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EPIC ELEMENTS
in
MIDDLE HIGH GERMAN LYRIC.

A thesis submitted to the Faculty of the College of
SCIENCE, LITERATURE, and ARTS of the UNIVERSITY of MINN-
ESOTA, in partial fulfillment of the requirements for the
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(Lachmann und Haupt.)

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K.L. -----Koenig's Litteratur Geschichte.

Die Epigonen des höfischen Epos.

(Dr. Victor Junk.)

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Chapter One.

I N T R O D U C T I O N .

Definition of Lyric and Epic.

a) Lyric.

In Lyric poetry the poet takes an entirely subjective point of view. It is not the material approaching him from without which arouses his attention, but it is his own "Innermost" which compels him to create poetry. The feelings within his breast force him, oftener against his will, to announce to the world without, what moves his soul within. A man graced by the muses with divine gifts, perceives more intensely and finely than other mortals all effects of the soul, and, what seems to others merely painful, becomes torture with him; what they enjoy, becomes to him an object of ecstasy. But when other men are silenced by their pain, -the Lyric poet has been endowed by God with the gift of telling how he suffers. His own within becomes the objective of his poetry. He represents

everything just as he pictures it in his mind, not concerned about the opinion of the world. The world becomes significant to the Lyric poet only then, when it has passed through the medium of his heart. He wishes to picture the momentary condition of his soul, - his mood, - which causes him to write poetry. His feelings are ours to some extent: - we rejoice with him, we are sad and weep with him. The Lyric poet must have truth of perception and susceptibility to all that is beautiful. In his soul-life must be harmony, so that he may be able to purely represent the ideal. But at all times do we find the personality of the poet occupying the first place, - he is the real hero of his poems, if that could be said, - all other persons concern him only in so far, as they influence his feelings. Naturally the territory which the Lyric embraces, is boundless, for everything that tends to move the human heart, belongs to it; but not for its own sake is Lyric poetry represented, but simply as the subject of feeling and thinking. It is the Lyric poet's art to express what

is common and general. Geibel regarding this point says:

"Das ist des Lyrikers Kunst, auszusprechen, was allge-
mein ist,

Wie er's im tiefsten Gemüt neu und besonders erschuf:
Oder dem Eigensten auch solch allverständlich Gepräge
Leih'n, dasz jeglicher drin staunend sich selber erkennt."

It is indeed a great art that impresses us when
reading Lyric poetry, -we recognize in the poem ourselves-,
our thinking and feeling.

b) Epic.

The Epic poet takes an entirely different view.
Former occurrences attract his attention and entice him
to present these, clad in poetic form, to his audience.
In doing this, it is his desire, to let the actions, which
take place in his poems, exert their influence upon the
hearer, while his own personality withdraws more or less.
In other words, he, if possible, takes an objective point
of view as far as his poetic treatment is concerned. In
so doing, it is of course of no consequence to him,

whether the occurrences which the poet relates are real occurrences or mere productions of his own fancy, for even in the latter case he wishes to arouse in his audience the opinion that they are real. To Epic, therefore, must be attached also the wide realm of fancy.

* The difference between Epic and Lyric poetry consists, (therefore, as we have seen,) more or less in the point of view which the poet takes as far as the subject is concerned.

To the Lyric poet the subject-matter is merely a means by which to express his feelings; the Epic poet tries to be effective through the subject-matter alone, while his own person appears only now and then indirectly. With the Epic poet the material approaching him from without is the cause of his poetic creations, - the Lyric poet is led by his feelings from within. The past is the realm of the Epic, - in the present and future are to be found the subject-matter of the Lyric.

But there is one point which unites the two

kinds of poetry and this point is the cause of their appearing in mingled form.

The Lyric poet for example, tries to put the reader into a condition of the soul similar to that of his own. He does that by relating to him occurrences which lie without the realm of soul-life. In other words, -the Lyric makes use of Epic poetry as a means of demonstration of the poet's thoughts. Furthermore, it must not be overlooked, that even the Lyric poet finds the cause for his soul's-exitement in an occurrence of the world surrounding him, to which occurrence, by his poetic power, he gives expression. When he relates his feelings, then he often relates these occurrences with the intention of making more clear to the reader his own momentary condition.

(Having thus indicated the difference between Lyric and Epic poetry, we shall now proceed to our real task, namely: To test, to what extent Epic elements are to be found in Middle-High-German Lyric.)

MAIN DISCUSSION.

Lyric poetry can be divided into three classes:

- a) Epic Lyric
- b) Lyric Lyric
- c) Lyric Epic.

(The first class, -Epic Lyric, -is more important for our purposes than the other two, though mention will be made of the other classes in the development of this discussion.)

The name "Epic Lyric" in itself suggests, that the Lyric under consideration must be epic in form, -that is, -incidentally the epic form of the Lyric becomes apparent through "relating" of some significant incidents belonging to the past. Again, an Epic may be lyric in form, if it expresses the individual mood of the "Innermost" and makes us feel, that such Epics should really be sung.

In "Epic Lyric" it is not the poet himself who expresses the "emotions of the soul", but he puts his

words into the mouth and soul of that person, who, acting or suffering, becomes the leading center, that is: The poet endows his hero with his own personality and feelings.

We begin our study with some of these songs, in which the poet himself withdraws. And first of all we shall observe songs, in which the poet simply relates, - or: "Folk-song like " songs.

Among such songs are especially noteworthy songs of the so-called "Dorfpoesie." They show a combination Epic and Lyric; for epic they are according to content, lyric, according to form, even though often the content only seems epic. We can discover at times, that the poet's chief interest lies not in the occurrences presented in the song, but that he is very much interested in the mood, resulting from his story.

The oldest song of this kind, which is ascribed to Ditmar von Aist, (#) is an excellent example to illustrate the statement made above.

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(#) M.S. 1, 1.

A woman is standing on the flat roof of her castle and watches far over the green heather, for her coming sweetheart. Suddenly she beholds in the air a flying falcon, and painful thoughts move her heart. How happy the free bird is in the air! It can do just what it pleases. If it pleases the bird, it can lodge on a tree in the forest! She too would love to do as she pleased and lodge or rest on the breast of her beloved, her chosen one! But alas, the jealousy of other women makes that impossible, (and sorrowfully she calls out:

"Ô wê, wan lânt si mir min lîep,

jo engerte ich ir deheiner trûtes niet.")

The introduction is quite epic in character. We are told how the woman is standing and waiting. The sight of the falcon in the air gives to her thoughts, (occupied with her expected lover,) a new turn. Involuntarily a comparison of her fate with that of the bird is forced upon her. The falcon is a free bird and unhindered

it can fly to the place of longing. But she is secluded from the world, watched by jealous women, who do not permit her to enjoy her love on the breast of her beloved.

The poet cleverly imagines the feelings and emotions of this woman and adds intensity to these feelings. The epic introduction merely serves as an explanation, which can, even externally, be observed by the fact that the speech of the woman is not introduced by some such epic phrase as: "sprach si".

Often it seems as if the poet wished to relate some old fairy-tale, -but by the ending we realize, that the relating by the poet served not an ultimate end, but merely as support of a moral exhortation. Poems of that type with a moral application, can be found more frequently. One of them is by Wirnt von Gravenberg, author of the Epic "Gawein", entitled: "der werlde lôn", which has been recast by Konrad von Würzburg in epic form. (#)

Madame World approaches a very sick knight

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(#) Die Epigonen des höfischen Epos von Junk, p.71.

lying on his death-bed and promises him her reward for his faithful services. Facing him she is the most beautiful of all women, adorned with a crown; but when she turns, her back is covered with worms, serpents and toads, which emit a very offensive odor. Then the knight weeps and repents his past career. Now the poet exclaims: "Behold the servants of the world! What gain do they have from the joys thereof? Ye sinners, call ye all upon the grace of the holy virgin, that she help ye upon the street which leads to eternal blessedness."

Reinmar von Brennenberg (#) pictures a heated strife between Love and Beauty, -as to which of the two possess most advantages. Verse after verse each statement meets opposition and no result is gained. Finally, the poet himself interferes unexpectedly with his opinion. He decides, that both together give to man greatest happiness, one exalting the value of the other, as the ruby in the gold.

The epic form is here extremely simple and awkward. Introduced by the words: "die Liebe zuo der Schoene sprach", -

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(#)M.S.I, 183.

the continuation is formed through the words: "diu Liebe sprach" and "diu Schoene sprach."

The dancing-songs of the "Dorfpoesie" which, - (to some extent they stood in opposition to the "Minne-dichtung") - bear a decidedly folk-like character, are mostly introduced by a description of nature.

The evil winter has finally made room for the victorious spring after hard battle. Spring now pours out his rich gifts over forest and field, and trees and meadows are green and the birds sing cheerful songs. No wonder that in every heart the joy of living awakens and that youth and maiden, young and old call out: "Let us dance!" (#)

Sometimes this nature-introduction is followed by a conversation between two individuals, often playmates. One poem of this type is by Nithart. (##) Here the description of nature is put in the mouth of a maiden. ---
 "Now the hard winter is past, - the days grow again longer, -
 the roses bloom upon the heather. Come, my playmate, come,

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 (#) K.L. 149.

(##) M.S.I, 106.

let us seek our knight!"

In another poem by Nithart (#) two friends pour out their hearts to each other. One complains, saying, that the man she loves shuns her; that love's grief eats up her heart. The friend now asks her: "Who has caused this grief"? She answers: "He from Reuenthal it is, whose song ensnared me!"-----Here we have first the depiction of nature, then follows an epic introduction:

"Zwô gespilen maere
begunden klagen", -

finally the story changes to question and answer, without epic introduction of the speeches.

In Nithart's "Uf den berge und in dem tal" (##) we are confronted by a rather comical situation. We have again the description of nature. The birds sing in the forests and fields. Spring is here. Now follows a little story: An old woman struggled day and night against death; but she recovered, and, as spry as a goat, she roams about,

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(#) M.S.I, 114.

(##) M.S.I, 96-7.

running down everything in her path.---Of course the last epic line is really no story:--it is merely a presentation of some situation, which is to show the influence and work of the spring upon men,--the rather strong exaggeration is to ridicule the peasants and to gain some comic effect.-----The illustrations given so far plainly showed their epic elements, because they are so very similar to "Folklike songs". (But we have really just reached the beginning of the various kinds of Middle-High-German Lyric poetry. To carry this discussion to a successful conclusion, we shall arrange other poems and classify them according to the following classes:)

- 1) Tagelieder, in which, as in the above mentioned Lieder,

the poet simply relates:
- 2) Frauenstrophen, in which the poet conceals himself so to

speak, behind a mask:
- 3) Botenlieder, in which the poet places his words in^o the

mouth of other persons:

- 4) Wechsel, in which he causes two persons to converse
with each other;
- 5) Erzählungen, in which the poet himself appears and
relates;
- 6) Dialoge, in which the poet introduces himself in con-
versation with other persons: (Epic Lyric)
- 7) Epische Führungen, --nature introductions.

If we always bear in mind, that Epic is character
and Lyric emotion, we will easily be able to detect all
epic elements.

(Chapter Two.

T A G E L I E D E R .

The courteous custom of the minne-service, to
which we are greatly indebted for the largest part of the
Middle-High-German Lyric, is also responsible for this, -
(one of the most favored), -form of writing poetry.

We are told in the Tagelieder, how two lovers
at daybreak must part. --- In the "Pariser Liederhandschrift"

a knight, sitting in a bucket drawn up by a windlass, is pulled up the tower by his sweetheart. (#) Then when the day pierces the clouds, the watchman lets his "warning-song" resound and the lovers must part.)

It is of course evident, that the knight, who dedicated his love to the wife of another, had to overcome and fear all sorts of obstacles, in order to meet his lady-love. But had he succeeded and had they spent the night in a transport of love, then to both alike arose threatening dangers at daybreak. The lovers therefore must part before daybreak and he hasten away. However, as soon as the daylight forces the lovers to separate, the "Tagelied" begins. In its simplest form it is written in dialogue. -- In one of the oldest poems of this kind by Ditmar von Aist (##) the two lovers are introduced speaking.

A bird, singing its cheerful song in the early morning, arouses the woman out of her sleep; she is startled, for it is day and her lover is still with her.

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 (#) K.L. 150.
 (##) M.F. 39, 18.

As she calls him, he says sadly: "I slumbered so sweetly, now you call me back to rough reality. O! that love can never be without sorrow! If you command it, I will depart!"

The woman now breaks out into tears and complains:

"O wê, du fûerest mine frûide dar.

Wenne wilt du wider her?",

while the knight prepares to leave.

Here the woman speaks to the sleeping knight: he replies to her speech; she thereupon weeps and bemoans the necessity of his departure, - all merely question and answer without mention of the person, who speaks. The only relating sentence is: "diu frowe begunde weinen."

The Tagelied by the Count Otto von Botenlauben (#) has besides the dialogue of the two lovers the call of the watchman, who turns to the lover with the advice:

"stant uf, ritter!"

The watchman meditates thus: "How shall I separate the lovers? I shall advise them faithfully that he must

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(#) M.S.I, 93-4.

go. Moderation is always a good thing. I can say not otherwise but: 'it is time!' "stant úf, ritter!" Then the woman addresses the knight and warns him: he replies to the same and next comes the repeated warning of the woman. Noteworthy is the repetition of the final line in all three verses:

"stant úf, ritter!".

The epic elements are in these songs so apparent that one might naturally ask: "How are such songs lyric?" It must not be forgotten, that emotional feelings, sentiment and utterances permeate all of these poems. The poet very cleverly pictures, for example, in these poems or songs with glowing colors, how the lovers enjoy once more their being together to the full, - or how the woman almost dispairs over the absence of her lover, etc.

(Relating elements on a larger scale we find already in the Tagelieder of Wolfram von Eschenbach. In his songs the finale is usually of a relating nature, as for example in:

"Sine kláwen durh die wolken sint geslagen." (8)

~~W.S.I., 66-7.~~

Here the watchman sings: "Just as a beast of prey strikes its claws deep into the flesh of its victim, in like manner does the rising day cast its rays of light through the clouds. I saw dawn coming, which brings separation for lovers. The knight, whom I let enter with a troubled heart, must depart." Hereupon answers the woman, complaining of the fact, that the watchman brings sad news to her and promising him great reward if her lover can yet stay with her. But the watchman replies: "No, he must go; grant him leave sweet woman! He trusted in my faithfulness: I must take him away; it is now day!" However, the woman has her way. She tells the watchman, that he can sing whatever he pleases; that often he had torn from her white arms the lover, often even before the rising of the morning-star. Thus she dismisses the watchman.--At last she is frightened, because the bright day shines through her window. Once more she throws herself at the breast of her lover and once more they exchange glowing kisses and indulge in a transport of love.

The first four verses contain a dialogue between the watchman and the woman; the last verse contains: The embrace and kiss of the lovers and departure of the knight. As mentioned above, we find the relating element in the last verse with Wolfran.

In König Wenzel's song: (#)

"Ez taget unnzâzen schône"

we have again epic investiture and epic end.

The day dawns with great splendor. Night must descend from her throne, because day wishes to ascend. It is now time and not too early, that lovers should part. Thus sang the watchman and added: "wol ûf, wol ûf!" In the second verse the woman speaks to her lover and tells him, that the watchman can be bribed. She goes then to the watchman and offers him gold, silver and precious stones, if he will help to conceal the lover. The third verse expresses the good will after reward of the watchman. He says: "I an rewarded, I an yours. Go again and enjoy your

love. I shall warn you again in due season, so that he may return home safely. She returned and was embraced and kissed by her lover and received the reward of love.--
Again the relating element at the end.

In a Tagelied by Walther von der Vogelweide (#) we have epic introduction and epic end. The song begins:

"Friuntlichen lac
ein ritter wil geseit
an einer frowen arme" etc.

Then follows a somewhat lengthy dialogue, introduced by the words, "diu frouwe in leide sprach:

Woe unto thee o day, that thou makest an end to my enjoyment of love. Love creates longing sorrow." The knight comforts her and asks her to stop her sadness, inasmuch as it is for the best of both that he should part. Already the morning-star is brightening up the room, he ends. But the woman says: "You do not well by me if you leave me now!" As the result of this the knight stays and both now

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(#) M.S. II, 38.

contrive some plan to deceive the watchman. The dialogue now continues and she says: "Do not stay away too long from me, for grief awaits me." Hereupon as answer: "Even if I have to be away from you but one day, my heart is always with you." She: "Soon you must visit me again, if you are faithful to me! Alas, now I too see the day." He: "What do I care for red flowers, if I must leave! I dislike them as the birds dislike the cold days of winter." She: "How long must I miss you, beloved! Remain longer! Never before was your love so sweet!" He: "Woman, it is time, let me go: for the sake of your reputation let me go. Already the watchman has announced the day." She: "I let you go sweetheart! The Creator of the world guard and keep you"!---

This closes the dialogue and now follows the relating element.----He left her weeping. But with faithfulness he rewarded her favor. She ends the song with: "He, who sings the Tagelied, makes my heart heavy in the morning.

The epic and lyric elements are quite apparent.

The introduction is plainly epic, depicting the situation. The long dialogue between the two lovers is lyric. The relating of the departure of the knight is again epic followed by the lyric monologue of the woman.)

*Developments of the Tagelied.

The oldest Tagelied handed down to us by Ditmar von Aist, the contents of which has been mentioned elsewhere, shows a very simple situation. The two lovers speak with each other. In simple words they express their grief at the near-at-hand parting. The knight conforms with bitter necessity; the woman breaks out into tears and with faint hope asks: "wenne wilt du wider her?" In this song a bird on the branch of a linden-tree has awakened the woman. This bird however must soon make room for the watchman in the Tagelied, who, standing on the roof of the castle, by announcing the dawn of day, gives to the lovers the sign for parting.

In Walther von der Vogelweide's Tagelied the

person of the watchman does not yet appear, but the knight imparts to the woman the fact, that he has heard the watchman's call. In all the other Tagelieder (mentioned, as far as the writer of this has any knowledge,) the watchman appears at the beginning of the song. At times his song is of a general nature and indicates only the desire, to warn the knight within the castle-walls of danger. This (we have seen) in Wolfram's Tagelied. (#) The claws of the day have pierced the clouds. I can see the morning dawn. I must take the knight away. His high virtues urge me to do this, etc. Here the watchman addresses the knight directly and says: "ritter, wache hūete dīn."

The same is true in the song by Otto von Botenlauben: (##)

"ichn singe eht anders niht wan ez ist zīt, stānt ūf, ritter."

(From our illustrations we have seen, that the watchman often was greatly interested in the welfare and virtues of the knight: or, he fears for the honor of his

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 (#) M.S.I., 86-7.

(##) M.S.I., 93-4.

mistress. But he himself is in a dangerous position: for, if the knight be discovered, then the watchman is lost with the lovers. At the end of one of the Tagelieder the above point is illustrated:

"Siu volgen mûnen râte,
und tuen si daz ze spâte,
owe ich bin mit in verlorn. (#)

Often the service of the watchman was unwelcome. He was at times accused of ingratitude by the woman, because he wished to take from her the lover; often he was promised great reward, if he would permit the lover to stay longer. -----In König Wenzel's Tagelied we meet also with a faithless watchman, who, being too greedy after money, announces the day too early. We ^{find} remember that the watchman there calls out: "The day is approaching! I fear for your lives"! But the woman speaks to her lover, telling him, that the watchman envies their happiness and desires reward. She goes to him and asks him to take gold, silver

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(#) M.S.I.

and precious stones, if he but let her embrace her lover longer. The watchman thereupon replies: "I am rewarded" etc.

If we examine the dialogues, we will be confronted by a great variety of emotions. After the call of the watchman, the lovers usually break out into loud complaint over the approaching separation. The woman usually tries to retain the knight, but just for her sake he must go. In Otto von Botenlauben the knight expresses the wish, to be allowed, to spend the day with her, which she of course can not permit. Usually they assure each other of unbounding love and faith and the woman often asks him to return soon. We have also noticed that the protection of God is invoked by her upon her parting lover and kisses and tender caresses invariably form the end of the song. Weeping and lonely the woman remains behind, while with great caution the knight seeks to escape discovery. In almost every case the poets picture with very glowing colors that moment, when the lovers once more, in a transport of love, enjoy to the full their being together.

Then they are parted, per chance, for a long time.

But the circle of action was constantly developed. The poets were no longer satisfied with the ordinary line of action, which was: The call of the watchman; dialogue of the lovers; last embrace and departure. To show in what direction the Tagelied developed, let us consider just one more Tagelied by Ulrich von Lichtenstein. (#) He substitutes for the watchman a servant-maid. This maid calls the lovers; but it is already broad day and the knight can not leave and must be concealed by the woman. He tells her, that she can hide him where she pleases. If someone finds him out, then she shall call him and he will fight. The knight was locked up and taken care during the day by his love. He exclaims: "No day ever was so short"! Night comes and again it is enjoyed to the full by both. There was much caressing. But the parting-time came. With kisses he took leave. Her red lips said: "Come again!" He spoke: "I will, you are the shining sun of my heart!"-----No doubt, the epic elements in this song are

 (#) M.S.I, 141.

evident, also the direction in which the Tagelied expanded.

Chapter Three.

FRAUENSTROPHEN.

(The adoration for women, which characterizes the courtly-chivalrous century, brought it about, that everything pertaining to woman, was of great interest to man.) Special efforts were made to observe closely the deepest secrets and wants of the womanly soul. The poet immerses himself in the spirit and emotion of woman, forces back his own personality and permits his song to appear as the creation of woman.

Corresponding with the afore-mentioned chief-characteristic of lyric poetry, according to which the lyric poet makes his own personal emotions the object of his poetry, these Frauenstrophen contain therefore epic elements. It is the poet who speaks, and indeed, the thoughts, to which are given poetic expression, are in reality his thoughts.

But not openly does the poet appear in his own personality. He, so to speak, puts on a mask. Involuntarily the reader must imagine the poem as being introduced in epic form by a: "sprach das minneclîche wîp."

As far as the exterior form of the Frauenstrophen is concerned, many of these poems are briefly introduced by an epic phrase and thus are clearly marked as Frauenstrophen. An illustration of this type we find by Heinrich von Veldeke. (#)

"Ich bin frô, sit uns die tage
lichtent unde werdent lanc!"

Now follow the epic lines:

"sô sprach ein frowe al sunder klage
frilîch und ân al getwanc."

Or one by Heinrich von Mûgeln. (##)

"Ein frouwe sprach: mîn falke ist mir enphlogen."

But to the largest number of verses there is no epic introduction. The oldest songs of this kind put into

(#) M.F. 57, 10.

(##) M.S.I., 265.

the mouth of woman, are mostly only of one strophe and form an independent song. As an illustration I cite one by Kürenbero. (#)

"Leit machet sorge vil liebe wunne.
eines hübeschen ritters gewan ich kunde!
daz mir den benomen hant die merker und ir nit,
des mohte mir min herze nie frô werden sit."

(The epic element we find here in the first line.

Soon these songs developed into- and consist of more strophes. Heinrich von Veldege (##) has one of five strophes. It begins with the epic element in the second part of that verse: "Ich bin frô, sit uns die tage" etc.

In Reinmar we find one with five strophes(###) :

"Ungenâde und swaz ie danne sorge was",

also one with two strophes: (©)

"Ze niuwen fröuden stât min muot".

Worthy of notice is also the frequent form of the so-called "Wechsel". There the poet speaks in one verse

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(#) M.F. 7, 19. Others: M.F.: 3, 17; 4, 1; 6, 5; 8, 17 etc.

(##) M.F. 57, 10.

(###) M.F. 186, 19.

(©) M.F. 203, 10.

and the woman in the other. Often these strophes stand in almost no connection to each other. The same or a similar thought is expressed in the second strophe which was uttered in the first. The oldest song of this kind is ascribed to Kaiser Heinrich VI. (#)

"Wol heeher dannez rîche"

First the strophe of the poet, then the Frauenstrophe.

The reversal, that namely the Frauenstrophe precedes that of the poet, is found in some places: (##)

"Diu werlt noch ir alten site
an mir begât mit nide."etc.

Out of the Wechsel developed later the real dialogue.- To further show the various positions the Frauenstrophes held in this sort of a Wechsel, I wish to add to the above positions two others. Occasionally the Frauenstrophe was preceded and followed by a strophe of the poet, as can be seen in Heinrich von Morungen's Wechsel (###) and in one by Albrecht von Johansdorf. (©) Moved to the end of the

(#) M.F. 4, 17; also: M.F. 107, 7; 151, 17.

(##) M.F. 36, 5 and 198, 4.

(###) M.F. 143, 22.

(©) M.F. 94, 35.

entire song it appears in Heinrich von Rugge (#) and Reinmar. (##)

In the Frauenstrophen we find treated various aspects of the love and life of woman. All, that moves her heart, --Love and Hatred, Joy and Sadness, Hope and Despair, -- is reflected mirror-like in these songs. With fine psychological understanding have the poets immersed themselves in the being of woman, and no doubt, it can be said of these songs, that in them is found more genuine emotion and a deeper feeling than is present in other Minnesongs. (Let us now first consider some of the songs, in which the woman relates.

We begin with Kurenbero. (###)

A woman begins: "Ich zôch mir einen valken
mêre danne ein jar." etc.

When she had tamed ~~the~~ the falcon as she wanted him to be, he flew away. Soon she saw him again fly. His feathers were of shining gold and about his feet were attached silken fetters. -- Suddenly follows the wish:

(#) M.F. 110, 26.
(##) M.F. 151, 33.
(###) M.F. 8, 33.

"got sende ai zessamene

die gerne geliebe wellen sin."

This last surprising turn furnishes the key to the preceding story. The falcon, which the woman has taken care of for many years, is her sweetheart. But he, her pride and joy, has been ensnared by a beautiful neighbor. But she does not yet give up hope and feels that he will return to her repenting.

The very similar lied by Heinrich von Mûgeln (*) invites our comparison. It too contains the picture of an escaped falcon. But it is not to be placed on like footing with the first mentioned lied, because it is lacking the easy, elegant tone of the former. The different situations are pictured here more broadly. First of all, the poet does not let it appear as if the woman had written the lied. He introduces his song with the words:

"Ein frouwe sprach: Min falce ist mir enphlogen."

The "frouwe" fears, that a strange hand may have fettered

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(*) M.S.I., 265.

the bird, because she had made too long for him the fetter of "triüwe", -now she repents. But she hopes he will return.

When the winter threatens and the prairies are full of hoarfrost,

"sô swinget er wider in sînen weize,
wan er nicht furbaz mag."

If she only had a "blâfûz", she goes on; even if not so quick, he at least remains standing upon the perch of her heart. She does not ^{think} the bird in the air of much value to her, no matter how noble.

The poet here apparently had lost sight of deeper emotion. The woman merely hopes that the falcon, -who is her lover and who has fallen into the fetters of another woman, - will return to her when times are bad with him. Her last thought indeed reveals the lightness of her character. If she only had a "Bluefood"! That seems all she cares for. If she only could have a sweetheart, no matter if of inferior worth, she would be content, -for: "A sparrow in the hand is better than a dove on the roof"!)

A real masterpiece of Frauenstrophe is offered us by Walther von der Vogelweide in his famous song: Under der linden. (#) A young maiden relates:

"Under der linden
 an der heide,
 dâ unser zweier bette was,
 dâ muget ihr vinden
 schöne beide
 gebrochen bluomen unde gras."etc.

She came walking along in the heather where the nightingale's song resounded. How her lover received her with kisses innumerable! How red her lips became! He prepared for them both a bed of flowers and if someone should pass by, he could see where her head rested. She would of course feel ashamed if someone knew what he has done to her! But no one shall no but he and she and:

"ein kleinez vogellin,
 tanderadei,
 daz mac wol getriuwe sin."

(#) M.S. 33, 15.

(From this song we learn, that the maiden is sitting in some quiet place, thinking. Sweet memories of enjoyed transports of love pass her spiritual eyes. In detail she remembers the sweet hours. But suddenly the thought comes to her: If someone should find out! She would be indeed ashamed,--but nobody shall know, only she, he and the nightingale.

No doubt the epic elements in this song are easily detected, especially when we bear in mind, that lyric poetry expresses emotion, while epic poetry is character-depiction.

The peculiar court-habit of the "Minne" of the knight to the wife of another man often placed the woman in a difficult position. The worries and troubles, which often grew out of these difficulties, are finely given in the Frauenstrophen. Consideration of the outer world demanded the greatest care and the strictest secrecy in the management of the love-affair. Especially the "Merker",

that is the yealous woman-watcher of the woman, is a great source of bitter woe to the lovers. Often these Merker would slander the woman in order to disgust the lover and cause him to leave her. The following are a few songs illustrating this point.

Meinloh von Sevelingen: (#)

"Sô wê den merkaeren!

die habent min ubele gedâht."etc.

All know that I am his sweetheart; but even if they:

"staechens ûz ir eugen"

I should not choose a different man.

In von Kûrenberg (##) the merker succeed in taking the lover from the woman. It was a handsome knight she loved, but: "die merker und ir nit" have separated him from her and she says:

"des mochte mir min herze ni frô werden sît."

Slander and Jealousy often seek to mar the happiness of the lovers. When successful, the woman is

(#) M.F. 13, 14.

(##) M.F. 7, 19.

deeply hurt. Kürnberg also furnishes an illustration: (#)

"Er gât mir vonne herzen
daz ich geweine."etc.

Or by Regensburg: (##)

"Nu heizent si mich niden
einen ritter."etc.

Blackmailers have done that. It hurts her deeply and she must weep. But all temptations of the world can not persuade her, to be unfaithful to her lover. The burgrave von

Rietenburg (###) shows her faithfulness in the strophe which begins:

"Nu endarf mir nieman wizen
ob ich in iemer gerne sehe" etc.

It is nobodys business that she likes him. She will not leave him in spite of all their jealousy:

"Ich lâze in durch ir niden niet"

because: "er kan mir niemer werden leit."

In Friedrich von Husen (©) the woman declares, the merkers

"mochten e den Rin
gekeren in den Pfat(Po)"

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(#) M.F. 9, 13.
(##) M.F. 16, 23.
(###) M.F. 18, 1.
(©) M.F. 49, 4.

than persuade the woman to give up him, who so faithfully

"mir gedienet hât."

The world demands that she give up her lover. She must do so, but:

"laegen si vor leide tôt,

ich wil im iemer wesen holt:

si sint betwungen âne nôt." (#)

The woman is thrust into the severest conflict between honor, reputation in the world and her love, when her lover implores her, to grant him the highest favor. In Heinrich von Veldege the woman is displeased with the boldness of the knight. (##) To be sure, she felt love for him, but by his foolishness he has spoiled "sin spel!"

In another strophe by Friedrich von Husen (###) the passionate desire of the lover to see his highest wishes granted, has aroused in the heart of the loving woman a storm of feelings. Her honor and her reputation are at stake, if she yields. No, it must not be and yet, she loves him best of any one in the world. If she refuses, he

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(#) M.F. 16, 8.

(##) M.F. 57, 10.

(###) M.F. 54, 1.

might leave her and her heart could not endure that.--
Yes, she will yield, even should it be at the cost of her
life. Reinmar (#) pictures practically the same state
of mind. -After hard struggle with herself, the woman finally
decides to grant the wish of her lover.

Walther von der Vogelweide treats this theme in
one of his songs in similar manner. (##) A thousand cares
worry her heart. She must not grant what he pleads. But later:
Now she is ready and willing to grant his wishes and is
just waiting for an opportunity.

Numerous are also the songs, which express
longing of the woman for the lover. The love of the woman
is not returned, but in spite of that she must love him
and long for him. (###) She wonders how he, one of the best
of men, can endure her longing. How easily he could make
her happy! To be angry at him is of no avail. As soon as
she only sees him, all of her anger is gone.

Reinmar: (#@) The man she loves most, stays away

(#) M.F. 192, 25.

(##) M.S. II, 6.

(###) Ditmar M.F. 16, 1.

(#@) M.F. 151, 1.

from her and she is greatly molested by those she does not want. --- Or: (#) No one can make her sad heart happy but he alone. If I only heard his words and could know that he is near! All my troubles would be gone. But his staying away brings to my eyes tears.---Also: (##) It is very long since he came to me last. He caused me greater grief than any other person. I am a woman, - and no other woman ever loved him as much as did I. My eyes never longed to see him more than to-day.

Happiness in love is revealed in the strophe: (###)

"Vil wunneclichen hôhe stât
min herze ûf manege fröide guot."etc.

It is a pleasure to both that he can serve her so well and that she can love him so well for his services.

Or: (©) "I am in love with a noble knight",

"wie sanfte ez minem herzen tuot
swenn ich in umbevungen hân!

He, who is so virtuous and dear to the world,

(#) M.F. 155, 38. Reinmar.
(##) M.F. 198, 4. Reinmar.
(###) M.F. 107, 27. Rugge.
(©) M.F. 16, 1. Regensburc.

"mac wol hohe tragen den muot."

Reinmar: (#) My heart is filled with great joy. A knight, who loves me, serves me well. I love him more than any relative. When I am resting in his arms, then time passes so quickly and beautifully.

Sometimes it is the lover himself who causes the woman to worry. He admires other women. (##)- The summer is passed, silenced is the song of the birds, the linden-tree is leafless. "My bright eyes are saddened, because you are flirting with other women." When he saw her first, she seemed lovely to him and worthy of his aspirations. "Remember this now.!" Or: (###) Since she could behold no more flowers and could not hear the song of birds, her joy is gone. Without her fault does he shun her for such a long time. It seems a thousand years to her since he was last with her.

In poems by other authors, including Walther von der Vogelweide, we find similar thoughts. A knight should approach good women and shun bad ones, for the latter

(#)M.F. 203,10.

(##) Aist M.F. 37,18.

(###) Aist M.F.34,11.

do not give him high courage. (#)

The woman in this song knows of a knight, who associates with evil women. It makes her heart heavy, for he has become indifferent to her. If he does not cease such association, she must hate him.

Or. (##) The linden-tree is leafless. Her sweetheart hates her, because faithless women have poisoned his love for her. O, that he is so young!----Sometimes the woman is in doubt. She is not sure of his love. Many are his virtues and she hears his praises sung everywhere. She implores of Him who can see into her heart, that He may let her lover appear in the right light. She still fears he is not sincere. But if he is,--had she something better than her life, she would give it to him.

No doubt, there are Frauenstrophen portraying every phase and condition of soul-emotion of the woman. Many are those mentioned thus far, many more could be enumerated, dealing with the grief of the woman who has

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 (#) H. von Morungen, M.F. 142, 26.

(##) Anon. M.F. 4, 1.

lost her lover for various reasons; or: with her sadness, because the knight has had to part from her and she is now wondering where he may be; or: if he goes along on one of the crusades, her ardent love and best wishes accompany him, and others. All of these are more or less epic in nature, but only of interest in this paper so far as their existence is concerned. Only a few more illustrations must suffice to complete this chapter in order to make room for the "Botenlieder", which in one sense are still Frauenlieder.

Otto von Botenlauben (#) shows the joy expressed by the woman on the return of her lover. Warmly is he welcomed, he the comfort of her life! Now her heart is glad, since she can again hold him in her arms.

"Nu ist mîn herze dîner mînen tugenden vrô
 sit ich mit armen hân unbvangen lieben lîep.
 lieber man, nu sage, ist dir lîep alsô?"

Hartmann von Aue pictures a rather careless conception of life when he lets the woman say: (##) He who enjoys

(#) M.S.I, 93.

(##) M.F. 216, 1.

flowers, must be sad all winter long. But the woman who during the long winter-nights rests in the arms of her lover, finds compensation. She too therefore is going to shorten the long winter in like manner.

In Reinmar (#) we catch a glimpse of some frivolous, fickle woman. She is much pleased with the knight, and she knows how to value his many social-qualities, for that reason she willingly accepts his adoration, but love, - that is too dangerous a game. Furthermore, he is of low birth and can not win her anyway.

A more light, even teasing note is struck in the Frauenstrophe by Kurenbero. (##) It begins:

"Ez hât mir an dem herzen
vil dicke wê getân".

Often it has caused her pain that she could never win what she so ardently desired. She means not gold and silver, what she desires: "ez ist den liuten gelîch." (a man)

The verse begins in quite a sentimental way.

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(#) M.F. 186, 19.

(##) M.F. 8, 25.

but her sadness is not as serious as it may appear. "Der Schalk blitzt ihr aus dem Auge", as the German would say, which can be seen from the last line, which purposely has been expressed somewhat indefinitely.

A strophe by Ulrich von Winterstetten (#) is apparently intended to have a rather humorous effect,--almost that of parody. It is the song of the young mother who rocks her baby to sleep. She is singing a song with the baby in her arms. She begins:

"Sol ich disen sumer lanc
 bekumbert sîn mit kinden
 sô waer ich vil lieber tât.
 sol ich niht zen linden
 reien, -owê dirre not!"

Now she calls upon the nurse and asks her to take charge of the baby if the nurse loves her. The nurse alone can help her out of her distress. - We find here the complaint and the longing of the woman for her lover replaced by the

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(#) M.S.I, 151.

desire to dance, and the anger of the young mother, at not being able to dance on account of the child. Some lines are almost exactly like those of love-songs:

"des ist mir mîn fröide kranck"

or: "ringe mir die swære mîn."

and: "du maht mich alleine
mîner sorgen machen frî",

otherwise said of the lover, here it applies to the nurse. The refrain, which is to imitate the rocking of the child, becomes dancing-song:

"wigen, wogen, gugen, gogen, wenne will ez tagen
minne, minne, trute minne, swic, ich will dich wogen!")

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The necessary secrecy of the love-affairs of a knight to a married woman brought it about, that the lovers only rarely found opportunity to see each other and assure one another of their love. If they wished to exchange messages, it had to be done by means of a third

person, a messenger. Out of this messenger-necessity developed the so-called "Botendienst", which apparently played an important part during the "höfische Zeitalter."

(The direct result of this will be discussed in the next chapter.)

Chapter Four.

BOTENLIEDER.

The Botenlieder are a special kind of epic form though classified as lyrics. The poet in this kind of a lied expresses his feelings in the fact, that he figures as the person, who gives to the "Bote" a message or lets the latter take the message orally to the lady. The woman in turn is introduced by the poet as sending a message to her ~~her~~ lover or as giving an answer to the messenger for his master. In Ditmar von Aist (#) we find again the simplest form. The poet intrusts the "Bote" with a message to his love. "Messenger of my beloved one", the lied begins,

"nu sage dem schonen wibe

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 (#) M.F. 32, 13.

daz mir tuot âne mâze wê

daz ich si sô lange mide."

Her love is more to me than the loveliest song of any bird. Because I must be parted from her,

"trûric ist mir al daz herze nûn."

A song, in which the messenger delivers his message, is also by Aist.(#)

"Ich bin ein bote her gesant" etc.

Another of the same type is by Meinloh von Sevelingen.(##)

Ditmar also lets a woman give an answer to a message received. (###)

"Nu sage dem ritter edele," etc.

Heinrich von Rugge (©) sends a message to the man. It is an answer to a letter received from him. The subject-matter of that letter is contained in verse one, where the poet very simply expresses his lyric feelings:

"Mir waere starken herzen nôt:

ich trage so vil der kumberlichen swaere.

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(#) M.F. 38, 14.
(##) M.F. 11, 14.
(###) M.F. 32, 21.
(©) M.F. 107, 17.

but: ich leiste swaz si mir gebôt
 und iemer wil, wie ungerne ichs enbaere!"

and again: "min wurde rât
 wolde si mir künden liebiu maere."

The poet at this juncture instead of saying: "The woman has sent me such "maere", depicts all the more vividly how the woman answers to the message. The last lines of her message read:

"du solt im, lieber bote, sagen
den willen min,--

wie gerne i'n sache und sine vroide verneme."

(In Kûrenberg's songs we find one in which the woman independently sends a message to her lover, without the latter having sent word to her. She asks of the Bote: "Beg of him, Bote, that he be gracious unto me as he was heretofore. Also remind him of our agreement made when I saw him last. (#)

The message of the knight and the answer of the woman is found also in a poem by Hartmann von Aue. (##)

The messenger speaks in one, the woman in the other verse.

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(#) M.F. 7, 1.

(##) M.F. 214, 34.

The Bote: Noble woman, a knight who would gladly do the best for you, offers you his services. For your sake he will be of great courage this summer, if you give him grace. Let me return with good news!

The woman: Tell him, Bote,

"swaz inne ze liebe müge geschehen,
daz mühte niemen baz behagen
der in sô selten habe gesehen."

Let him declare his love there, where he may expect returns. Anything else I am glad to do for him.

Reinmar (#) lets the woman ask the Boten:

"Sage, daz ich dirz iemer lône,
hast du den vil lieben man gesehen?"

Does he live a praiseworthy life and has he promised to sing a song only then, when she asks him to do so? All of these questions are answered in the affirmative. But the woman is troubled and does not know whether or not she shall forbid him to sing. "If I allow him to sing", she

(#) M.F. 177, 10.

meditates, some unpleasant things may be the result; if
I forbid the singing,

"verfluoehent mich die liute.

owê, nun weiz ich obe ichs lâze od ob ichs tuo!!"

A real message, as a matter of fact, is not contained in
this Botenlied. ---) These illustrations no doubt suffice,
to give a fair conception of the Botenlieder with their
peculiar duties and epic and lyric traces, so plainly at
hand. There is but one more song that I should like to
classify among the Botenlieder. It is one by Heinrich von
Stretelingen. (#) He sends the nightingale to his sweetheart:

"Nahtegal, guot vogellîn,

mîner frouwen solt du singen in ir ôre dar.

Sit si hât daz herze mîn

ich âne frÛide und âne hôhgendete var."

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(#) M.S.I, 202-203.

Chapter Five.

W E C H S E L .

By "Wechsel" is to be understood every Lied in which a masculine line or verse alternates with a feminine strophe. In the foregoing subject-matter some of the Frauenstrophen, for example, could be, strictly speaking, classified under "Wechsel". But if in a Wechsel the "Frauen" or "feminine" strophe was not closely connected with that one of the poet or "masculine", so that it could only be considered as a whole, the Frauenstrophen have been treated as independent songs. But here we consider the term "Wechsel" from a narrower point of view, and as illustrations "Lieder" will be quoted, the strophes of which are equally divided between men and women or any two persons and in which the person of the poet does not appear. Conversations between the poet himself and some other person will be discussed later under "Dialoge."

(From the context of the poems handed down by the Kürenberger (#) and (##) one concludes, that they belong together; the one is complete in the other. In the first the woman says:

"Ich stuont mir nehtint spate an einer Zinne,"
there I heard a knight in the manner of the Kürenberg sing
in great company.

"er muoz diu lant mir rûmen old ich geniete mich sîn!"
The jealousy is plain at hand. The knight on hearing this,
obeys instructions at once and says:

"Nu bring mir her vil balde min ros, min isengewant,
wan ich muoz einer frouwen rûmen diu lant."

She wishes to force him to marry her. But for his love she must

"iemer darbende sîn."

The whole is plainly an ironical song by a third person to the woman. He has heard, that a well-known lady of his acquaintance, whom he perhaps does not much care for, loves passionately a knight, but that this knight does not

(#) M.F. 8,1.

(##) M.F. 9,29. Compare with: M.S.I,7,15-18 and 19-22.

return her love. He now invents the situation in which the woman finds herself standing on the roof of her "Kemenate" looking down into the castle-yard in which is assembled a smart array of knights. Suddenly the woman hears the man she loves, sing. His voice causes her passion to carry her away. "If he does not care for me, he can go away"! These words somehow reach the knight who is delighted to leave at once. When the songs really seem dialogues between one or more persons, and if the individual speeches are introduced in an epic way, they could be considered mere narratives. They are classed here, because the epic element stands far behind the dramatic. Those conversations or dialogues, which contain other epic elements aside from the introducing of persons, will come under the heading of "Erzählungen", as indicated before.

Similar to an ironical song is the conversation between a knight and a woman, also by Kürenberg. (#)

The knight tells the woman, how he recently in

(#) M.F. 8,9.

the night has been standing in front of the bed of his sweetheart, but that he did not dare to awaken her. The woman does not exactly enjoy his modesty. Rather angrily she says:

"des gehazze got den dînen lîp!"

"I am not a wild bear!"

In all probability that song was turned against lovers who are too shy and do not really know what to do in the presence of the sweetheart. We can safely assume, that the strophe was written by a man, - the rather strong answer of the woman reveals that. It might be mentioned, that externally the whole dialogue fills just four lines.

A similar case we find in Ditmar von Aist. (#)
Two lovers are parting. The Wechsel is especially marked by the words:

"also redeten zwei geliebe,

dô sie von einander schieden."

They exchange exclamations and complaints. The first part no doubt is spoken by the woman, the second by the knight. The two speeches really seem not to be directly connected;

(#) M.F. 32, 5.

both express the same thought: Love creates sorrow. It is possible, that the poet wished to emphasize this thought in particular.

Burkhardt von Hohenvels has a Wechsel (#) between two women friends. Both would like to go to the dance. But the aunt of one of them has locked up the garments so that she can not go. She complains bitterly about the severity of her relative. When she is sad, it reads, dass sie "von liebe nôt" hat; if she is glad, "-daz tuot minne." Her companion comforts her and is going to teach her how to make her own garments. This suggestion the other likes and she is going to take vengeance on her aunt. Since she can not have the lover she chose, she is going to choose a poor man to tease her aunt.--

The speeches are here first introduced by the epic: "sprach ein wünnelichiu maget" or "sprach ir gespil zehant", which are missing from the last two strophes. The strophes are so arranged, that the one girl speaks first

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 (#) M.S.I, 143-44.

one verse, then the other follows with two, and finally each one has one more. By this we know that the second girl has the chief rôle; it is about her affair, the locking up of the garments, that the conversation revolves. At the end of each verse we find the refrain:

"Mir ist von strôwe ein schapel
 und mîn vrier muot
 lieber danne ein rôsenkranz,
 sô ich bin behuot."

Ulrich von Singenberg furnishes a Wechsel (#) in which two men speak. He makes fun of the imitating or aping after the "höfische Minnesang", in this his Wechsel between Rüdelin and his father.

Rüdelin begins: He is going to ask his father to stop his singing or love-making; he would like to take his father's place and serve his lady for him.- The father of course is unwilling. He says:

"Rüdelin, du bist ein junger blippenblap:"

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 (#) M.S.I, 125.

"Your father is going to "minnen",-sing,-until his death.
I am going to love my own woman. You are a farmer and
therefore you must be cutting wood."--For each speaker
there is one strophe. The Ruedelin does not address his
father directly, but is addressed directly by the latter.

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Chapter Six.

ERZÄHLUNGEN DES DICHTERS.

(Narratives of the Poet.)

While the poet apparently concealed himself behind a mask in the Frauenstrophen and Botenlieder, he now appears personally in the songs to be discussed next. This characteristic in itself gives to the poems a more lyric coloring, but epic elements are contained inasmuch as the poet directs his attention toward the world without and occupies himself with the affairs which take place in that world, while his own feelings remain behind.

In other words: he relates incidents in which he participated and which stand in close relationship to him. Often he does this merely to show, how these incidents of the world without have reflected upon his innermost soul; he gives a picture of the mood which momentarily governs him, but for which the incidents from without form the foundation. This sort of poetry might fittingly be called: Epic Lyric.

First of all we must observe here, as was the case with previously treated Lieder, those songs, which according to content and form remind us of the "Volkslied." Viewed from an external point of view they seem to be entirely epic, but in this very garment they produce a lyric atmosphere.

A poem entirely epic in nature, which is to represent a diminutive idyl of love, is by Herzog von Brabant.

(#) On a beautiful May-morning the poet had risen early and had gone into a beautiful garden. There he found three maidens, -one leading the singing, the others

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(#) M.S.I., 260.

joining: "harbalorifa, harbaharbalorifa, harbalorifa."

When he heard the maidens sing so beautifully his heart became so joyous that he too had to sing: "harbalorifa." He greeted the most beautiful among them; he placed his arms about her and wanted to kiss her. She said: "Let it be, let it be!"

In an Erzählung by Ulrich von Winterstetten (#) we have a conversation between mother and daughter, the latter singing a song of the Schenken von Winterstetten. In vain does the mother try to make her daughter give up her foolish infatuation for this man.--The poet is concerned in this song in so far, as he is secretly listening to the talk between mother and daughter. His presence, however, is betrayed only through the always returning line in each verse: "alter hiute wagen, des bist du so grâ" with which he gives vent to his feelings over the not very flattering expressions of the mother about him.

Here ought to be mentioned similar songs by

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(#) M.S.I, 151-58.

Nithart. But many of Nithart's poems have been alluded to and we shall endeavor to find other authors.

Burkhart von Hohenvels (#) writes much in Nithart's vein and his "Tanzlied" should be considered here.

The poet and his friend are surprised by rain. They go into a barn for shelter at which is at once begun a little dance. The poet relates how well the beautiful girls can place their dainty feet and how they all are exceedingly pretty. Suddenly he beholds his sweetheart. He has no longer eyes for the others; he forgets to relate and expresses the feelings instead which move his heart at the sight of her.

"Sûsâ wie diu werde glested!
sîst ein wunneberndez bilde,
sô sî sich mit bluomen gested."

All who see her forget their sadness!-

Every strophe closes with the lyric refrain:

"frûide unde friheit
ist der werlte fûr geleit."

Walther von der Vogelweide's "Dô der sumer komen was" (#) reminds us of the Volkslied.

The poem has a complete epic introduction; its divisions being:- Way into forest, -dream beneath the linden-tree, awakening through the calling of a crow, - interpretation of the dream through an old woman.- The whole must be considered from a humorous view-point. The poet wishes to tease his audience. With an imposing introduction and an air of immense import he relates, how he has gone into the forest and how a dream has haunted him; the reader is greatly interested and anxiously looks for the continuence of the beautiful dream, -then, the poet lets a crow creak. This discordant creak causes the interesting picture of dream-land to vanish. However, our expectations are seemingly not entirely disappointed, for with a fairy-tale-like manner the poet goes on:

"wan ein wunderalter wîp
die getrôste mir den lip."

She interprets his dream. Again the poet teases his audience, for she tells him: "That two and one makes three and that his thumb is a finger."

As is the case in this song, we will find the relating of a dream much favored by the Middle-High-German Lyrics. To these dreams are linked the expressions of the lyric feelings of the poet. Friedrich von Hausen (#) gives us another one of these dream-stories.

In his dream he saw a beautiful woman. But when he awoke, she had been taken from him and he knew not where she was. For all this trouble he must blame his eyes. If he could only live without them!---

The poet plainly tells us a dream. He is seized with longing for that woman he has seen in his dream. Then he remembers that his eyes brought about his "delusion" and in his grief he calls out:

"daz t^âten mir die augen m^în:
der wolte ich ^âne s^în."

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(#) M.F. 48, 23.

A very pretty mixture of dream and reality is found in Walther von der Vogelweide's poem:

"Nemt, frowe, disen kranz."(#)

The poet tells of a maiden, whom, by presenting her with a flower-wreath, he invites to a dance. "Take this wreath beautiful maid," he said to her, "If I had precious stones, you should wear them. See, how well I mean it with you!" She took the wreath and in accepting blushed beautifully, -her cheeks became as red as roses standing by white lilies. Graciously she bowed her thanks; that was his reward.--Now that summer has come, he looks in vain for the pure maiden in order to dance with her. His longing for her causes him to fall to dreaming. He believes the maid to be before him, -he approaches her and addresses her, saying: "I would gladly give you a wreath. I know of many white and red flowers on the meadow. Let us pluck them together." Never before has he been so happy. Flowers fall upon the grass. On account of his joy he must laugh.

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 (#) M.S.II, 141.

Then he is rudely awakened, -the beautiful picture proves only a dream. ---The song is planned artistically. First the poet relates an incident from the previous year, of how a maiden accepted graciously his greetings. The longing for her now is so strong, that he forgets reality and beholds her in a lovely picture of fancy. He has found her, -a feeling of complete happiness makes him laugh, -- all is merely dream. Epic in this song changes constantly with lyric. First speech of the poet, -the second strophe epic, -the third lyric, -the fourth contains the second speech of the poet, - and the last is again epic.

Often it is small individually-experienced episodes or impressions of the world which arouse the lyric feelings of the poet. Nature in particular, with her constantly changing beauty, arouses easily the receptive soul of the poet.

Ditmar von Aist makes use of nature. (#)

Up in the linden-tree he heard a little bird sing. Then

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(#) M.F. 34, 3.

his heart lifted itself to the place where it once had been. The roses were blooming and at the sight of them thoughts of his sweetheart were aroused in him.--

First epic. He relates, how he hears the bird sing and sees the roses bloom.- This is the cause of thoughts of his love. The sight of the world surrounding him influences the soul-life of the poet.

Similar in Reinmar. (#) He saw the "Haide" beautifully adorned with flowers. Lovely was the fragrance of the violet. The winter had gone,--therefore the night-ingale sang. When he saw the green foliage, he forgot his sadness. A woman caused his heart to be joyous. She freed his life from cares.---

The poet observes the beauty of the new-awakening nature. That makes his heart glad and reminds him, that a woman has made him happy through her kindness, and thankfully he sings songs of praise in her behalf.

Sometimes, an incident in itself insignificant,

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(#) M.F. 183, 33.

may have great influence upon the soul-condition of the poet and may bring about an entire change in his mind.

Walther von der Vogelweide (#) relates a little song of that kind in order to make known to the reader the momentary condition of his feelings. He somehow is doubting the love of his sweetheart; he is tired of the long waiting without success and he is going to turn away from her. Just then he remembers a game which he has often practised in his youth: The drawing of straws or: "Das Halmessen", and jokingly he takes a straw and measures,

"si tuot, si entuot, si tuot, si entuot, si tuot."

The constant happy outcome makes him cheery and permits a spark of hope---"a troestelin"---to flash up. He will try again, perhaps he can yet persuade her.

Interesting is the story of Meister Alexander (##) about his youth. With other children he strolled into the forest and field. He remembers, how they rested among the flowers, made wreaths for dancing and sought straw-berries.

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 (#) M.S.II, 35.

(##) M.S.I, 220-21.

It pleases him to recall certain incidents, and especially well does he remember one concerned with snakes. A snake had bitten their "pherdelin" and they are filled with fear. Then the forest-inspector appears and calls to the children: "Go home, children, it is time, go, that ye do not complain afterward."-The last strophe contains an allusion to the parable of the virgins who are not permitted to enter the house of the bride-groom. This strophe could be considered the continuation of the speech of the inspector. But that seems not really feasible, for why should the inspector remind the somewhat late children of that parable? It is the poet who lets his warning voice be heard.

The moral ending which the poets of that time were apt to add, is not absent here. "Look out ye men, that ye in time reach the path of salvation, so that ye may not be overcome by the temptations of the world (bite of snake) and afterward complain."

A pretty scene is depicted by Meister Hadlaub. (#)

(#) M.S.I, 253-54.

Once he begins, I saw her caress a baby; she embraced it and pressed it close to her; she took its head in her white hands and pressed it to her mouth and rosy cheeks, she even kissed it. Not without sadness could I behold this. I thought:

"o wê, waer ich daz kindelîn
unz daz sî sîn wil minne hân!"

This charming scene which the poet has witnessed, arouses in him painful feelings. He is almost jealous of the child, which she caressingly pressed close to her, while he in vain has been trying to win her love. He must be satisfied to be able to kiss the child at the same place which she had kissed before.

One more illustration portraying rather a humorous side, we shall consider and then take up the "Dialogue." This last lied is by Gotfrid von Nifen.(#)

The prairie is covered with frost, - the joyous song of the birds has ceased, - the forest stands leafless.

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 (#) M.S.I., 150, 51.

But even harder to endure is she, who carries the water in pitchers from the well. For joy he broke one of the pitchers when he saw her. But she took it quietly, and lovingly she said: "For your sake I am willing to endure much. It was for your sake that my mistress struck me five times yesterday." He urges her now to follow him, ~~that~~ the anger of her mistress will not fall upon her. But she says:

"des enmac niht sin.

ê liez ich mich ertoeten."

"She owes me still one shilling and a shirt. As soon as I get these things it will be allright."--

First comes nature-description. Winter has come and the poet complains; but more pain is caused him by the water-carrying maiden. About her he then tells a story, which ends with a dialogue between him and her.

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Chapter Seven.

D I A L O G E .

In the "Dialoge" the poet usually introduces himself in conversation with other persons, usually with the beloved woman. Walther von der Vogelweide especially revels in this kind of poetry. With him seem to begin the real "Wechselgespräche" in Lyric poetry, in which speech and answer stand in close connection, while before his time the "Wechsel" were mere scatterings of monologues. Most of Walther's Dialoge bear a somewhat instructive character. They contain rules concerning the etiquette of knights and women in court-life. A pretty illustration of this we find in his poem entitled: "Mannessinn und Frauensitte." (#)

The poet wishes to dedicate his services to the women, whose praise he heard everywhere. For this purpose he asks the woman for instruction. She shall instruct him in the "maze."

..... "ich lebete gerne, kunde ich leben,

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(#) M.S.II, 64-65.

min wille is guot; nu bin ich tump,
 nu solt ir mir die mâze geben."

This the woman refuses to do on the plea, that, if she understood the "maze", she would be a happy woman. She says: "I am even more inexperienced in that matter than you are. And yet, I shall try to satisfy you. Tell me, what men prize in us and desire of us, then you shall learn from me concerning the characteristics of women."---The poet thereupon praises, as the crown of feminine virtues, the "staetskeit", the womanly honor. Happiness combined with chastity produces the same effect as that of the lily standing by the rose, and vice-versa; and as the singing of birds is fitting to the linden-tree, in like manner a friendly greeting is becoming to the woman,-for a friendly-speaking mouth entices to the kissing of that mouth.-- The woman values the man, who well knows what is good and bad, and who speaks only the very best of woman.---

The object of this poem is to furnish rules for

the association and conduct of life of the two sexes in court-circles. Strophe after strophe regularly exchanges the speech of the poet with that of the woman.

Mention might be made here of another similar poem by Walther, to which however is added a lyric moment: The proposal of the poet and refusal by the woman.

Walther in another poem (#) lets "Frau Welt" enter into conversation with himself. The situation is to be understood somewhat like this: "Frau Welt" is trying in vain to keep the poet at an inn, long visited by him, but owned by the devil.---The poem is remarkable because it so plainly marks the mood of the poet when growing old and weary, who repents of many deeds of his earlier life and who desires to walk in a different path from that of his present life.---No doubt, Walther at the same time purposes to call the attention of his fellow-men to the transitoriness of the pleasures of this world. The lines:

"dô ich dich gesach

reht under ougen,"etc.

(#) M.S.II, 139-40.

remind us much of the song, entitled "The reward of the World" previously discussed, where "Frau Welt" comes to a dying knight.----A peculiar external arrangement of the poem might be mentioned here. While ordinarily the speeches of the various persons fill one strophe each, we find that here the poet distributes in the last strophe the speeches, and both poet and woman speak alternately.

A Dialog by Ulrich von Singenberg differs considerably, in external form, from Walther's. (#)

We find that in every strophe the speech alternates between the two persons: the poet speaks three times, the woman twice, so that the poet begins and ends the dialogue. By this means the conversation receives quite a dramatic hue.

He first complains to his sweetheart in rather general allusions of his sorrow. Love has caused him trouble, but heart-quickenning news has made him happy. He finally answers the repeatedly-asked questions of the woman point-blank, and tells her, that she it is, he had in mind. But

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 (#) M.S.I, 129-30.

hesitatingly the woman only slowly grants his wishes;
her last words are: "daz ist noch baz verborn!"

He answers thereupon:

"swer niht minnet den,
der in herzen minnet,
dêrst verlorn!"

The Duke Heinrich von Pressela (#) has a dialogue,
in which he converses with several persons. He complains of
his "Liebenleit", which his sweetheart has caused him, to
the "meie", "summerwonne", the "heide breit", the "brehender
klê", the "grüener walt," the "sunne" and the "Venus." They
all shall help him, then she must turn her love to him. Those
called upon now inquire after her guilt, so that she might
not be condemned without reason. The poet answers: "When
I ask her for something, she says: "ich sterbe, ê solch gewin
mir von ir werd ze teile." Now the seven judges, one after
the other, pass judgment. It will be commanded of:

"den rôsen rôt, den liljen wiz,

(#) M.S.I, 230-31.

daz si sich vor ir sliezen zuo."

The birds must stop singing for her. The "heide" says:

"ich heide breit wil vâhen si
 swenn si wil nâch glanzen bluomen gâhen
 uf mich, und wil si halten mir."

In such manner all pass/sentence. When the poet hears their decision, pity for the punished one seizes him. He now rather prefers to die than to have her cut off from all pleasures of nature.--The whole is the imitation of a court. When the poet converses with more than one person, the poem becomes practically a dramatic scene.

Chapter Eight.

E P I S C H E F Ä R B U N G E N .

(Epic Colorings.)

The receptivity of the Lyric poet for the beauty of nature surrounding him, is evident in a high degree in Middle-High-German Lyric. The poets favor especially the description of nature, more or less elaborate, in that

condition, in which nature happens to be at the time of the writing of the poem. This condition the poets utilize and let it add expression to their feelings.---The coming of spring they welcome with pleasure, for spring adorns forest and field with the splendor of flowers and blossoms. When summer is coming, social pleasures are beckoning and attracting them. Then they have an opportunity to meet the one most beloved and to dance with her many a merry dance. But when the object of their devotion remains constantly cold and indifferent to their ardent love,-not even summer, with all its splendor, can give comfort to their wounded hearts. Indeed the contrast between the general pleasure surrounding them and the sadness of their own innermost soul heightens even their grief. When winter under such conditions puts in its appearance, then song and dancing mean nothing to them; far away from their beloved they must sadly spend the days, and only the hope, that winter finally will have to give place to May,-keeps some courage in their

hearts. It can not be said, that the Middle-High-German Lyric Poets understood how to picture nature with her great variety and constant ever-changing beauty, in the most glowing colors. It seems as if their descriptions follow some certain scheme. There are certain signs for spring, summer and winter, which return and are used again and again, only in other words. With the summer it is the "heide" and the "walt", standing in their green adornment; the birds, which again let their cheery songs resound, especially the nightingale; the gay-colored flowers on the meadow; the lovely red rose with its sweet fragrance and the little blue violet. With the winter-description we find almost invariably the negation of the charms of the summer. The forest stands leaf-less, -the heather is bare, -snow covers the ground, -the song of the birds has stopped. Although these descriptions can really not be designated as epic, they are nevertheless in so far of epic-coloring, as they deal with the presentation of objects, which lie outside of the realm of the poetry-

making subject. The poet must involuntarily, more or less, repress his feelings and must seek to describe the outside world as it offers itself to his eyes; in other words: he approaches perhaps the stand-point, which the objective-epic poet assumes as against the subject of his presentation.

In discussing some of these "nature-poems" or "Natureingänge" we shall study them from the view-point of the poet. First of all we must direct our attention to those descriptions, in which the poet himself does not personally appear. Often we will find, that these nature-introductions stand in rather loose external connection with the following expressions of feelings. The passing of the thought from nature to the person of the poet must be realized and felt by the reader. The mood, which at the approach of a certain season is invariably perceptible in every person, as: (a) the feeling of joy at the coming of spring, - or, (b) the discomfort and displeasure at the coming of winter, - is either similar to that of the poet or it is the direct opposite.

In both cases the poet tries to let his own feelings appear in the best possible view. The following quotations marked a) or b) are to illustrate the above statement.

A poem by Ulrich von Lichtenstein reads: (#)

a)"In dem walde s^ueze doene
singent kleine vogelⁱn,
An der heide bluomen schoene
bl^uejent gegen des meien schⁱn."

"Thus--my heart, too, blooms in its thoughts of her, who beautifies my life."

Ulrich von Winterstetten. (##)

a)"Sumer wil uns aber bringen
gr^uenen walt und vogelsingen,
anger hat an bluomen kleit:
berc und tal in allen landen
sint erl^ust uz winters banden
heide r^ote r^osen treit."

All the world rejoices, -only he is sad, because the sweet,

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(#)M.S.I, 134-35.

(##) M.S.I, 163.

pure one has caused his heart to suffer.

Among the songs classified under unknown authors
we find: (#)

b) "Heide und anger und diu tal
die hât der winter aber val
gemachet und die ouwen
und ouch darzuo den grünen walt,
der ê mit fröiden was bestalt."

The birds are silent;- with them the poet must suffer grief,-
unless love banishes his pain.

Heinrich von Veldege. (##)

b) "Ez habent diu kalten nehte getân
daz diu lûber an der linden
winterliche valwiu stân."etc.

The poet has strong hopes for his love and knows that the
out-come will be favorable for him.

New courage enters the heart of the poet at the
approach of spring or summer. A.v. Johannsdorf. (###)

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(#) M.S.I.

(##) M.F. 64, 26-33.

(##) M.F. 90, 32 ff.

"Wîze rôte rôsen, blâve bluomen, grüene gras,
brûne, gel und aber rôt, darzuo des klêwes blat,
von dirre varwe wunder under einer linden waz."

Now he hopes, that she, whom he has long served faithfully,
will reward him.---Just as the birds in May,- when the flowers
burst forth and the trees put on new foliage,-begin to sing
their songs again, for they find love where they seek it,-
in like manner does the poet long to rejoice with them, if
he could only win the favor of the beloved woman. (#)

But when winter covers field and heather with frost and
snow, and when the song of birds is silenced, then he will
sing a song to his sweetheart in place of the birds, if he
only can have the assurance that his services will be rewarded.

Walther von der Vogelweide (##) describes in a
poem the condition of nature, before the present season, in
order to produce through the contrast a greater animation
and interest in his presentation.

"diu welt was gelf, rôt unde blâ,

(#) Veldegge. M.F.62, 25.

(##) M.S.II, 61.

grüen in dem walde und anderswâ,
die kleinen vogele sungen dâ,
nu schriet aber diu nebelkrâ."

Where formerly wreaths were made, lies now frost and snow.

More subjective, that is to say,--placed already more in direct relationship to the poem-making subject,--is the nature-description in those songs, where the poet adds the word "wir."

Heinrich von Morungen. (#)

"Uns ist zergangen der lieplîche sumer.

dâ man brach bluomen, dâ lît nu der snê."

First somewhat general: From us, men, the lovely summer has vanished. Snow lies upon the meadows, where formerly flowers grew. Then the poet changes to his own person:

"mich muoz belangen, wenne si mînen kummer
welle volenden, der mir tuot sô wê."

A similar poem by Heinrich von Aist. (##)

"Ahî, nu kumet uns die zît,

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(#) M.F. 140, 32.

(##) M.F. 33, 15.

der kleinen vogelline sanc."

Flowers bloom, many a heart grows glad:

"des selbiu troested sich daz min."

In some poems by Walther and Gotfrid von Nifen, also others, we find, that May, summer or winter have been personified and are addressed by the poets, as: (Walther)

"Wol dir, meie, wie du scheidest allez ane haz!"

Nifen: "O wê, winter, din gewalt wil uns aber twingen."

When the poet appears personally in his nature-introductions, he relates how he has wandered about in nature's world and he tells what he has observed in doing so. In this way the descriptive element connected with this action, bearing a somewhat more individual character, receives a strong epic coloring.

Walther offers an illustration: (#)

"Dô der sumer komen was

und diu bluomen dur daz-gras

Wunneclichiu sprungen

(#) M.S.II, 63.

aldâ die vogelesungen,
 dar kam ich gegangen
 an einer anger langen,
 dâ ein lûter brunne entspranc,
 an dem walte was sîn ganc.
 dâ die nahtegale sanc."

However, this kind of poetry seems infrequent; it is more often that the poet begins to relate, but turns at once to mere description, as in Reinmar: (#)

"Ich sach vil wunneclîchen stân
 die heide mit den bluomen rô
 der viol, der ist wolgetân:
 des hat die nahtegal ir nô
 wol überwunden, diu si twanc."

In most cases the personality of the poet appears only in a secondary way. He merely indicates, in confirming his descriptions, that he has convinced himself of the change in nature. Two poems will illustrate this point.

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 (#) M.F. 183, 33.

A)- is by Rudolf von Fenis (#) and b)- by Ditmar von Aist. (##)

a) "Ich kiuse an dem walde, sîn loup is geneiget,
daz doch vîl schône stuont froelîchen ê." (ff.)

des muoz dur nôt mich verdriezen der zît,
unze ich ersihe ob der winter zergê,
dâ von diu heide betwungen lît." etc.

b)

"Sich hât verwandelôt diu zît
daz verstên ich an den dîngen:
geswigen sint die nahtegal, etc.")

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We have reached the end of our study. From the
illustrations, which have taken us through the wide field
of Middle-High-German Lyric Poetry, beginning with the

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(#) M.F. 82, 26.

(##) M.F. 37, 30.

earliest of the twelfth century and closing with the first of the "Meistersang", it can be seen, that this Lyric was at all times rich in epic motives. It seems only a modest statement to affirm that the Lyric poetry of the Middle-High-German period produced its best blossoms when it used in an artistic way epic motives as an unconsciously effective means of lyric interpretation.

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Appendix
Norman Wilde
Carl Schenker
F. Haack
J. G. Moore