourteenth century and the Reformation results – among other things – in an increased transmission of magical formulas such as charms and blessings aimed at providing help and protection in a variety of everyday situations, ranging from diseases to journeys, from frustrated love to the prevention of theft or the retrieval of stolen (or lost) goods.

Some of these late medieval charms can be ascribed to well-defined traditions and feature familiar motifs, while others contaminate elements of different origin, e.g. by employing a known motif or narrative in a completely new context. An example of this kind of contamination is offered by a charm in München, Bayerische Staatsbibliothek, Cgm 351, f. 154r, which is edited and discussed in this article, paying particular attention to its re-motivation of a narrative traditionally associated with theft charms (known as ‘the Virgin Mary going out to a garden’), and not with courtroom blessings.

ANTONELLA CALARESU, ‘Die Mittelfränkische Prosafassung der Legende der Heiligen Dorothea’, *Filologia Germanica – Germanic Philology* 11 (2019), pp. 17-33.

The Latin Legend of Saint Dorothy describing her life and martyrdom, unknown to the Greek tradition, has been exceedingly popular in the West, where the saint has been venerated in the Late Middle Ages as one of the “quattuor Virgines Capiales”, along with Saints Barbara, Catherine of Alexandria and Margaret of Antioch. Evidence of her historical existence is regrettably very scarce, as the first complete account of her life seems not to have committed to parchment until the eleventh century. Three separate Latin redactions of this legend have been identified as underlying sources for the subsequent vernacular versions. Vernacular renderings in verse and prose appear to have enjoyed a large circulation in Germany between the fourteenth and the sixteenth century. While the poetic versions of the Legend have been studied in detail, the prose texts have received no scholarly attention. Among these prose versions, the Middle Franconian redaction, which is preserved by eight manuscripts, all dated to the fifteenth century, was first published by Joseph Strohschneider in 1892, who based his edition exclusively on a now lost manuscript from Prague. In his introduction to the edition, Strohschneider identified two Latin source-texts; however, a close

analysis of the vernacular text shows how much can still be done on the Latin sources of this vernacular Legend.

Along this line, the aim of the present paper is to check the readings of the Middle Franconian version against all known Latin accounts of Dorothea's *Vita* and to identify the Latin source-text.

MARIALUISA CAPARRINI, 'Imparare a leggere nel XV secolo: considerazioni sul lessico tecnico di *Ettwas von büchstaben* e della *Augsburger Fibel*', *Filologia Germanica – Germanic Philology* 11 (2019), pp. 35-54

Codex Nr. 128 in the Kestner Museum in Hannover is a miscellaneous volume including a printed work (i.e. the *Titulaturen-Büchlein* by Marx Ayrer) bound together with manuscript texts on grammar, rhetoric and alphabets. The codex was probably assembled at the initiative of its first owner, the German merchant Claus Spaun, who might have wished to put together works which could be useful for a first theoretical and practical approach to literacy in vernacular, i.e. in German, and offer a vademecum providing guidance to a correct handwriting but also to the principles of letter writing. This miscellany includes a theoretical introduction to the letters of the Latin alphabet and their classification, known as *Ettwas von büchstaben* which is based on Priscian's *Institutiones Grammaticae*, and a practical section, the so-called *Augsburger Fibel*, namely a *tabula* with sentences, compound words, two short prayers, mnemonic lines, and a schema of syllables. Both texts might be considered among the first didactic works written in German in the late fifteenth century with the purpose to teach how to read and write in German. This essay intends to offer an outline of the two above-mentioned works. The analysis of the technical terms, that is the grammatical and linguistic words, employed in both treatises, is meant to offer a contribution to German lexicographic studies.

RAFFAELE CIOFFI, 'Una rilettura della tradizione boccacciana: lo *Spruchgedicht Der ermört Lorenz* di Hans Sachs (1515)', *Filologia Germanica – Germanic Philology* 11 (2019), pp. 55-74.

Ein kleglich geschichte von zweyen liebhabenden. Der ermört Lorenz is the first *Spruchgedicht* of Hans Sachs. Written when the poet was in Munich for his *Wanderjahre*, the poem is based on the Italian novel of Lisabetta and Lorenzo (*Decameron* IV.5). The *Spruchgedicht* is an early example of Sachs's relationship with Boccaccio's *Decameron*: rewritten by the poet, the story of Lisabetta and Lorenzo reveals a deep Christian meaning. Innovations as Lorenzo's prayer to the Virgin Mary or the common burial of the lovers are significant proofs of a moral reworking of the Italian tale. Tragic example of not-consecrated love, the death of Lisabetta is used by Sachs as an exhortation to prudence, virtue and Christian marriage. The moral interpretation of the Italian tale will be deeply modified by the poet in a Lutheran and secular way in the next thirty years, as shown by the three different re-elaborations of the novel produced by Sachs between 1519 and 1548. *Der Ermört Lorenz* and the other three works provide an interesting picture of the complex relationship between Sachs and his sources.

ELENA DI VENOSA, 'La dislocazione a sinistra con funzione fraseologica e pragmatica nel *Narrenschiff* di Sebastian Brant', *Filologia Germanica – Germanic Philology* 11 (2019), pp. 75-99.

Left dislocation and hanging topic are sentence structures frequently occurring in contemporary German spoken language. Both consist in moving a constituent to the left sentence periphery in order to focus it, and in placing after it a resumptive element: it is usually a *d*-pronoun in the left

dislocation, and any pronoun or an anaphoric noun phrase in the hanging topic. These sentence patterns can be found in German medieval texts as well, where they seem to be already stable, although they can hardly be distinguished from one another because of the lacking of prosodic information. They can be classified as a phraseological formula because they are capable of highlighting a constituent in a fixed word order. They can thus be evaluated for their pragmatic function in texts where the author wants to establish a proximity to his public by using a colloquial emphatic expression. This paper intends to examine these two kinds of left dislocation in Brant's *Narrenschiff*, one major work of late medieval German literature, which is has not been the object of syntactic studies. The essay shows hints how Brant used these phraseological patterns with both awareness and regularity.

CLAIRE V. FENNELL, 'Das büchlein der gesundheit: four manuscripts compared', *Filologia Germanica – Germanic Philology* 11 (2019), pp. 101-122.

The *Büchlein der Gesundheit* is a late fifteenth-century compendium of preventive and curative medicine. Examining the four extant manuscripts of the work provides an insight into how the compiler selected, adapted and organized his source materials, and demonstrates that the *Büchlein* was a structured and focussed treatise. The paper shows that both an earlier medical compendium, the *Melleus liquor physicae artis Magistri Alexandri Yspani*, and Konrad von Eichstätt's *Regimen Sanitatis*, were its main sources. The *Melleus liquor* offers therapeutic advice, the *Regimen* offers guidance on healthy living, the *Büchlein* both. When the two source works discuss the same plants as nutrition, medicine, seasoning (or something in between), the compiler of the *Büchlein* chooses the one or the other as appropriate. The paper also highlights how, in medieval medical compilations, extracts from longer works were separated from the original and took on a life of their own, while a series of shorter tracts became mutually attached and frequently compiled.

CLAUDIA HÄNDL, 'Das Lied vom Straubinger Bauernburschen in der Handschrift München, Cgm 379 und seine Stellung in der Neidhart-Tradition', *Filologia Germanica – Germanic Philology* 11 (2019), pp. 123-148.

The *Augsburger Liederbuch*, a collective codex from the middle of the fifteenth century (München, Bayerische Staatsbibliothek, Cgm 379), contains a song, entitled *Eßellocher von dem pawrenknecht zû Strawing*, which is generally attributed to Hans Heseloh. At the end of the fifteenth century, this song was included, in revised form, in the first printed version of the poetic collection *Neidhart Fuchs*. In this study, the functional change in the representation of the foppish peasant and of his fictional environment will be analyzed with respect to the model constituted by Neidhart. Further, the differences between the text transmitted in Cgm 379 and the version in *Neidhart Fuchs* will be taken into consideration, in order to ascertain whether it is possible to speak of a change in the text's function caused by its integration in the *Neidhart Fuchs* compilation.

SIMONA LEONARDI, 'Scritture personali come fonti per la codifica delle emozioni nel tedesco protomoderno: la *Denkschrift* di Jörg Kazmair', *Filologia Germanica – Germanic Philology* 11 (2019), pp. 149-177.

The present article intends to provide a contribution to the linguistic analysis of emotion in Early modern German, which has not yet been carried out systematically. As data source was chosen a personal narrative written by the Bavarian patrician Jörg Kazmair, *Denkschrift über die Unruhen zu München in den Jahren 1397-1403* ('Memoir of the riots in Munich between 1397 and 1403'). Although emotions are seldom lexically and explicitly verbalised, a fine-grained linguistic

investigation focusing both on the expression and the thematisation of emotions, carried out applying mainly tools from narrative analysis and textual linguistics, reveals the high emotional potential of the text.

CHIARA SIMBOLOTTI, ‘Fate ciò che vi diciamo e predichiamo e non quello che facciamo’.

Annotazioni di Arigo sul clero del *Decameron*,

Filologia Germanica – Germanic Philology 11 (2019), pp. 179-197.

Within the wide reception of Italian Humanism that occurred in Germany in the second half of the fifteenth century, the unabridged version of Arigo’s *Decameron* represents the beginning of the long and prolific life of the Boccaccio’s entire cycle within the German literary tradition. Nevertheless, this work contains no certain information about the translator, who remains not definitely identified today. According to a literary convention, Arigo personally introduces himself in the *Introduzione* to the First Day, but he does not provide any further details regarding either himself, or his technique, still not wholly defined and not unanimously assessed. If carefully examined, however, Arigo’s work could be a source of enlightenment concerning his intents, opinions and his readers. In his *Decameron*, Arigo adheres quite strictly to his hypotext and nevertheless, more than once and for different reasons, he temporarily abandons the literal method adding some personal elucidations, adaptations and comments.

This paper aims to examine Arigo’s viewpoint on the members of the clergy mentioned in the *Decameron*, deceitful protagonists of a significant number of Boccaccio’s *novelle*, which expose the clerics’ shameful conduct, criticizing in particular the Mendicant orders, accused of greed, lust and, above all, of hypocrisy. Arigo presents these tales integrally, uncensored and without moralization. Except in a very few cases, he conveys precisely all the original reproaches and, sometimes, emphasises them by means of personal observations. This occurs especially with regard to faults such as *ypocrisia*, a grave sin that Arigo pairs with *geytigkeit* ‘greed’, ‘avarice’, or the debauchery of the regulars, in perfect accord with Boccaccio’s point of view.

PAOLA SPAZZALI, ‘*Das ampte des allerandechtigsten gruss*. Il rapporto tra sguardo, corpo e devozione in una preghiera mariana del Quattrocento’,

Filologia Germanica – Germanic Philology 11 (2019), pp. 199-221.

Dating back to the second half of the fifteenth century, the *Ampte des allerandechtigsten gruß* is the first example of the Latin-based *Benedictus*-prayer in south-western Germany. This devotional text – an extended version of the Holy Mary blessing 23 parts of the Virgin’s body for having taken care of the Holy Child – is a witness of the typical late medieval Upper Rhine devotion to the Infant Jesus, but it also reflects the importance of the body and emotions in defining the identity as well as the relevance of vision and imagination in medieval spirituality. The transcription of the prayer is followed by a comparison with another form of Dominican prayer to the Virgin (a praise of 12 parts of her body), in order to get further understanding of how the inner and physical body was seen and how it was represented. This kind of prayers are defined by searching proximity such as Mary handling the Holy Child, the praying nun observing the interaction between Mary and her Son or addressing Mary. Both the devotional act and the visualization of Virgin and Child, as well as the example of Mary’s virtues, were means of purification and salvation.