

A remarkable phenomenon in German literary history is the periodic revival of interest in foreign literatures, usually accompanied by a sudden vogue of translations from other languages. While such a trend might reasonably be expected to exercise a detrimental influence on the development of a national literature, this was not the case in the seventeenth century. Paradox as it may seem at first glance, it was from a growing feeling of national pride that the German Baroque poets sought to acquaint their public with the great masterpieces of other literatures, for they hoped to demonstrate by means of their translations that they possessed as much skill as their fellow poets abroad.

During the late sixteenth century a widespread reaction against the Latin humanist tradition had led to the formation of language academies all over Europe whose foremost aim it was to further the development of the vernacular. Translations from other literatures, often rendered in metrical forms hitherto untried, now began to make their appearance in Germany in ever increasing number, stimulated largely by the desire to prove that the German language needed not shun the limelight. Following the example of the Accademia della Crusca, the model for all similar organizations in Europe, a group of German noblemen established the Fruchtbringende Gesellschaft in 1617, several years prior to the Académie Française.¹ Each member was expected to make a literary contribution by producing either an original work or a translation.² Prince Ludwig of Anhalt-Köthen, co-founder and first active president of the Fruchtbringende Gesellschaft, had become a "Cruschesco" during his visit to Florence in 1600. This may well account for the extraordinary interest he and his fellow members subsequently showed in acquainting their countrymen with Italian literature. The Prince himself pointed the way by translating Petrarca, Gelli, and Malvezzi, and soon other members vied with him in their endeavour to demonstrate that German was as suitable for poetry as other tongues. Since Tasso's *Gerusalemme liberata* was generally acknowledged among the German cognoscenti to be the greatest literary masterpiece of the period, it is understandable that particular fame was bound to accrue almost automatically to the poet who would first attempt to render this work in German verse.

The man to undertake this monumental task was found in the person of Diederich von dem Werder (1584-1657). One of the earliest and most influential members of the Fruchtbringende Gesellschaft, he was able to combine his numerous literary accomplishments with a colourful career as educator, soldier, administrator, and editor of the works of some of his fellow poets. In the foreword of his verse translation *Gottfried von Bulljon* Werder relates that he agreed with great reluctance, and only upon "instendiges anhalten"³ of his fellow members to undertake this task. Notwithstanding the vicissitudes of the Thirty Years' War the lavishly produced volume made its first appearance in 1626, profusely illustrated with copper plates by the famous engraver Matthäus Merian of Frankfurt. Contemporary readers considered *Gottfried* a poetic achievement of the first rank, and its publication helped establish Werder's fame and literary authority among his contemporaries for the rest of his life.

In his endeavour to be as faithful as possible to Tasso's great epic, Diederich von dem Werder became the first German poet ever to write *ottava rima*. He confesses in his fore-

word that the triple rhymes presented some difficulty,⁴ for these are somewhat harder to come by in German than in Italian. Even a century later did the poet Wieland, unaware of Werder's accomplishment, proclaim the translation of an Italian epic in German *ottava rima* an outright impossibility.⁵

Gottfried von Bulljon follows Tasso's text quite closely. Like the Italian epic it is divided into twenty canti. Even the number of stanzas corresponds exactly to the *Gerusalemme*, with the sole exception of cantos XI and XVI where small cuts were effected. Recognizing that endecasillabo does not lend itself to German on account of its exclusively feminine endings, Werder decided to render the entire epic in alexandrines. Whereas Tasso's endecasillabo permits some freedom of stress variation,

L'età precorse e la speranza; e presti
pareano i fior, quando n'uscìo i frutti:
se 'l miri fulminar ne l'arme avvolto,
Marte lo stimi; Amor, se scopre il volto

(T.I, 58,5-8),⁶

Werder's regular alexandrines tend to strike us as somewhat ponderous, but what they lack in musicality they compensate in epic splendour and power:

Sein Thun seim Alter weit vnd Hoffnung selbst fürgieng,
So bald sein Blüt sich zeigt kundt man die Frucht schon lesen,
Mars ist er, wann man ihn in Waffen donnern sieht,
Die Lieb, wann er entblöst sein Englisch Angesicht.

(A.I, 58,5-8)⁷

The German poet also succeeds remarkably well in retaining Tasso's intricate Baroque mannerisms, as for example the play on words in the Sofronia episode,

Signore, o chiedi il furto, o 'l ladro chiedi:
quel no 'l vedrai in eterno, e questo il vedi

(T.II, 24,7-8),

which he wittily reproduces in his own language, incorporating even an additional word play on "Dieb" and "Diebstal" that is not possible in Italian:

Den Diebstal vnd den Dieb wiltu beyds sehen Herr?
Den Dieb den siehstu hier, den Diebstal nimmermehr.

(A.II, 24,7-8).

Similarly, in Tasso's description of the heathen amazon Clorinda,

Seguí le guerre; e in esse e fra le selve
fera a gli uomini parve, uomo a le belve

(T.II, 40,7-8),

Werder is quick to recognize new syntactic possibilities in the caesura of his alexandrines which permits him to emphasize the man-beast chiasmus:

Im Wald vnd in dem Krieg, wo sie war meinte man,
Sie wehr dem Mann ein Wild, dem wilden Thier ein Mann.

(A.II, 40,7-8)

Tasso's moving verses at the opening of the third canto, when the hardy warrior first lay eyes upon the Holy City,

ma, quando il sol gli aridi campi fiede
con raggi assai ferventi, e in alto sorge,
ecco apparir Gierusalem si vede,
ecco additar Gierusalem si scorge;
ecco da mille voci unitamente
Gierusalemme salutar si sente

(T.III,3,3-8),

offer another insight in Werder's translation techniques. Availing himself of the additional syllables at his disposal owing to the greater length of his alexandrines, the German poet adds a fourth repetition of "Sieh" to Tasso's threefold anaphoric "ecco." From thousands of hardy throats the joyous shout "Jerusalem" thunders heavenward – a truly remarkable scene which Werder has captured more vividly and rendered more forcefully than any of the later German translators:

Als aber nun die Sonn die dürrn Felder sticht
Mit jhrer heissen Straal vnd ziemblich hoch thut stehen,
Sieh dort Jerusalem man nicht weit für sich sicht,
Sieh dort Jerusalem man eigendlich kann sehen,
Sieh Sieh von Tausend wohl vnd Tausend abermahl
Wirstu Jerusalem gegrüsset auff einmahl. (A.III,3,3-8)⁸

Another justly acclaimed scene of Tasso's great epic is his portrayal of the horrors encountered in the infernal regions where Satan forges his plans for the ultimate destruction of the Christian invaders:

Chiama gli abitator de l'ombre eterne
il rauco suon de la tartarea tromba.
Treman le spaziose atre caverne,
e l'aer cieco a quel romor rimbomba:
né s'ì stridende mai da le superne
regioni del cielo il folgor piomba,
né s'ì scossa già mai trema la terra
quando i vapori in sen gravida serra. (T.IV,3)

What the less vocalic Germanic languages tend to lack in musicality they usually compensate with a wider range of onomatopoeic resources. Whereas Tasso – like Ariosto before him – sees himself forced to resort repeatedly to variations of the triple rhyme "tromba-bomba-piomba," the German poet finds a multitude of poetic sound effects at his disposal:

Der stethen Finsternüss Einwohner er berufft,
Vnd lässt sein Hellisch Horn vnd Trompt erschröcklich schallen.
Es zittert vnd erbebt die weite schwartze Klufft,
Die blinde finstre must von solchem Klang erknullen,
Die starcken Blitzen auch rab von der obern Lufft
Mit solchem Hall vnd Thon nicht auff die Erden fallen,

Auch nimmer sich so starck die Erd erschütt vnd grellt,
Wann sie die feuchten Dünst in jhrem Busem helt.

(A.IV,3)

The longer alexandrines also afford Werder the opportunity to introduce a favourite stylistic device of his day, the doubling of nouns and verbs. In the foregoing stanza alone we discover no less than four such pairs – “Horn vnd Trompt,” “zittert vnd erbebt,” “Hall vnd Thon,” “erschütt vnd grellt” – none of which were present in the Italian original.

Werder's vivid Baroque phantasy visualizes the hellish creatures that populate those nether regions in an almost comical light as is illustrated by his amusing description of the devils' “*immensa coda*”:

Ein langer schwartzer Schwantz am Hindern jedem hieng,
der dreht sich wie ein Rad vnd rundt zusammenhieng.

(A.IV,4,7-8).

Such lesser details, however, are bound to be overshadowed by the truly horrifying grandeur of the Prince of Hell himself:

Orrida maestà nel fero aspetto
terrore accresce, e più superbo il rende;
rosseggian gli occhi, e di veneno infetto
come infausta cometa il guardo splende;
gl'involge il mento, e su l'irsuto petto
ispida e folta la gran barba stende;
e in guisa di voragine profonda
s'apre la bocca d'atro sangue immonda. (T.IV,7)

Werder's translation takes full advantage of the rich German Baroque vocabulary:

Im eckeln Ansehn glüt ein böse Majestet,
Die da das Schrecken mehrt, vnd mehr zum Stoltz jhn neiget,
Voll Vnglücks leuchtet auch sein Blick, wie ein Comet,
Vnd seine Augen er voll Gifft vnd Eyster zeigt,
Sein Kinn im dicken Bart gantz eingewickelt steht,
An seiner rauhen Brust derselbe nunter steigt,
Wie eine tieffe Klufft sights auss, wann er auffthut
Sein gross vnreines Maul, all voll von schwarzem Blut.

(A.IV,7)

Where Tasso merely calls Satan's eyes bloodshot (“*rosseggian*”), Werder seeks to heighten the horror further through additional details such as “voll Gifft vnd Eyster.”

When God in His role of supreme judge is obliged to intervene personally, in order to counteract the underworld's fiendish plans, Tasso antithetically contrasts the heavenly realm of divine wisdom and justice with the endless strife that prevails on Earth:

Sedeà colà, dond' Egli e buono e giusto
dà legge al tutto, e 'l tutto orna e produce
sovra i bassi confin del mondo angusto,
ove senso o ragion non si conduce (T.IX,56,1-4).

Surrounded as he was by the turmoils of the Thirty Years' War, the German poet seems to have felt that Tasso had not yet descended to the nadir of human baseness. Rather than following the Italian original, Werder therefore opposes divine "Gerechtigkeit ... Ordnung vnd Gesetz" with a long asyndetic *accumulatio* of human infamy:

Da sass er in der Höh, da mit Gerechtigkeit,
Mit Ordnung vnd Gesetz er diese Welt regieret,
In welcher lauter Hass, Zanck, Zwitteracht, Zorren, Neid,
Vnd gäntzlich kein Vernunft noch Tugend wird verspüret
(A.IX,56,1-4).

To prevent the crusaders from constructing machinery for their planned siege of the city, the infernal spirits spare no effort to frighten them with terrifying sound effects:

Esce allor de la selva un suon repente,
che par rimbombo di terren che treme;
e 'l mormorar de gli austri in lui si sente,
e 'l pianto d'onda che fra scogli geme.
Come rugge il leon, fischia il serpente,
come urla il lupo, e come l'orso freme
v'odi, e v'odi le trombe, e v'odi il tuono:
tanti e sì fatti suoni esprime un suono. (T.XIII,21).

Again Tasso sees himself obliged here to resort to "rimbombo" and "trombe" while Werder can once more draw on the rich onomatopoeic possibilities that are open to him:

Da kahm zum Walde rauss gar schnell ein solcher Klang,
Der eim Erdbidem⁹ gleich die Gegend kont erfüllen,
Ein Murmeln sich vom Sud auch mit darunter drang
Vnd eines Stroms Geräusch, den man sah hoch aufschwüllen,
Als wann da heult ein Wolff vnd zischte eine Schlang,
Als wann ein Bärin gruntzt, als wie die Löwen brüllen,
Ja man hört noch darzu der Trompett jhren Schall,
Ein einig Klang allein bracht diss Gethöne all.
(A.XIII,21)

Simultaneous with these apparitions the crusaders are also plagued by a fearful drought that further decimates their ranks. Yet Goffredo undauntedly requests divine assistance, not without pointing out to God, however, that His own prestige may very well be endangered unless He comes to the rescue of His Christian armies: "giovì lor che tuoi guerrier sian detti"¹⁰ (T.XIII,71,8), which Werder accurately reproduces as "helffe vns, dass man uns DEINE RITTER heist." Goffredo's prayer is answered when heaven sends the fervently desired rain:

Come talor ne la stagione estiva,
se dal ciel pioggia desiata scende,
stuol d'anitre loquaci in secca riva
con rauco mormorar lieto l'attende,

e spiega l'ali al freddo umor, né schiva
alcuna di bagnarsi in lui si rende,
e là 've in maggior fondo ei si raccoglie,
si tuffa, e spegne l'assetata voglia (T.XIII,76).

The German rendering of this cheerful rustic interlude sparkles with that high-spirited, playful humour that makes Werder's later verse translation of the *Orlando furioso*¹¹ such delight to the reader:

Gleich eben wann einmahl zur heissen Sommers Zeit
Ein hochgewünschte Näss vnd Regen pflegt zukommen,
Ein hauffen Enten dann mit grosser Gierigkeit,
Sehr schnadd- vnd pladdern drein, so bald sie jhn vernommen,
Vnd fladdern auch herumb in solcher Feuchtigkeit,
Erfrewet, dass sie nun ein Labung auch bekommen,
Vnd wo das Wasser sich am meisten samlet schier
Da tauchen sie sich ein, vnd leschen jhr Begier.
(A.XIII,76)

Outstanding among Tasso's nature scenes are of course his famous sunrises which frequently serve to herald a change in scenery:

Già l'aura messaggera erasi desta
a nunziar che se ne vien l'aurora:
ella in tanto s'adorna, e l'aurea testa
di rose còlte in paradiso infiora (T.III,1,1-4).

While no translation could hope to reproduce the threefold Petrarchistic word play on "Laura," Werder is able to retain Tasso's mannerist conceitto, whereby his longer German alexandrines even permit the addition of Baroque ornaments such as "mit Lilg":

Es war die Morgenröth nunmehr erwachet schon,
Die da dess Sonnenliechts herbeykunfft vns entdeckt,
Es hatt im Paradeiss mit Lilg vnd Rosen schön
Die Sonn auch allbereits jhr gülden Haupt besteckt
(A.III,1,1-4).

It is truly remarkable that such easy-flowing poetry, observing natural stress, could have been produced in Germany prior to Opitz' reform.¹² Moreover, it becomes obvious here that Werder no longer considered caesuras to be interruptions of the syntactic flow of his verses.

Tasso's incomparable nocturnal scenes – perhaps even more than his sunrises – leave an indelible impression on the reader, mainly on account of their quasi-theatrical impact. No translator could hope to do full justice to their lyrical beauty:

Era la notte, e 'l suo stellato velo
chiaro spiegava e senza nube alcuna;
e già spargea rai luminosi e gelo
di vive perle la sorgente luna. (T.VI,103,1-4)

A similar degree of liquidity can hardly be expected from the German Baroque language, especially since the heroic alexandrine is hardly suited to lyrical expression:

Es war voll von Sternen gantz dess Himmels schön Gewand,
Man sah nit eine Wolck dieselbe Nacht dran stehen,
Sein Stralen auch der Monn schon auff die Erde sandt,
Vnd fing ahn seinen Thaw wie Perlen rumb zu sehen

(A.VI,103,1-4).

We recall that Tasso had created a similar *imitatio* of Virgil's nocturnes¹³ in an earlier stanza, beginning with the same words:

Era la notte ch'alto riposo
han l'onde e i venti, e pareo muto il mondo:
gli animai lassi, e quei che 'l mar ondoso,
o de' liquidi laghi alberga il fondo,
e chi si ghiace in tana o in mandra ascoso,
e i pinti augelli, ne l'oblio profondo
sotto il silenzio de' secreti orrori
sopian gli affanni e raddolciano i cori (T.II,96).

Though German cannot compete here, either, with the vocalic wealth of Italian, Werder's verses strike us as quite delightful:

In dieser Nacht da lag ein jeds in hoher Ruh,¹⁴
Die Wasser, vnd die Welt, die Winde stille waren,
Auch alle müden Thier, vnd was im Meer dazu,
Was in dem tieffen See pflegt auff vnd ab zufahren,
Das Wild in seiner Höhl, vnd in der Herd die Kuh,
Der kriechend kleine Wurm, der bundten Vögel Scharen,
Diss alles in der still sehr hart vnd feste schlieff,
Vnd lag in sanfftem Traum, vnd süsser Ruhe tieff.
(A.II,96).

The common opening of these two stanzas in the original ["Era la notte . . ."] is of little or no concern to Werder. While he had previously translated "Es war voll von Sternen gantz . . .", he now switches to "In dieser Nacht . . .". The achievement of the desired effect alone concerns the translator here, for he has no intention whatever to create a new epic. He merely wishes to do justice to the Italian original, and thus convey the genius of Torquato Tasso to his readers.

Although the German poet personally disagrees with the presence of supernatural subject matter in the Italian epic, he defends Tasso's right to poetically express his personal convictions in the manner he sees fit:

... In betrachtung, dass die Poeten ... die Freyheit haben, dasjenige, was Gott auff vnforschliche arth regiert vnnd ordnet, ... sichtbarlich gleichsahm zu beschreiben, vnd für die Augen zustellen¹⁵

Nevertheless we must not forget that Werder was a loyal Protestant, and that this transla-

tion coincided with the fierce religious strife of the Thirty Years' War. The *Gerusalemme*, on the other hand, undeniably bears the earmarks of Tasso's Jesuit education, even if there is no need to go as far as Jacob Burkhardt, who called this epic "a memorial of the Counter-Reformation and its tendencies."¹⁶ On the whole, it may be stated without the slightest hesitation that Werder made every effort to render the *Gerusalemme liberata* stanza for stanza faithfully into German verse. In the few stanzas where he did effect small alterations, however, it was invariably for religious reasons.

The scene in which the crusaders celebrate Holy Mass prior to their attack on Jerusalem offers an excellent example for the translator's method of gently toning down the specifically Roman Catholic flavour of some passages without interfering with the tenor of the whole. Thus, instead of rendering the full text of the invocation of God Father, Son and Holy Spirit,

Te Genitor, te Figlio eguale al Padre,
e te, che d'ambo uniti amando spiri (T.XI,7,1-2),

Werder prefers to substitute a prayer of his own creation:

Dich Vatter, der du hast von aller Ewigkeit,
In deinem Wesen gleich dir einen Sohn gezeuget
(A.XI,7,1-2).

Likewise he removes Tasso's reference to the Virgin Mary and Mother of God,

e te, d'Uomo e di Dio vergine Madre
invocano propizia a i lor desiri (T.XI,7,3-4),

who is represented in the German version only by the generic term "Weib":

Dich, der du ehlich bist an Ehr vnd Herrlichkeit
Deim Vatter, vnd bist doch von einem Weib gesäuet
(A.XI,7,3-4).

As the above passage clearly demonstrates, Werder has switched the emphasis from the immaculate conception of St. Mary to the person of Jesus Christ. Whereas the Italian litany now continues with the invocations of the blessed spirits and of St. John the Baptist,

o Duci, e voi che le fulgenti squadre
del ciel movete in triplicati giri;
o Divo, e te, che de la diva fronte
la monda umanità lavasti al fonte (T.XI,7,5-8),

Werder again substitutes entirely different verses of his own:

Dich, der du Gottes Kirch erhelst in Einigkeit,
Vnd hast das Wort in jhr stets kräftiglich bezeuget,
Dich Gott anriefen sie in wahrer Zuversicht,
Dass du in diesem Streit sie wolst verlassen nicht.
(A.XI,7,5-8).

With these last four verses Werder bridges the gap created by his omission of two entire stanzas (T.XI,8-9) which contain the invocation of St. Peter and his successors on the Papal throne. Without noticing Werder's textual departure from the original in the preceding verses, Georg Witkowski suggested that the two omitted stanzas might have been missing in the Italian text Werder used.¹⁷ However, our copy of the Lyon edition of 1581, which Witkowski established as Werder's source without ever having seen it, shows that this assumption was incorrect.¹⁸ Hence there can be no doubt that Werder's omission was deliberate.

During the summer of 1625, while the manuscript of his *Gottfried* was already with the printer, Werder received a copy of Opitz' epoch-making poetics, *Buch von der Deutschen Poeterey*. Unlike many of his contemporaries, he immediately foresaw the immense development that such a standardization of poetic rules would bring about. It was too late, however, to incorporate them in his first *Gottfried* edition. All he could do was to promise his readers in the foreword that a future revised edition would incorporate the new rules. Werder kept his word. More than that – he revised the poem so thoroughly that it comes close to an entirely new translation in many instances. Dark passages were clarified, foreign expressions eliminated, and the syntactic flow of the alexandrines improved. The Petrarchistic portrayal of Armida's alluring beauty

Dolce color di rose in quel bel volto
fra l'avorio si sparge e si confonde:
ma ne la bocca ond'esce aura amorosa,
sola rosseggia e semplice la rosa (T.IV,30,5-8)

may serve to demonstrate the manner of Werder's alterations. While he had previously rendered these four verses thus:

Von süsser Rosenfarb jhr schönes Antlitz war,
Doch that Weiss Helffenbein sich mit darunter stellen,
Darauss die Liebes Lufft herkompt, ich mein den Mund,
Auff selben nur allein ein rote Rose stund
(A.IV,30,5-8),

the revised version B of 1651 offers the following translation:

Jhr schönes Antlitz war recht Ros- und Liljenklar,
Milch vnd weiss Helffenbein sich auch mit drunter stellen.
Auff jhrer Lippen Thron', vnd honigsüssen Mund
Gab sich ein gantzer Pracht Corallenblüthe kundt.
(B.IV,30,5-8).¹⁹

While there are some genuine improvements of the German poetry, Werder does perhaps exceed his bounds as translator when he introduces new ornamentations like lilies, milk, honey, and corals, in the fashion of his time.

Obviously it amuses Werder to display his poetical skill, as may be seen in his playful alteration of the chiasmic construction we discussed earlier,

Jm Wald vnd in dem Krieg, wo sie war meinte man,

Sie wehr dem Mann ein Wild, dem wilden Thier ein Mann

(A.II,40,7-8),

which he now reproduces in reverse order:

Ein jederman im Wald' und Kriege hielt dafür,

Sie sey ein wild dem Mann', ein Mann dem wilden Thier.

(B.II,40,7-8).

Considerable differences are also noticeable in Werder's treatment of the furor of the elements. While version A still accurately followed Tasso's description

Da gli occhi de' mortali un negro velo
rapisce il giorno e 'l sole, e par ch'avvampi
negro via più ch'orror d'inferno il cielo,
così fiammeggia in fra baleni e lampi.
Fremono i tuoni; e pioggia accolta in gelo
si versa, e i paschi abbatte, e inonda i campi.
Schianta i rami il gran turbo, e par che crolli
non pur le quercie, ma le rocche e i colli.

L'acqua in un tempo, il vento e la tempesta
ne gli occhi a i Franchi impetuosa fere

(T.VII,115-116,2),

Werder no longer adheres so closely to the original in version B. Rather than follow Tasso's successive description of individual occurrences ("fremono i tuoni," "pioggia accolta in gelo," etc.), his new version attempts a simultaneity of events by introducing a huge asyndetic *accumulatio*:

Darauff kömt alsobald ein Dunkel-schwartz Gewandt
Dass Sonn' vnd Tagesschein dem Menschen gantz benimmt.
Der Himmel brent vmbher, gantz finster ist das Landt,
Daher es fast vom Blitz an allen Enden glimmet.
Man hört vnd sieht *zugleich* Eiss, Regen, Donner, Brand,
Die Weyde wird verderbt, vnd alles vberschwimmt.
Es werden nicht nur Bäum' in diesem Sturm erregt,
Besondern hohe Berg' vnd Felsen mit bewegt.

Die Christen fingen an *zugleich* auff eine Zeit
Durch Wetter, Hagel, Frost, vnd Winde, zuerkalten.

(B.VII,115-116,2).²⁰

Only in the poetry of Gryphius can we encounter apocalyptic visions that hold similar terror as Werder's picture of the furious elements unleashing their force upon the crusaders: lightning, ice, rain, thunder, fire, falling trees, flood, storm, earthquake, hail, frost, and wind – all are enlisted by the poet to convey the colossal extent of this natural catastrophe.

According to Witkowski, the B-version of Werder's *Gottfried*, while adhering more closely to Opitz' rules, has little else to recommend it.²¹ We hope to have demonstrated that the

revised version does indeed have its merits. It is, after all, the result of twenty-five years of patient and thorough effort, notwithstanding the unquestioned achievement of the first version to have been written prior to Opitz' reform. Even though the German poet did not share Tasso's religious convictions, he treated the *Gerusalemme liberata* with the respect due to poetic genius, and he did so with remarkable talent. It is by no means an accident that Werder's own poetic creations never received as much popular acclaim as his verse translations, for the introduction of foreign literary masterpieces was not merely a subordinate sideline in the efforts of the German language academies but one of their foremost contributions.

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Notes

- 1 [Georg Neumark], *Der Neu-Sprossende Deutsche Palmbaum* (Nürnberg: Hoffman, [1668]), p.13.
- 2 "... weill bey der Fruchtbringenden gesellschaft woll hergebracht, das von ihren gliedern ... entweder etwas ... von neuem verfasst ... oder aus anderen sprachen vbergesetzt wirt." Prince Ludwig of Anhalt-Köthen, in a letter to his brother Ernst Gottlieb, dated Köthen, March 2, 1638 o.s., cited after *Der Fruchtbringenden Gesellschaft ältester Ertzschrein*, ed. G. Krause (Leipzig: Dyk, 1855), p.31.
- 3 [Diederich von dem Werder], *Gottfried von Bulljon, Oder Das Erlösete Jerusalem* (Frankfurt: Aubry & Schleich, 1626), p.28-29. A facsimile reprint with notes and comments by the author of this article is to be published in 1974 by Max Niemeyer Verlag, Tübingen, as part of the series "Deutsche Neudrucke, Reihe Barock."
- 4 *Gottfried* (1626), foreword, p.28.
- 5 Christoph Martin Wieland, *Der Teutsche Merkur*, 6 (1774), 288.
- 6 Torquato Tasso, *La Gerusalemme liberata*, ed. Fredi Chiappelli (Firenze: Salani, 1957). All "T" citations refer to this edition.
- 7 [Werder], *Gottfried* (1626). All "A"-citations refer to this edition. Original spelling has been retained throughout.
- 8 For the sake of comparison we quote the same passage from Gries' translation that is usually considered the best German verse rendition:

Da sieh, Jerusalem! Dort Zions Hügel!
 Sieh, nach Jerusalem zeigt jede Hand;
 Und sieh, im Jubelton hört man von Allen
 Jerusalem! mit frohem Gruss erschallen.

Whereas Werder succeeded admirably in capturing the moving religious fervor of Tasso's original, the romantic "Jubelton" and "froher Gruss"

- of this later version hardly seem appropriate for the battle-worn crusaders. Quoted from *Torquato Tasso's Befreites Jerusalem*, trans. J. D. Gries, I (2nd ed., rev. Wien: Pichler, 1815), 53.
- 9 The archaism "Erdbidem" also occurs in Werder's preface (p.7), but for the revised edition of 1651 he altered both to the modern form "Erdbeben."
- 10 Italics mine.
- 11 [Diederich von dem Werder], *Die Historia Vom Rasenden Roland*. 4 vols. in 1. Leipzig: Rehefeld, 1632-36. A translation of Ariosto's canti I to XXXI under incorporation of several passages from Boiardo's *Orlando innamorato*.
- 12 Werder's *Gottfried* was written between 1622 and 1624. The manuscript was already with the Frankfurt printer when the first copy of Opitz' *Poeterey* reached Werder at Köthen.
- 13 Cf. Virgil's "Nox erat, et terris somnus habebat" (*Aen.* III, 147) and "Nox erat, et terras animalia ... sopor altus habebat" (*Aen.* VIII, 26-27).
- 14 We note in passing the Italianism "in hoher Ruh" as translation of "alto riposo," for "alto" may be rendered in German with both "hoch" and "tief."
- 15 *Gottfried* (1626), foreword, p.16.
- 16 Jacob Burckhardt, *Die Kultur der Renaissance in Italien* (Bern: Hallwag, 1943), p.343.
- 17 Georg Witkowski, *Diederich von dem Werder* (Leipzig: Veit, 1887), p.78.
- 18 *GERUSALEMME LIBERATA DEL Sig. Torquato Tasso ... Aggiunti ... sono gli Argomenti del sig. ORATIO ARIOSTI. IN LIONE, Appresso Alessandro Marsilij. Md.LXXXI.*
- 19 Diederich von dem Werder, *Gottfried Oder Erlösetes Jerusalem. Deutsch. Verbessert*. (Frankfurt/M.: Jn Verlegung Johann Pressen, 1651). All "B"-citations refer to this edition.
- 20 Italics mine.
- 21 Witkowski, p.82.