

# UNIVERSITY OF CINCINNATI

May 14, 1954.

I hereby recommend that the thesis prepared under my supervision by Fred K. Scheibe entitled "Walter von der Vogelweide - his Life and Works, and <sup>his</sup> Reputation in the English-Speaking Countries."

be accepted as fulfilling this part of the requirements for the degree of Doctor of Philosophy

Approved by:

Edwin H. Zettel.



WALTHER VON DER VOGELWEIDE - HIS LIFE AND WORKS,  
AND HIS REPUTATION IN THE ENGLISH-SPEAKING COUNTRIES.

A dissertation submitted to the  
Graduate School of Arts and Sciences  
of the University of Cincinnati

in partial fulfillment of the  
requirements for the degree of

DOCTOR OF PHILOSOPHY

1954

by

Fred Karl Scheibe

A.B. Clark University 1938

M.A. University of Pennsylvania 1941

CINCINNATI  
UNIVERSITY  
LIBRARY

UMI Number: DP16040

### INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

**UMI**<sup>®</sup>

---

UMI Microform DP16040

Copyright 2009 by ProQuest LLC.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC  
789 E. Eisenhower Parkway  
PO Box 1346  
Ann Arbor, MI 48106-1346

5.10.54. S. J. -

ACKNOWLEDGMENT

The writer wishes to express his grateful appreciation to Professor Edwin H. Zeydel, whose helpful suggestions and continual encouragement enabled him to complete this study on Walther von der Vogelweide.

SEP 10 1954

## CONTENTS

	Page
Acknowledgment.....	I
Introduction.....	1 - 2
Chapter I	
Walther's Life and Works.....	3 - 15
Chapter II	
The Age of Courtly Chivalry and the Origins of Walther's Minnesang.....	16 - 38
Chapter III	
Walther's Types of Poetry: Lied, Spruch, Leich....	39 - 65
Chapter IV	
The Changing Picture of Walther Through the Centuries.....	66 - 98
Chapter V	
The Walther Translators.....	99 -146
Chapter VI	
Critical Literature on Walther in English.....	147 -215
Conclusions.....	216 -218
Summary.....	219 -221
Bibliography of Books Used.....	222 - 228

## Introduction.

Ever since the publication of Karl Lachmann's "Die Gedichte Walthers von der Vogelweide" (1827), the results of careful studies of Walther and his work have crystallized opinion, with the outcome that he now occupies the position of the supreme lyric poet in the German language before Goethe. His place as such is today secure in the German-speaking lands.

The purpose of the present study is to determine the knowledge about, and the reputation of, this poet in the English-speaking world; how this knowledge and standing have developed from the time of the earliest English translations of Walther's poems by Edgar Taylor (1825) to the Zeydel-Morgan renderings (1952). A critical appraisal of the various translations of his poems as well as a study of the English reaction to the poet will be attempted. We may hope that such a study will serve not only to throw light upon the gradually evolving appreciation and recognition of a great foreign lyricist in countries which are basically alien to him, but also to reveal changing literary taste and shifting criteria of judgment in the United States and England.

It is proper perhaps to begin with the salient facts known about his life, the type of poetry he wrote, and at least a brief characterization of each. A discussion of the peculiarly limited nature of his poetry as conditioned by

the age of courtly chivalry in which he lived, will be linked with a short study of the genesis of this culture and poetry. What was the reaction of Walther's own time to his poetry, and why was his preëminent position so short-lived in the late Middle Ages? For, about one hundred years after his death he was almost forgotten, except for the Meistersingers who acknowledged Walther as one of their twelve patrons.

It was not until the reawakening of interest in Walther's poetry in the 17th and 18th centuries that German scholars and poets began to study the poems of Walther seriously. The Romanticists' picture of Walther, as represented by Ludwig Uhland, which will also be discussed later, has been largely changed by the researches of some six succeeding generations of scholars. The adherents of Romanticism believed that Walther was, among other things, an ardent patriot. Has this opinion prevailed?

Many difficulties present themselves in introducing Walther to an English-speaking audience. The writers and translators who undertook to do so will be discussed and an attempt made to discover the extent to which they succeeded. What was it that appealed to them in Walther most of all? What phase of his work is best represented in English? Which types of poems received scant attention and why? To what extent can a poet like Walther be translated and appreciated through a foreign medium? What message do the important critical articles and books on Walther have for us today? These are some of the questions that must be answered.

CHAPTER I  
WALTHER'S LIFE AND WORKS

On November twelfth, 1203, at Zeiselmauer castle on the Danube, there was recorded, in the traveling accounts of Bishop Wolfger von Ellenbrechtskirchen of the Bishopric of Passau, the entry: "Walthero cantori de Vogelweide pro pellicio V solidos longos".<sup>1)</sup> This is the only contemporaneous mention of Walther von der Vogelweide of which we have knowledge. The purchase of a fur coat for the poet to protect him against the winter cold, about which Walther complained more than once, was probably one of Wolfger's noblest deeds.

Where Walther came from is still an open question, but it is generally accepted that he was born in Austria or Bavaria; there is no actual proof that his place of birth was in or near Bozen (Bolzano) in the Southern Tyrol, as has been conjectured, although a statue to him was erected there in the nineteenth century. There are several places in Austria and South-Eastern Germany called "Vogelweide" or bird pasture. One of these may have been Walther's ancestral home. Since he belonged to the lower nobility, or at least to the class known as ministerials, the homestead could not have been very large. Walther's scholars differ only slightly in assigning dates to his life; his birth is believed to have occurred between 1168 and 1170, and his death between 1228 and 1230.

---

1) Discovered by A. Wolf in the Communal Archives at Cividale, Italy.

After a period of happiness misfortune seems to have befallen Walther at the court of the Babenberger Duke Frederick of Austria, but we do not know its exact nature. It was here where Walther came under the influence of the minnesinger Reinmar, whose original home seems to have been in Hagenau in Alsace. When Duke Frederick I died on a crusade to the Holy Land in 1198, Walther had become persona non grata with Frederick's successor, Leopold VII, and seems to have lost his protection. His youthful exuberance and perhaps tactless behavior may have been contributing factors in his estrangement from the Austrian court, and growing disagreements with his teacher Reinmar the Elder, also called "von Hagenau", made his departure advisable. Walther was confused and sad when he left, as we may infer from these lines: "dô fuort er mînen krenechen trit in derde./ dô gieng ich slîchent als ein pfâwe swar ich gie,/ daz houbet hanht ich nider unz ûf miniu knie."<sup>2)</sup>

Since 1198 Walther led the life of an itinerant minstrel. During the course of his travels he returned several times to the Austrian court, but each time his stay was of short duration. Soon after Reinmar's death (1207)<sup>3)</sup> Walther wrote two poems in honor of his famous teacher.

---

2) Carl von Kraus, Die Gedichte von Walther von der Vogelweide, 11. unveränderte Ausgabe, Berlin 1950, Walter De Gruyter & Co.; (19,31); in the following pages all Walther poems are quoted from this edition.

3) Konrad Burdach, Reinmar der Alte und Walther von der Vogelweide, Leipzig, 1880, p. 4.

His lament about Reinmar, "Owê daz wîsheit unde jugent,/ des mannes schoene noch sîn tugent,/ niht erben sol, sô ie der lîp erstirbet!"<sup>4)</sup> seems to tell us that Reinmar died when still a comparatively young man. In his other poem about his teacher, Walther bemoans the loss of his noble art, "dich selben wolt ich lûtzel klagen:/ ich klage dîn edelen kunst, daz sist verdorben."<sup>5)</sup> This is a recognition of Reinmar's art by a pupil who was at variance with him during his lifetime. Walther probably had Reinmar in mind when he admitted that "Ze Ôsterrîche lernt ich singen unde sagen"<sup>6)</sup>, i. e. to sing and to say with the accompaniment of the "rotta", a stringed instrument, such as the fiddle or small harp.

Henry VI was himself a minnesinger, and his death in 1197 set in motion political forces which caused Walther much suffering. Two rival kings threatened the security of the Hohenstaufen empire. The two candidates for the crown were Philip of Suabia, brother of the late emperor, and Otto of Brunswick, younger son of Henry the Lion. Otto was crowned king in July 1198, Philip in August or September following. The struggle became serious when Pope Innocent III intervened in behalf of Otto. Walther attacked the Pope for his interference in temporal affairs: "dâ weinte ein klôsenaere,/ er klagete gote

---

4) C. v. Kraus, (82,24).

5) Id., (83,5).

6) Id., (32,14).

sîniu leit,/ 'owê der bâbest ist ze junc: hilf, hêrre,  
dâner kristenheit."<sup>7)</sup>

From his own statements we know that Walther was very poor and that he was dependent on the gifts of his superiors in recompense for his art. The poet had hoped to find a generous patron in Philip. His expectations were still high when he attended Philip's coronation and a year later witnessed the Magdeburg Christmas festival (1199). Walther commemorated this Christmas celebration in his lines, "ze Megdeburc der kûnec Philippes schône,/ dâ gienc eins keisers bruoder und eins keisers kint..."<sup>8)</sup> In another poem Walther admonishes Philip to be on guard against the powerful nobles, "bekêrâ dich, bekêre./ die cirkel sint ze hêre,/ die armen kûnege dringent dich:/ Philippe setze en weisen ûf, und heiz sie treten hinder sich."<sup>9)</sup> The poet rests at the banks of a river and contemplates the fish in their natural surroundings. He compares all living creatures and comes to the conclusion that, despite continuous struggles, they all live under rulers whom they choose for themselves. Soon after the Magdeburg festival it appears that Walther left Philip's court, disappointed in the king's lack of generosity. More than once Walther became very angry and sarcastic when an expected reward was not forthcoming. He reminds Philip to think of the heathen king Saladin, who

---

7) C. v. Kraus, (9,37).

8) Id., (19,7).

9) Id., (9,12).

said that a king's hands should have as many holes as a sieve: "denk an den milten Salatin:/ der jach daz küneges hende dürkel solten sîn."<sup>10)</sup>

Political turbulence followed Philip's assassination by a member of the House of Wittelsbach (1208). It may have been at this time that Walther wrote the "Spruch", in which he refers to the doubters who believe that all is lost, "Die zwîvelaere sprechent, ez sî allez tôt"<sup>11)</sup>, and he compares himself to a bird that cowers in concealment and refuses to sing until the day dawns. Walther remained silent and turned to king Otto, whose political fortunes had now greatly improved. Since there was no rival any longer the Electors' choice fell upon Otto, who proceeded to claim divine prerogatives for the crown, and refused to ratify the concessions he had made to the Pope. Otto turned down any compromise with the Holy See that would deny him full political control of Italy.<sup>12)</sup> Nevertheless, the Pope, hoping that Otto would not press his claims, crowned him emperor on October 4, 1209. Otto's invasion of the kingdom of Sicily, whereby he disrespected Frederick's rights, gave Innocent III the pretext he needed to hurl the ban of excommunication against him. Otto, being an unpopular ruler and possessed with an unbridled temper and somewhat less than capable in the field of diplomacy, hastened his own downfall. His worldly power was destroyed by the French king *Philip* Augustus on the field of Bouvines (1214).

10) Id., (19,23).

11) C. v. Kraus, (58,21).

12) F. v. Raumer, Geschichte der Hohenstaufen, 3rd ed., Vol.III, Leipzig, 1857, p.12ff.

Otto was hardly a more generous patron than the murdered king Philip had been. Walther wants to measure Otto's liberality according to his physical height, and the poet suggests that Otto would have possessed many virtues, if his charity were as long as he himself was. Walther expressed it thus: "Ich wolt hêrn Otten milte nâch der lenge mezzen:/ dô hât ich mich an der mâze ein teil vergezzen:/ waer er sô milt<sup>als</sup> alnc, er hete tugende vil besezzen."<sup>13)</sup>

Walther was always consistent in his loyalty. He never abandoned his belief in the supreme suzerainty of the elected sovereign. When the Pope would not bow to the demands of the temporal ruler and dissension arose, Walther was always found on the side of the emperor. In the following "Spruch" Walther takes the Pope to task for having bestowed the apostolic blessings upon Otto and, having urged everyone to kneel before him, now commands his subjects to shun him:

"Hêr bâbest, ich mac wol genesen:  
wan ich wil iu gehôrsam wesen.  
wir hôrten iuch der kristenheit gebieten  
wes wir dem keiser solten pflegen,  
dô ir im gâbent gotes segen,  
daz wir in hiezen hêrre und vor im knieten.  
ouch sult ir niht vergezzen,  
ir sprâchent 'swer dich segene, sî  
gesegent: swer dir fluoche, si verfluochet  
mit fluoche volmezzen.'  
durch got bedenkent iuch dá' bí  
ob ir der pfaffen êre iht geruochet."<sup>14)</sup>

---

13) C. v. Kraus, (26,33).

14) Id., (11,6).

It should be noted that Walther, although he attacked the head of all Christendom, never renounced his allegiance to the medieval church as an institution.

When Frederick II, nephew of Frederick Barbarossa and son of Henry VI, was raised to the rank of emperor in 1215, he granted Walther a small fief, probably near Würzburg. The exultation with which the poet received the imperial gift, "ich hân mîn lêhen, al die werlt, ich hân mîn lêhen"<sup>15)</sup>, permits us to infer what this generous gift meant to Walther. It was the answer to his life-long prayer for a homestead of his own, in which he himself would be the host. Until the time of Frederick's present, Walther's attitude toward his lack of worldly goods is perhaps best expressed in the poem composed to criticize Dame Fortune, who turned her back on him. He wished that she also had eyes in the nape of her neck, then she would have to look at him too, "Frô Saelde teilet umbe mich,/ und kêret mir den rügge zuo."<sup>16)</sup>

Walther may have traversed all of Germany, if we can believe what he writes in his poems. One of them, "Ich hân gemerket von der Seine unz an die Muore,/ von dem Pfâde unz an die Traben erkenne ich al ir fuore:"<sup>17)</sup> takes the poet as far as the Seine, i.e. Paris, France; he travels to the Mur which may have taken him through Slavic lands - whence he may have made his way to the Trave, which would include

---

15) C.v.Kraus (28,31).

16) Id., (55,35).

17) Id., (31,13).

the Baltic region, and later he may have gone to the Po in Northern Italy. We are not informed why he undertook these travels. We must, however, never lose sight of the fact that Walther was, among other things, a "fahrender Säng~~er~~er", i.e. a wandering minstrel, whose very profession must have taken him long distances. Therefore, it need not be doubted that he actually did visit the localities he mentions. When he writes that he covered the distance "Von der Elbe un~~z~~ an den R<sup>h</sup>in/ und her wider un~~z~~ an Ungerlant"<sup>18)</sup>, he tells us that he went to Northern Germany and to Hungary. However, this poem, beginning with the verse "Ir sult sprechen willekomen" may be a reply to the Provençal Troubadour Peire Vidal who in one of his poems had disparaged German and praised French breeding. In 1196-1197 Vidal had lodged with King Emmerich of Hungary, so that we may accept the probability that Vidal's bitter song was the forerunner of Walther's "liet" in praise of German demeanor and manners.

Another glimpse of Walther's wandering life is afforded us by his poem, "Mir hât hêr Gêrhart Atze ein pfert/ erschozzen zIsenach."<sup>19)</sup> We may deduce that Walther was riding to or from the Court of his patron, Hermann of Thuringia, in the Wartburg.

---

18) C.v. Kraus (56,38).

19) Id., (104,7).

Landgrave Herman of Thuringia (1190-1217) was the liberal patron of Walther, Wolfram von Eschenbach, and a host of poetasters. Walther spent many weeks at a time at the Landgrave's castle. It is likely that he made several visits to the Wartburg between 1201 and 1203, and again in 1207. We do not have sufficient evidence to conjecture more visits on the part of the poet; however, it is very probable that he journeyed to the Thuringian court more frequently than we have recorded. The poet is truly thankful when he sings, "Ich bin des milten lantgrâven ingesinde./ ez ist mîn site daz man mich iemer bî den tiursten vinde."<sup>20)</sup> Later in the same poem Walther describes the Thuringian's flower (probably his charity), as it shines through the snow, and says that his praise blooms in winter and summer, just as it did in his early years.

Walther also entertained close relations with Hermann's son-in-law, Margrave Dietrich IV of Meissen (1195-1220). When Otto IV returned from Italy, the poet called the Emperor's attention to Dietrich's loyalty during his absence from Germany, "und ie der Missenaere/ derst iemer iuwer âne wân:/ von gote wurde ein engel ê verleitet."<sup>21)</sup> Later Walther complains about Dietrich's ingratitude for services rendered in his behalf, "Der Missenaere solde/ mir wandeln, ob er wolde."<sup>22)</sup> And in another poem "Ich hân

---

20) C.v. Kraus, (35,7).

21) Id., (12,3).

22) Id., (105,27).

dem Missenaere/ gefueget manec maere."<sup>23)</sup> Walther actually threatens the Margrave. He says that he could have placed a crown upon the Margrave's head, if he had rewarded him better; unless he pay him compensation now, he, Walther, would harm him in the future. Walther probably meant that he would write satirical songs against him. His mention of the monastery 'Toberlu' (now Dobrilugk), "beklemmet waere als ich bin nú,/ ich wurde ê münch ze Toberlû,"<sup>24)</sup> points to passing residence in Meissen.

Walther's relations with the count of Katzenellenbogen are usually dated after Walther's gift of a homestead from Frederick II, that is, after 1220. Hermann Paul<sup>25)</sup> believes that the poem should be dated much earlier, because Walther still seems to need the favors of the count, "man sol die iure tugent úz kéren:/ só ist daz úzerllop nâch éren,/ sam des von Katzenellenbogen."<sup>26)</sup>

Owing to reasons beyond Walther's control, difficulties arose at the court of Duke Bernhard of Carinthia. It seems that a gift of clothes, meant for him, was mischievously withheld by his enemies. Walther asks Duke Bernhard to convince himself of the true facts, "Ich hân des Kerendaeres gâbe dicke empfangen:/ wil er dur ein vermissen bieten mir alsô diu wangen?"<sup>27)</sup> In another poem addressed to Duke Bernhard, Walther complains that someone wishes him ill, "milter fürste und marterer umb ére,/"

23) C.v. Kraus (106,3).

24) Id., (76,20)

25) Hermann Paul, Die Gedichte Walthers von der Vogelweide, Halle (Saale), 1945; sixth ed., edited by Albert Leitzmann, p. XXI

26) C.v. Kraus, (81,4).

27) Id., (32,17).

ichn weiz wer mir in dînem hove verkêret mînen sanc."<sup>28)</sup>

In "Die wîle ich weiz drî hove só lobelîcher manne,/ só ist mîn wîn gelesen unde sûset wol mîn pfanne./ der biderbe patriârke missewende frî,"<sup>29)</sup> Walther praises two other patrons besides Leopold; one of them he calls 'veter', identified as the Margrave of Medlick (d. 1223), the other being the Patriarch of Aquileia. The poet exults that these patrons offered him shelter and protection. This song was probably composed between 1219 and 1223.

After Walther withdrew to his own homestead, he did not retire from the world; on the contrary, he remained actively within it and continued to take sides in the struggle between Ghibelline and Guelph.

The poet's anger was aroused when Engelbert, Archbishop of Cologne, was murdered by his own nephew, Count Frederick of Isenburg, on November 7th, 1225. The uncompromising rule of Engelbert, after he had been appointed Regent of Germany and guardian of young king Henry in 1221, had set the Rhenish nobility against him. Walther realized the loss to the Empire and denounced the assassin, "Swes leben ich lobe, des tût den wil ich iemer klagen./ so wê im der<sup>der</sup> werden fürsten habe erslagen/ von Kölne!"<sup>30)</sup> Walther also had sung the praise of the living Regent: "Von Kölne werder bischof, sint von schulden frô./ ir hânt dem rîche wol gedienet..."<sup>31)</sup>

28) C.v. Kraus (32,32).

29) Id., (34,34)

30) Id., (85,9).

31) Id., (85,1).

In his last years, Walther wrote philosophical and crusading poems.<sup>32)</sup> He never missed an opportunity to remind Frederick II of his vow to take the cross. It is improbable that Walther himself participated in any of the crusades. Frederick's excommunication in autumn 1227 fixes the date of Walther's last poem, the great Elegy,<sup>33)</sup> in which the poet marvels at the swift passing of the years, and conjectures that his life may have been a dream.

In his last will and testament, Walther bequeathes his personal property and real estate. It appears, however, that the poet had little to leave. The testament opens on a witty note and ends in earnest, "Ich wil nû teilen, ê ich var,/ mîn varnde guot und eigens vil,/ daz iemen dürfe strîten dar,/ wan den ichz hie bescheiden wil."<sup>34)</sup> In his last lines he curses those men who would swear false oaths to worthy women. Soon thereafter silence enshrouds the whereabouts of the singer. According to tradition he is buried in the minster at Würzburg. The American poet Henry Wadsworth Longfellow (1807-1882) perpetuated the legend concerning Walther's will that the birds, from whom he

---

32) C.v. Kraus (76,22), (13,5), (14,38).

33) Id., (124,1).

34) Id., (60,34).

learnt his art, should be fed daily at his tomb:

"Vogelweid the Minnesinger,  
When he left this world of ours,  
Laid his body in the cloister,  
Under Würtzburg's minster towers.

And he gave the monks his treasures,  
Gave them all with this behest;  
They should feed the birds at noontide  
Daily on his place of rest;

Saying, 'From these wandering minstrels  
I have learnt the art of song;  
Let me now repay the lessons  
They have taught so well and long'.

Thus the bard of love departed;  
And, fulfilling his desire,  
On his tomb the birds were feasted 35)  
By the children of the choir."

Justinus Kerner, a member of the Swabian-Romantic school,  
translated a portion of the American poet's homage to Walther  
von der Vogelweide into German.<sup>36)</sup>

- 
- 35) Longfellow's Poetical Works, Vol. I, Boston, 1888, p.227;  
of Longfellow's poem "Walther von der Vogelweid" the first *four*  
stanzas of the thirteen are quoted. The date of the poem is 1845.
- 36) Kerners Werke, published by R. Pissin, 1914, 2nd part,  
pp. 255, 256.

## CHAPTER II

THE AGE OF COURTLY CHIVALRY  
AND THE ORIGINS OF WALTHER'S  
MINNESANG.

The courtly culture complex in twelfth and thirteenth century Germany was as integrated within its narrow circumscribed limits as the period of eighteenth-century classicism, exemplified by such a work as Goethe's classical drama "Iphigenie". Courtly society of the thirteenth century within its cultural confines may be said to have been just as sufficient unto itself as the literary period of classicism; however, only for a comparatively short period of time. Whatever lay outside the courtly and classical spheres simply did not exist. There was no need to consider anything else, because within the courtly and classical circles moved an abundant world of homogeneity and self-sufficiency. It appears that the elimination of unwanted and disturbing elements in the society of courtly chivalry, although creating a more simplified culture pattern, nevertheless led to the building of a type of world which made great works of art possible. As exemplified above, the courtly and classical cultures, although other elements are involved, strove mainly for the perfection of form. Great strength emanated from these cultural periods, but their inherent weaknesses, self-imposed limitations and exclusion of new materials, carried the germ of early eclipse within them. Both sociological culture complexes lived only for a short period of

time. Oddly enough their greatest representatives, Walther von der Vogelweide on the one hand, and Wolfgang von Goethe on the other, by virtue of their literary and human qualities, both broke through these narrow conventions. They must have felt the stultifying elements in their self-imposed surroundings and, by overcoming them, freed themselves, preparing the way for a broader literary life.

Since the Crusades played a leading role in the development of the courtly culture complex in which Walther lived, a short discussion of some of their aspects will be attempted. The First Crusade (1096-1099) recruited its armored fighters from Normandy and the plains of northern France, just as William of Normandy had done for his successful invasion of England in 1066. It is believed that the maintenance of European stability was one of the chief reasons for the organization of the Crusades, together with the desire to rescue the Holy Sepulchre from the infidels. There were more nobles now than means of employment for them. These surplus knights became a danger to the peaceful growth of European trade.

The First Crusade was organized and manned in France, the Second (1147-1149) in Germany. In the latter more Germans than Frenchmen participated. The knights, on account of disease and other adversities, did not succeed in their <sup>purpose</sup> goal. Large contingents of Englishmen, Normans, and Germans conquered Lisbon instead, in October 1147. Of the 140,000 armored knights 65,000 to 70,000 were German.

The literary and spiritual forces set in motion by the Second Crusade evolved a courtly culture pattern which made possible the German courtly romances and the poetry of courtly minnesong. By the time of the Third Crusade (1189-1192), the social and intellectual life of Europe had become standardized. The tales told by returning knights colored the poetry of the time. The development toward a unified courtly culture was furthered greatly by Frederick Barbarossa's acquisition of Burgundy through marriage, insuring personal intellectual exchange between Germany and France. Young German knights went to French courts to study and to observe, and French knights came to German courts. As for impersonal literary relations, it is true that French literary influence reached back as far as the "Alexanderlied" (1130), composed by the ecclesiastic Lamprecht. Since that time much of the content of the romances came from France. Arthurian legends as told by Chr estien de Troyes, the Trouv ere of northern France, became a rich fountain for the German poets, who deepened and humanized the material.

In 1184 the outward manifestations of courtly chivalry reached a climax in Germany. Frederick Barbarossa was at the height of his power and saw fit to raise his two sons Henry and Frederick to the rank of knights. This event marked the elevation of German knighthood to the status of <sup>a</sup> national institution. More than 70,000 knights from many European lands attended. Poets, historians, "Spielm anner" (gleemen), and a host of jugglers were present. Friedrich von Hausen, a typical representative of the

Minnesingers of his time, was also at the festival. He was close to Barbarossa and his sons, and carried out many a diplomatic mission in the Hohenstaufen service.

Friedrich von Hausen had traveled in Burgundy and the Provence. There he became acquainted with the language of courtly love and introduced it at his Emperor's court. Konrad Burdach calls Hausen the founder of courtly Minnesang, whereas Gottfried von Strassburg considered Heinrich von Veldeke the first of the courtly poets. Gottfried says of Veldeke in his "Tristan and Isolde":

"er impete daz êrste rîs  
in tiutescher zungen:  
dâ von sît este ersprungen,  
von den die bluomen kâmen..."<sup>1)</sup>

However, Burdach denies that Veldeke's work could have had any decisive influence upon his contemporaries. Burdach writes: "Und so steht denn Veldeke in der Tat ganz abseits von dem festen Zusammenhang, der alle folgenden Dichter mit einander eng verbindet. Nur in Einzelheiten ist er Vorbild gewesen, so in dem Spiel mit dem Wort 'minne'"<sup>2)</sup>. Heinrich von Rugge in his song "Minne minnet staeten man"<sup>3)</sup> imitates Veldeke. On the eve of his departure to the Holy Land, i. e. during the Third Crusade, von Hausen wrote this

- 
- 1) Gottfried von Strassburg, *Tristan und Isolde*, ed. by R. Bechstein, Leipzig 1873; verses 4736-39.
  - 2) Konrad Burdach, *Reinmar der Alte und Walther von der Vogelweide*, Leipzig, 1880, p.35.
  - 3) Friedrich Vogt, *Des Minnesangs Frühling*, 5th ed., Leipzig 1930; (100,34); see Veldeke's prototype (61,33).

minnesong:

"Mîn herze und mîn lîp diu wellent scheiden,  
 diu mit ein ander varnt nu manige zît.  
 der lîp wil gerne vehten an die heiden:  
 sô hât iedoch daz herze erwelt ein wîp  
 vor al der werlt."<sup>4)</sup>

Von Hausen complains that his heart and body must go separate ways now, although they have been together for a long time. His body is yearning to fight with the heathen; however, his heart has chosen a woman.

This dualism between heart and body, and the impossibility of integrating the two is also found in Hartmann von Aue's romances "Erec" (1192) and "Iwein" (ca.1204). The question presents itself: can a knight be true to his ideal of knighthood and at the same time satisfy the demands of her whom he addresses as his lady-love? In Hartmann's legend "Der arme Heinrich" (ca.1195), the conquest of selfish love leads to redemption and final rescue. Disharmonious elements are fused and conquered by love inspired by pity. The poet has to find his own solution in the conflict between "hohiu minne", duty, and passion. As Carlo Grünanger writes, the poet struggles "di conciliare l'inconciliabile, il servizio del mundo e il servizio di Dio"<sup>5)</sup>, in English, "he tries to reconcile the irreconcilable, the service of the world and the service of God". We must recognize this dualism which no one, except Wolfram's Parzival, as the knight of the Holy Grail, has successfully bridged. Parzival, as the

4) Friedrich Vogt, Des Minnesangs Frühling, 5th ed. Leipzig 1930; (47,9).

5) Carlo Grünanger, Heinrich von Morungen e il problema del Minnesang, p. 49.

(Milano, 1948)

highest representative of the "Templeisen", was the ideal of both, the cleric and the knight. The "Templeise" was supposed to integrate the spiritual with the temporal. In fact, this integration became impossible of achievement, except in poetry. The dualism in the world of courtly chivalry carried the germ of destruction within it. This supra-human ideal was unattainable, and, since no human being can serve an abstraction without hope of fulfillment, natural forces will rise to destroy the illusion. Such was also the result in the struggle between "hohiu minne" and "nidere minne", but more of this later.

Leisure is first-cousin to the arts, and the returning knights proved this to be true. The equipping and provisioning of the German crusaders had stimulated economic life in the German lands to a degree that overshadowed everything going before. Metal smelting, cloth-making, and leather-tanning, with all the incidentals required to outfit an army, were expanded and in time stimulated infant industries. It is also one of the phenomena of the time that the multitudes of returning knights did not cause a depression; on the contrary, they acted as stimuli for the opening up of new fields, and became the nucleus for a new world of leisure. This term 'leisure' should not be confused with 'idleness'; whereas leisure is the basis upon which the arts flourish, idleness corrupts the mind and destroys the body.

The ex-Crusaders flocked to the courts of their favorite sovereigns. These groups of men and their women

formed the new leisure class. Its members kept completely aloof from the workaday world and became sufficient unto themselves. Many idle moments at court had to be filled in. This was the very atmosphere in which this type of artists, poets, and singers could create and perform. Slowly a new ideal of lady and gentleman appeared. In this newly evolved courtly society, religion and noble women supplied the counterbalance to the coarse knight. The prowess and baser interests of the courtly knight were channeled into games and social pursuits. What type of limited life the members of courtly society led, may be seen, by comparison, in the narrow society which was evolved by the English officers and their ladies in India during the second half of the 19th century. Joos and Whitesell<sup>6)</sup>, dealing with this type of limited society, write: "... we can learn fully half of the significant facts about the second half of the 12th century in the German courts by reading Rudyard Kipling. There we find that the highest positive value for a person is called 'playing the game', for which the Middle High German word was 'vuoge' - literally 'integration'; and that the severest condemnation was implied by calling a person a 'misfit', MHG 'boese' - the type personality for which was Sir Kay, whose crimes (sic) we find to consist only in choosing non-standard pursuits for himself and finding fault with the approved behavior of others."

---

6) Middle High German Reader, Ann Arbor, Michigan, 1951. Chapter on "Culture and Literature", p. 243.

The normal life in courtly society was the social life. Whatever was outside this realm did not exist. It may serve to clarify this point, if we may explain the difference between "kunst" and "list". The concept "kunst" included everything that constituted the perfect knight. He was well versed in courtly manners and customs. During social functions, the knight would adhere to the strict code of the laws of behavior. In contradistinction to "kunst", the concept "list", no matter how valuable for the individual knight, did not count as far as his courtly attainments were concerned. For example, it was of no importance whether the knight could distinguish between rare metals, or could tell one star from another. Courtly society in a more comprehensive sense was a cultural phenomenon in which convention was substituted for nature and decorum for self-expression.

An entirely new semantic field developed around the conceptions "Amor - Minne", which included the finest and basest emotions. Feminine beauty, woman's grace, her magic of being, but also woman's coquettish and often cruel behavior found expression in courtly songs. The concepts used in chivalric society in the courts of the French, German, and the Spanish lands were very close, as these examples will show:<sup>7)</sup> Cortezia - höveschheit; onor - ére; pretz e valor - prîs or êre and tugent; beltat e bontat -

---

7) Theodor Frings, *Minnesinger und Troubadours*. Deutsche Akademie der Wissenschaften zu Berlin, Vorträge und Schriften, Heft 34; Berlin 1949 p. 20.

schoene unde güete. These linguistic concepts were coined to describe the inner and outer worth of an individual within the society of medieval courtly chivalry.

It is noteworthy that there are no names of woman-poets recorded in the available documents and literary chronicles of that time. It was a man's society, although, theoretically, the fulcrum was the "frouwe", around whom courtly society revolved. Poetry was the concern of everyone in this society. Although few knights could compose good songs, almost all of them could recite a few stanzas of a courtly romance. This ability on the part of the knight to be able to narrate an episode was a universal skill. True, the small number of individuals who could and did compose lyrics and romances did not enjoy membership in this courtly circle because of their artistic skill, but rather because they happened to be knights. The knightly singers were very conscious of this courtly "reht". Wolfram von Eschenbach pointed to his "schildes ambet", and Walther made it known that he, too, was a knight of quality - which describes his "reht", inherent in his social position, a right with which he was born.

Max Kommerell<sup>8)</sup> in his chapter on "Vom Wesen des lyrischen Gedichts" determines the place of the lyric in medieval society. In this connection he writes, "Im geselligen Leben gab es einen Ort für das Gedicht, wo es,

---

8) Gedanken über Gedichte, Frankfurt am Main, 1943; pp.9,10.

soweit<sup>es</sup> vollziehbar ist, vollzogen wurde - ein Vorgang, nicht nur ein Gebilde. Dass das Gedicht (sei es ein griechisches, sei es ein mittelalterliches) einen Ort im Leben hatte, dazu gehörte mancherlei: Dass man es sagte oder vielmehr sang, dann: Wer es sang und vor welchen, und endlich: Die Gelegenheit, die mehr erwogen wurde als das Dichten und der Dichter. Die Gelegenheit, bei der es erklang, war nicht von der Kunst bestimmt: das gesellige Leben forderte an einer bestimmten Stelle seines Ablaufs, die sonst leer geblieben wäre, Kunst, und nicht nur Kunst überhaupt, sondern eine bestimmte Form. Diese Form war vorrätig, wer Dichter war, meisterte sie; doch liess auch ihre sorgfältigste Ausbildung ein Abwandeln, ein Steigern, eine letzte, erfüllende Meisterschaft zu und entfaltete dadurch einen Wettbewerb, für den gar wohl ein Preisgericht zuständig sein konnte. Denn bei einer vorgezeichneten strengen Bestimmung des Gedichts, die ein selbst schon vorgezeichnetes Leben vorzeichnete, waren die Masstäbe seines Werts nicht willkürlich. Sogar, was wir als inwendig durchaus dem Dichter anheimzustellen gewohnt sind, die Gefühle, waren in gewisser Weise vorgesehen. Sie waren bestimmt, sich in einer nicht zufälligen Umgebung zu offenbaren; man dachte sie zusammen mit einer lyrischen Gattung. Auch auf dem Gipfel der Leidenschaft und im gewagtesten Ausdruck einer für uns noch erkennbaren Persönlichkeit schlossen sie nur eine Skala von Empfindungen ab, die im Begriff der Menschen ausgebildet war - eine Skala von Empfindungen, die eine Art Decorum hatte, und nahe verwandt war mit

Haltungen und Bewährungen. Das Gedicht, das so vorgetragene, erfüllt eine Erwartung; insoweit waren die Hörer am Machen des Gedichts mitbeteiligt. Zuvörderst gehörte also zum Dichten das Wissen um diesen Ort im Leben und um die Erwartung, die eine bestimmte Hörerschaft in bezug auf das Gedicht hegte."

We believe that there is sufficient justification for this lengthy quotation from Kommerell's book "Gedanken über Gedichte" concerning poems in general and lyrics in particular. Kommerell describes the place of the poem in a specific society, with rules laid down by the latter. The ultimate reason for the poem in courtly society was not to permit the individual poet to give vent to his unconventional feelings and to adhere to the principles of the arts in general; on the contrary, it was the audience, as Kommerell suggests, which determined the tendency of the poem. The circumscribed form was modeled after the society which itself was limited by definite boundaries. However, even within these narrow limits great works of art were possible, as Reinmar, Walther, and several other poets have shown in their works. What has been said on the subject of the narrow confines even of Walther's art will prove of considerable value and significance when later in this study we take up the question to what extent he can be appreciated by a foreign audience in a later age and in countries alien to his genius.

Perhaps now after we have studied the age in which Walther lived, a discussion of the origins of his Minnesang will not be amiss. Ovid's indirect influence, Arab love songs, the poems of the Goliards as found in the "Carmina Burana", the earlier German minnesong, the European folk song traditions, and the songs of the Provençal Troubadours will be considered.

Ovid's (43B.C.-19A.D.) influence as a teacher was not limited to the composition of smooth Latin verses. In his "ars amandi" he describes how one should love, and his "Heroides" contains mythological references to a number of love affairs. Many love motifs, originally found in Ovid's works, became the common property of the classical education of his time. Ovidian expressions, such as "arrow of love", "love as a disease and love as a cure", "love over long distances", "death because of love", "shyness in the presence of the beloved", continued to be used by poets across the centuries, and these love motifs found new meanings in the literature of the Troubadours and in the Minnesang proper<sup>9)</sup>. Edward ~~K.~~ Rand<sup>10)</sup> writes, "In the vernacular poetry of France and Germany, the Troubadours and the Minnesänger, who continue the tradition of the Goliards, turn back, like them, to Ovid for imagery,

---

9) Gustav Ehrismann, Geschichte der deutschen Literatur, Second Part, München, 1935; p. 183.

10) Ovid and his influence, Boston, 1925; p.121.

themes and part, at least, of his "art" and "remedies" of love." J. Schwietering<sup>11)</sup> was even tempted to believe in the direct transmission of Ovidian influence. Walther, according to Theodor Frings<sup>12)</sup> was probably influenced indirectly by Ovid's Sapphic epistle. Alternation (Wechsel), as employed by Walther and others is believed to be due to the influence of Ovid's "Heroides". Heinrich von Morungen's invectives against "huote", i. e. the close supervision of the beloved, may be traced to Ovid's "Amores". August Closs<sup>13)</sup> believes that the early German Minnesinger Morungen in his "Tagelied", "Owê, sol aber mir iemer mê/ geliuhten dur die naht,"<sup>14)</sup> shows some connection with the "Amores".

Konrad Burdach's investigations based on Count Schack's "Poesie und Kunst in Spanien und Sizilien", uncovered related parallels between the court poetry of the Arabian Moors and the Troubadours in Languedoc and the Provence. We find analogous elements in the worship of women, service in her name, the role played by married women and the secrecy regarding her name, yearning for love, hopelessness of courtship, and spies in the service of the jealous husband.<sup>15)</sup> There are traces of the "Tagelied" (alba, dawn song) in some Moorish lyrics of the Andalusian rulers, as Closs believes. The origin of the "Tagelied"

---

11) Einwirkung der Antike auf die Entstehung des frühen deutschen Minnesangs. 1924, ZfdA, 61. See also F.R. Schöder Germ. Rom. Monatsschrift 21, 183.

12) Minnesinger und Troubadours, Heft 34, p. 4.

13) The Genius of the German Lyric, London, 1938; p. 46.

14) F. Vogt, MF., (143, 22).

15) A. Closs, The Genius of the German Lyric, p. 45.

is conjectured to be the pseudo-Ovidian letter of Leander to Hero, which is probably of Persian origin. The Spaniard Ramón <sup>Menéndez</sup> Pidal has said that the new attitude in minnesong, the man's unconditional surrender to his lady-love, is of Arabic origin. The literary influences, i.e. on a more vernacular and mediate basis, on the part of the Chinese and the Slavic peoples should also be taken into consideration.

Latin influences, especially those of Ovidian origin, were transmitted mediately through any of several Carmina Burana<sup>16)</sup>. The manuscript in which they are found dates from the twelfth century and represents a Bavarian Collection containing a number of songs dealing with themes of nature, love and satire, written by roving Goliards or wandering scholars. The language of this poetry is Latin with occasional Middle High German verses, or a stanza of mixed Latin and German. Interspersed are poems in honor of the Virgin (Marienlieder) composed by cleric poets.

We find elements of nature, love, grief, coquettishness, and longing in the Carmina Burana; similar verses from this collection are discovered in the songs of the early Minnesänger. We also find identical verses in Walther's poems. The latter must have become acquainted with many of

---

16) A. Hilka & O. Schumann, Heidelberg 1941. These poems are so called because the manuscript was found in the monastery of Benediktbeuren (Carmina Burana: Songs from Benediktbeuren) in Bavaria when the monasteries were abolished by the Reichsdeputationshauptschluss in 1803 and their libraries confiscated.

these songs during the course of his travels. In the nature poems a definite situation is described, spring is joyfully greeted, and winter is the enemy of all true singers.

In some songs longing for a woman is added:

"In liechter varwe stat der walt,  
der vogele schal nu donet,  
diu wunne ist worden manichvalt;  
des meien tugende chronet  
senide liebe; wer were alt,  
da sih diu cit so schonet?  
her meie, iu ist der bris gegalt!  
der winder si gehonet! 17)

Walther's song, "Muget ir schouwen waz dem meien/  
wunders ist beschert?"<sup>18)</sup> consists of six stanzas, two of which, i.e. numbers three and four are already found in the Carmina Burana. The first one reads:

"So wol dir, meie, wie du scheidest  
allez ane haz!  
wie wol du die boume cleidest  
unde die heide baz!  
(diu hat varue me.)  
'du bist churçer, ih pin langer!'  
also stritent si uf dem anger,  
bluomen unde chle." 19)

The next song from the "Carmina" is also identical with Walther's poem:

"Roter munt, wie du dich swachest!  
la din lachen sin!  
scheme dich, swenne du so lachest  
nach deme schaden din!  
dest niht wolgetan.  
owi so verlerner stunde,  
sol von minnechlichen munde  
solich unminne ergan! 20)

---

17) Carmina Burana, 138a.  
18) C. v. Kraus, (51,13).  
19) Carmina Burana, 151a.  
20) Id., 169a.

And again we wonder at the close similarity of Walther's fourth stanza of the above-mentioned song:

"Rôter munt, wie dû dich swachest!  
 lâ dîn lachen sîn.  
 scham dich daz dû mich an lachest  
 nâch dem schaden mîn.  
 ist daz wol getân?  
 owê sô verlerner stunde,  
 sol von minneclîchem munde  
 solch unminne ergân! 21)

Walther must have heard these "Carmina" recited by wandering students and, having heard them occasionally, could not get them out of his mind until he used them in his poem "Muget ir schouwen waz dem meien", as quoted above.

The theme of carnal love is frequent in the songs as found in the Benediktbeuren manuscript and in the poems of "Minnesangs Frühling"; with this difference, however, that the later songs show careful meter and rhyme, whereas some of the earlier ones are more concerned with content than form. Following is an expression of a poet's desire for a certain woman:

"Suoziu vrowe min,  
 la mih des geniezen:  
 du bist min ougenschin.  
 Venus will mih schiezen!  
 nu la mih, chunigiane, diner minne niezen!  
 ia nemag mih nimmer din verdriezen. 22)

---

21) C. v. Kraus, (51,37).

22) Carmina Burana, 162a.

One of the lyrics in the Bavarian manuscript, which reads:

"Eine wunnecliche stat  
het er mir bescheiden:  
da die bluomen unde gras  
stuoden gruone baide,  
dar chom ich, als er mih pat.  
da geschach mir leide.  
lodircundeie! lodircundeie! 23)

reminds one of Walther's masterpiece in the genre of 'nidere minne' "Under der linden/ an der heide."<sup>24)</sup> This "Frauenmonolog", so-called because of the reminiscent self-confession on the part of the girl, may actually be the nucleus from which Walther wrought his song. The refrain "lodircundeie" may very well have fathered the nightingale's warble "tandaradei".

The next poem adds to the joyful outcry, that the cold winter has disappeared, a note of happiness which came from the goodness of a woman:

"Zergangen ist der winder chalt,  
der mih so sere muote,  
gelobet stat der gruone walt;  
des froet sih min gemuote.  
nieman chan nu werden alt!  
vroede han ih manichualt  
von eines wibes guote." 25)

Another poem in this collection adds another element, the dance and a ball game on the meadow:

"Nu suln wir alle froede han,  
die zit mit sange wol began!  
wir sehen bluomen stan,  
diu heide ist wunnechlich getan.  
tanzen, reien, springerwir mit froede unde och mit schalle!  
daz zimet guoten chinden als iz sol; nu schinphen mit dem balle!  
min vrowe ist ganzer tugende vol; ih weiz, wiez iu geualle." 26)

23) Carmina Burana, 163a.

24) C. v. Kraus, (39,11).

25) Carmina Burana, 139a.

26) Id., 140a.

Verses five and six of this poem are used to good advantage in Walther's version, which reads:

"Uns hât der winter geschât über al:  
 heide unde walt sint beide nû val,  
 da manic stimme vil suoze inne hal.  
 saehe ich die megde an der strâze den bal  
 werfen! sô kaeme uns der vogele schal."27)

Just as the dancing song in the "Carmina" has only one strophe, the following verses also represent a one stanza dance song recited by a girl. The student who composed it, probably from memory, wrote it in Latin and Middle High German:

I "Floret silva nobilis  
 floribus et foliis.  
 ubi est antiquus  
 meus amicus?  
 hinc equitavit!  
 eia! quis me amabit?  
 Refl. Floret silva undique  
 nah mime gesellen ist mir we!

II Gruonet der walt allenthalben.  
 wa ist min geselle also lange?  
 der ist geriten hinnen.  
 owi! wer sol mich minnen? 28)

Another type of song found in the Carmina Burana is the Pastourelle, which describes a chance encounter, whereas the "Tagelied" also found in this collection, deals with a prearranged clandestine meeting at night and the sorrowful separation when the day dawns. No matter how many elements may have been absorbed by the art-form of the "Tagelied" in the early German Minnesang, the strong undercurrent of folk-song traditions cannot be denied. One of the earliest "Tagelieder" which is rather primitive

---

27) C. v. Kraus, (39, 1-5).

28) Carmina Burana, 149.

in form is:

"Ich sich den morgensterne brehen.  
nu, helt, la dich niht gerne sehen!  
uil liebe, dest min rat.  
swer tougenlichen minnet, wie tugentlich daz stat,  
da friunschaft huote hat!29)

The oldest German "Tagelied" as found in the "Minne-  
sangs Frühling" is by Dietmar von Eist:

"Slâfest du, friedel ziere?  
man wecket uns leider schiere:  
ein vogellîn sô wol getân  
daz ist der linden an daz zwî gegân!'

"Ich was vil sanfte entslâfen:  
nu rüefestu kint Wâfen.  
liep âne leit mac niht gesîn.  
swaz du gebiutest, daz leiste ich, friundin mîn.'

"Diu frouwe begunde weinen.  
'du rîtest und lâst mich einen.  
wenne wilt du wider her zuo mir?  
owê du fûerest mîn fröide sament dir!'"30)

Dietmar lets the woman begin with a monologue, after she was awakened by a bird on a linden tree. Then the lover answers her and becomes philosophic when he says, "There's no joy without sorrow". Then he promises to do her bidding, but she begins to cry and complains that he will ride away and take her joy with him. Theodor Frings<sup>31)</sup> has this to say about the "Tagelied": "Eine allseitig gültige einfache Grundform freilich gibt es nicht. Aber es gibt gemeingültige Grundbestandteile: Vogelruf und aufbrechendes Licht, Ruhen im Freien, im Deutschen unter der Linde, Gespräch, dabei Schmerz, Sorge, Gewicht der Rede bei der Frau, drum auch einseitige Rede der Frau in der Szene oder auf sich stehend, losgelöst von der Szene, schliesslich auch Monolog

29) Carmina Burana, 183a.

30) Vogt, MF., (39,18).

31) Frings, Minnesinger und Troubadours, pp. 12,13.

der Frau aus Erinnerung an genossenes Glück, dann wieder rein lyrisch als Klage, auch Glückslaut, oder mit Nachzeichnung der Szene, wobei gar die gewechselten Worte aufleben können." As Frings writes, there is no universally accepted basic form for the "Tagelied" proper. However, we have elements in it which are universally used, such as the early call of the bird and the coming of the dawn, secret meeting in the meadow (in German songs, lovers gather under the linden tree), monologue, dialogue, grief, anxiety; and also a monologue on the part of the woman reminiscing on lost happiness. Following is the "Frauensang" of an ancient Portuguese dawn song:

"'Levad', amigo, que dormides as manhanas frias,  
toda-las aves do mundo d'amor dizian.  
Leda ~~ma~~-and'eu'"<sup>32)</sup>

In English translation it may be rendered thus:

"Arise, friend, you sleep in the coolness  
of the morning  
All the birds in the world spoke of love.  
I go happily."<sup>33)</sup>

Nuno Fernandez who wrote this charming "alva" was a Portuguese knight. He thrived in the 13th century. Only about twenty of his poems have survived. We only quote <sup>one</sup> of the eight stanzas extant. It may be compared with the "cossante", the first two stanzas are in assonance, the remainder are rimed.

We cannot trace the German lyric further back than

- 
- 32) Composed by Nuno Fernandez Torneol, 13th century.  
Source: José Joaquim Nunes "Cantigas d'amigo dos trovadores galego-portugueses, 3 vls., Coimbra, 1926-28; Vol. II, p. 71, No. LXXV; also in A.F.G. Bell, Poems from the Portuguese, Oxford, 1913, p.7, No.3.
- 33) English rendering by the present writer.

about 1150. The only ones of which we have knowledge, before this time, although none has been preserved, are the "winileodos" (OHG: wini, friend, companion, lover). In a series of laws promulgated by Charlemagne in 789, the nuns of a convent were forbidden to compose love songs, or "winileodos". The influence of this type of Carlovingian love song, the "winileodes", continued to the very threshold of the "Minnesangs Frühling". At the end of a Latin love letter from a lady to her lover, a very charming and simple poem was discovered:

"Dû bist mîn, ich bin dîn:  
des solt dû gewiss sîn.  
dû bist beslozen  
in mînem herzen:  
verlorn ist daz sluzzelîn:  
dû muost och immer darinne sîn."34)

But it seems that not only the "winileodos" have left their imprint upon the German minnesong. The entire tradition of the European and Asiatic folksong as transmitted from China as well as Eastern Europe shows a relationship to it. This influence, subtle and indirect as it may be, has been strikingly pointed out by Frings in "Minnesinger und Troubadours."

William IX, Duke of Aquitania, founder of the Troubadour tradition, died in 1127, twenty-eight years after the end of the First Crusade (1099), and twenty years before the Second began. The idea of "amour courtois", or courtly love, with its excessive worship of woman, its minute etiquette and its artificiality in feeling and content may be said to have been introduced by him. Most

---

34) Vogt, MF., (3,1).

of the Troubadours, unlike the Duke of Aquitania, were ministerials. Troubadour singers like Bernard de Ventadorn, Bertran de Born, Peire Vidal, Guiraut Riquier and others were either members of the lower nobility to which Walther also belonged, or were members of the bourgeoisie like Gottfried von Strassburg. Bertran de Born was the main exponent of the "sirventes", songs composed in the service of the master, be they lay or ecclesiastical. Bernard de Ventadorn, singer of the "fin 'amor",<sup>35)</sup> was the master of the "canzone". This type of song occupied the center of courtly entertainment. Walther's predecessors, following the Troubadour Ventadorn, for the most part, limited themselves to the "canzone", whereas Walther himself went beyond the "canzone", adopting the other Provençal lyric forms as well. All of them sang "alba" (Tagelieder) as described above, and "serena" or "Abendlieder". The earlier tradition of the "pastorela" or pastourelle (Schäferlied) was carried on and enriched in form and content.

Unfortunately religious passion destroyed the culture of the French Troubadours. By 1210 the Albigensian campaign had completely exterminated the singers from the regions of the Provence and Languedoc. However, their spiritual and esthetic accomplishments were not lost, for they found a worthy home in Northern France, the German lands, Spain, and most important of all, in Italy, where the old Troubadour traditions made possible a new poetic consciousness in the creation of the "Dolce stil nuovo"

---

35) T. Frings, *Minnesinger und Troubadours*, p. 21.

out of which the poetic genius of Dante arose.

We may say then that the Minnesang contains Latin, Arabic, clerical, folksong, and Troubadour elements. Hugo Kuhn<sup>36)</sup> formulates his views on the subject as follows:

"Die entscheidenden Anstösse für die schwäbische Minnesängerschule kommen aus der Tradition der staufischen Ritterschaft... Beim Einzelnen trägt Lateinisches und Französisches, Geistliches, Höfliches und Spielmännisches bei". This is all very true, however, Kuhn leaves out one important part, namely the folksong tradition. Theodor Frings mentions three main groups, "Im Gesamt der Gruppe liegen Volkstümliches, Mittellateinisches und Provenzalisches in hoher Kunst vereint."<sup>37)</sup>

---

36) Kuhn, Minnesangs Wende (Hermaea, Neue Folge, Vol.I), Tübingen, 1952, p. 147.

37) Theodor Frings, Minnesinger und Troubadours, p.22.

CHAPTER III

WALTHER'S TYPES OF POETRY:

LIED, SPRUCH, LEICH.

The term "Minnesang", in which are included various types of songs, may be traced back as far as Frederick Barbarossa's times (ca.1175), and it persisted as a genre until the reign of the early Habsburgers (ca.1275).

"Das Wort ist fast so alt wie die Sache",<sup>1)</sup> i. e., the word is almost as old as the thing itself. In Hartmann von Aue we come upon the word "Minnesinger" in the plural: "Ir minnesingaer, iu muoz ofte misselingen."<sup>2)</sup> The word "minnesanc" occurs in Walther's verse: "Mīn minnesanc der diene iu dar."<sup>3)</sup> And Neidhart von Reuenthal sings: "Wê, wer singet uns den sumer niuwiu minneliet?"<sup>4)</sup> The types of minnesong are mentioned by Reinmar the Fiddler, whom August Closs<sup>5)</sup> calls the probable author of a "Spruch" on Liutolt of Savene, as found in the small Heidelberg Codex (Liederhandschrift):<sup>6)</sup>

"Tageliet klageliet hügeliet zügeliet tanzliet leich er kan,  
er singet kriuzliet twingliet schimpfliet lobeliet rüegliet."

"Lied" and "Leich" are related by lyrical content, "Lied" and "Spruch" are closely connected by their similar form and structure. "Daz liet", nominative singular,

---

1) Merker-Stammler, Reallexikon der deutschen Literaturgeschichte, Berlin 1925/26, Vol. II, p. 353.

2) MF., (218,21).

3) C. v. Kraus, (66,31).

4) Moriz Haupt, 2nd ed., edited by E. Wiessner, Leipzig 1923: (85,33).

5) A. Closs, Genius of the German Lyric, p. 42.

6) G. Ehrismann, 2nd part, final volume, Geschichte d. dt. Lit., München 1935, p. 201.

designates the single strophe, and "diu liet", nominative plural, may include two and more strophes, often three and five. Jacob and Wilhelm Grimm write in this connection:

"... endlich aber zeigt es auch die worte an, die innerhalb jener musicalischen tonfolge als text derselben zum ausdrücke gelangen, so dasz mhd. liet zunächst unser strophe bedeutet, und der plural diu liet erst ein lied nach unserm heutigen begriffe ausdrückt."<sup>7)</sup>

The "liet" and the "leich" are written to be sung or chanted. The words are called "diu wort" and the melody "diu wîse", and "dôn" includes both form and melody. Walther wrote his own melodies. It is unfortunate that we do not know the melodies of his songs. Only two melodies, ascribed to Walther, have come down to us in the "Jenaer Liederhandschrift". This fact makes it difficult to get a total impression of Walther's work.

The "wîse" is a very important component of the "liet". A song is always sung and is composed to appeal to the audience by means of its melody. More than in any other medium, the "liet" is the poet's vehicle of his feelings. It is also true that the "Spruch" is recited with the accompaniment of a certain melody; however, the difference lies here: the "liet" appeals to the emotions, whereas the "Spruch" is aimed at the listener's intellect.

Jacob Grimm discovered the tripartite division in the "Minneliet" and "Spruch" in his treatise "Ueber den alt-

---

7) J. & W. Grimm, Deutsches Wörterbuch, Vol. VI, Leipzig, 1885, p. 983.

deutschen Meistergesang", Göttingen 1811. This type of song, reaching its highest development under the "Minnesinger", nevertheless was an earlier development of the Romanic-Provençal "canzone". The strophe is divided into three parts, of which the first two are called "Stollen" (Aufgesang One and Aufgesang Two), and the third the "Abgesang". The terms "Aufgesang" (Up-Tone), "Abgesang" (Down-Tone), and "Stollen", consisting of two Up-Tones, were originally technical expressions of the "Meistersinger" for the designation of strophic arrangements.

As an example we may take Walther's song (liet) "So die bluomen"<sup>8)</sup> which has three strophes. The metrical structure in all three is the same; each consists of the "Stollen", i. e., "Aufgesang" I:

"Sô die bluomen ûz dem grase dringent	5a
same si lachen gegen der spilden sunnen,	5b
in einem meien an dem morgen fruo,"	5c

and "Aufgesang" II is identical, in form and melody, and corresponds in rime, with "Aufgesang" I:

"und diu kleinen vogellîn wol singent	5a
in ir besten wîse die si kunnen,	5b
waz wünne mac sich dâ gelîchen zuo?	5c

Here the "Stollen" ends and the "Abgesang" (variative finale) begins:

"ez ist wol halb ein himelrîche.	4d
Suln wir sprechen waz sich deme gelîche,	5d
sô sage ich waz mir dicke baz	4e
in mînen ougen hât getân,	4f
und taete ouch noch, gesaehe ich daz."	4e

---

8) C. v. Kraus, (45,37).

Anacrusis (unaccented syllable at the beginning of a line) with masculine ending is observed in verses 3, 6, 9, 10, 11, and feminine ending in line 7. The lines in the "Stollen" are longer than those in the "Abgesang". Line 8 (5d) is longer than the other lines in the "Abgesang" and therefore forms a link with the "Stollen". Line 4f, being the last but one, is isolated in the strophic rime-pattern. This line is called a "weise" (orphan). This "weise" rimes with its mate in stanza two: "wir lâzen alle bluomen stân", but the orphan in the third strophe does not rime with the other two. Margaret F. Richey has this to say as regards the development of the theme: "The theme is developed in harmony with the metrical structure. The description unfolded in the Stollen suggests the question propounded in the Abgesang, which in its turn gives rise to a fresh picture and thus to a heightened restatement of the theme. The third picture includes and transcends the other two; and the culminating note is the sudden and vivid personal touch of the last two lines.<sup>9)</sup>

In juxtaposition to the prevailing tripartite division, there are strophes extant without recognizable "Stollen". The simpler strophic arrangements go back to the rimed couplet or the "Langzeile". It is not always easy to discover the proper arrangement and structure of the strophe without knowledge of the melody. In the absence of the melody, the rime-scheme, which is identical in the two "Aufgesänge", must serve as a clue. In some of the

---

9) Selected Poems of Walther von der Vogelweide, Oxford, 1948, p. 43.

Meistersinger manuscripts, and also in a few Middle High German codices, "Stollen" and "Abgesang" are visibly separated. The "Abgesang" (we may call it the chorus or refrain) stands in a melodious or rhythmic relationship to the "Aufgesang". Usually the latter is longer than each "Stollen", but shorter than both together.<sup>10)</sup>

The single rimeless line also occurs frequently in Walther's poems. It appears before or as the last line of the strophe, and because of its isolation it is called a "Waise" or orphan, as noted above.

Originally the "liet" had one strophe, later it was enlarged to three or five strophes. Like the strophe, the rime and its combinations, in time became more complex and artificial. Assonances, still in favor during the "Minnesangs Frühling", disappeared, and purity of rime became a strict requirement. Also the Minnesinger tried to compose a different melody for each song. Later, the threefold division was continued by the Meistersinger and is still recognizable in the German church hymns of the 16th and 17th centuries. The surviving example of the tripartite form in modern poetry, the Petrarchan sonnet, consists of two quatrains and a sestet.

In Middle High German versification, the rime is either masculine or feminine. Monosyllabic rime is always masculine, and dissyllabic rime is also masculine if the accented syllable is light, i. e. if it consists of a

---

10) Merker-Stammler, Vol. I, p. 90.

short vowel followed by one short consonant; dissyllabic rime is feminine if the second syllable from the end (penult) is heavy with either a long or a short vowel. Trisyllabic rime is always feminine. For Walther the vowels of riming syllables had to be completely identical in quality and quantity. According to Alfred Senn<sup>11)</sup> this is not true in Walther's Elogy, which adopted the Nibelungen strophe. Senn refers to the rime "gar/jâr"<sup>12)</sup>, but Carl von Kraus has "gar/schar".<sup>13)</sup>

The lyric poetry of the time possesses a wealth of rime arrangements. Some of these are to use the prevalent terms, rime-couplets, alternating rime, embracing rime, internal rime, adjacent rime, rich rime, grammatical rime, and perfect rime. Despite the Minnesinger's attainment of perfection in rime and meter, certain deviations from the norm may be observed. The question arises whether these variations, as exemplified above, may be traced to the carelessness of the copyist, or whether they are a survival of metric freedom as practiced during the "Minnesangs Frühling". This is an important matter if we consider the "edited" editions of Lachmann-Kraus, and the "original" editions of manuscripts published by Friedrich Wilhelm. The latter was severely criticized for his "non-edited" editions, and was ultimately compelled to print them at his own expense, thereby impoverishing himself and his family. Andreas Heusler writes: "Ein Herausgeber muss sich, soweit es das Schriftbild angeht, entscheiden: der Versgeschichte wird die

---

11) An Introduction to Middle High German, New York, 1937; see especially pages 308-311.

12) Id., p. 310; see also p. 290, verses 455 and 456.

13) C.v. Kraus, (124, 22 and 23).

Feststellung genügen, dass die 'Ausnahmen', die hier in Frage kommen, nicht kurzweg Fehler sein müssen, weder des Schreibers noch des Dichters; dass es Überlebsel sein können, ein Nachwirken der freieren Übung, die auf der Frühstufe in Kraft stand."<sup>14)</sup> Heusler claims that it is sufficient for the historic treatment of verse to know that the so-called exceptions, or deviations from the usually accepted norm, do not necessarily have to be classified as errors; they may be a carry-over from earlier days when freer poetic expression was in vogue.

The "minneliet" contains words which are the expression of the stylized conventional society in which they were spawned. A fixed terminology was evolved. The virtues of the beloved were praised: "tugent, güete and schoene". God has created a miracle in making her a woman (ein wunder an ir getân). She grants happiness (saelde) and through her love (minne), the poet becomes a happy man (saelic man), at least in theory. He serves (dient) her and because of this he may claim a reward (lôn). The "Minnesinger" asks for her kind consideration (genâde). If he could only see (sehen) her; but once this request is granted, he is unable to utter a single word. His minne robs him of his senses. He has hopes (wân, gedinge) to receive consolation (trôst) from her, or at least a fleeting acknowledgment (gruoz), perhaps even a kiss or a sweet embrace. The knightly singer

---

14) Deutsche Versgeschichte, Vol. II, Leipzig 1927, p. 169.

assures her of his faithfulness (triuwe) and his constancy (staete). He maintains that he is free of falsehood (valsch); however, seldom do the lovers have the good fortune (saelde) to be together; sorrow (leit) is more frequent than love (liep) and mourning (trûren) occurs oftener than joy (fröude), therefore the complaint of the lover is heard (swaere, kumber, nôt, sorge) and also his longing for love (senen, senedez herzeleit, senediu nôt). The lovers suffer from long periods of separation. Their hearts have been conquered (betwungen) or wounded (verwundet) by their mistress Minne. His thoughts are always with the lovable lady (minneclîchen wîbe). She is as dear (liep) to him as his very life (lîp), and only death can separate him from her. He worships all women (ellin (sic) wîp) in her. She is the example for the entire sex. Often he must suffer from secret enemies, spies, (merker) who try to discover the love affair and render it harmless. It is an unwritten law that the minne must remain secret (tougen minne).<sup>15)</sup>

Walther wrote several songs in which the element of nature prevails. In his poem "Uns hât der winter geschât über al"<sup>16)</sup> he complains bitterly about the cold winter and shows what harm it has done to the heath and woods, but especially to the poor birds whose merry warblings he sadly misses. He would like to pick flowers now, but alas, a blanket of snow covers the ground. Another scene of

15) G. Ehrismann, Vol. II, p. 197; see also K. Burdach "Über den Ursprung des mittelalterlichen Minnesangs, Liebesromans und Frauendienstes, 1918; Vorspiel, Vol. I, Part I, pp. 254-258.

16) C. v. Kraus, (39,1).

nature is presented by a contest between clover and flower, to see which one is the longer: "'du bist kurzer, ich bin langer',/ alsô strîtent<sup>^</sup>s ûf dem anger,/ bluomen unde klê."<sup>17)</sup> A similar theme is found in the poem, "Der rîfe tet den kleinen vogelen wê,/ daz si niht ensungen"<sup>18)</sup>. In Walther's nature poems there is usually a hint that it would be wonderful if summer were only here, or he conjures up the picture of young maidens playing ball, or he imagines the girls dancing on the village green. The poem "Diu welt was gelf, rô<sup>^</sup>t unde blâ,/ grûen in dem walde und anderswâ"<sup>19)</sup> is a presentation of the inclemencies of the weather. There are five stanzas all ending in masculine rime, however, with a different vowel rimed in each of the five strophes.

Walther began his career as a "Minnesinger" with conventional minnesongs in the manner and style of his teacher Reinmar, avoiding nature poetry as far as possible. Similarities are also discovered to some of Heinrich von Morungen's poems. It should be noted that not all were written with the heart (despite the theory of Weiske, to be discussed below) but were composed for the sole purpose of gaining the lady's favor and perhaps a guerdon in addition. Some of the following songs, be they genuinely felt or intellectually composed, belong to Walther's early period of conventional and imitative writing: "Maneger frâget waz

---

17) C. v. Kraus, (51,34).

18) Id., (114,23).

19) Id., (75,25).

ich klage"<sup>20</sup>, "Ich hoere im maneger êren jehen"<sup>21</sup>), "Waz ich doch gegen den schoenen zît"<sup>22</sup>), "Staet ist ein angest und ein nôt"<sup>23</sup>), "Ganzer frôiden wart mir nie sô wol ze muote"<sup>24</sup>), "Mir tuot einer slahte wille"<sup>25</sup>), and "Got gebe ir iemer guoten tac"<sup>26</sup>). Toward the end of his thirtieth year Walther turned to the "nidere minne", i. e. love.

He says:

"Minne entouc niht eine,  
si sol sîn gemeine,  
Sô gemeine daz si gê  
dur zwei herze und dur dekeinez mê."<sup>27</sup>)

These verses are the beginning of Walther's opposition to Reinmar's uncompromising courtly ideal. In this struggle Walther's own genius takes a stand against a socially recognized ideal. Walther's contrariness was perhaps based on a higher vision embracing a generally universal ideal of humanity as personified in a beautiful woman with or without social rank. As Hans Böhm states: "-mit dieser Feststellung ist die Bedeutung des Kampfes gegen Reinmar bezeichnet, die Selbständigkeit auch des Genius, der solchen Kampf gegen ein überall verbindliches Standesideal unternimmt, und zwar nicht aus Lust am Nein-Sagen, sondern um einer höheren Anschauung willen."<sup>28</sup>)

Walther knew by heart entire verses of Reinmar's, and he used some of them to good advantage when he wanted to

---

20) C. v. Kraus, (13,33).

21) Id., (71,19).

22) Id., (95,17).

23) Id., (96,29).

24) Id., (109,1).

25) Id., (113,31).

26) Id., (119,17).

27) Id., (51,9).

28) Hans Böhm, Walther von der Vogelweide, Stuttgart, 1949, pp. 50, 51.

parody Reinmar's uncompromising lady-worship. Reinmar praised his lady:

"-----sist an der stat  
dâs ûz wîplîchen tugenden nie fuoz getrat."<sup>29)</sup>

Walther describes his woman, "si wunderwol gemachet wîp"<sup>30)</sup> by giving a detailed description of her attractive person. At the end the poet saves the delicate situation and the honor of the lady by stating that he watched her secretly in her bath. The last two verses are a parody of Reinmar's above:

"Swann ich der lieben stat  
gedenke, dâ si reine ûz einem bade trat."<sup>31)</sup>

Walther was accused of "unfuoge", i. e. scandalous behavior, and this may have been one of the reasons why he had to leave the Austrian court.

Reinmar complains that he has dedicated many a year to the service of his lady, but she never even remembered him for a single day; because of this his hair has turned gray:

"Ich hân ir vil manic jâr  
gelebt, und si mir selden einen tac.  
dâ von gewinne ich noch daz hâr  
daz man in wîzer varwe sehen mac."<sup>32)</sup>

Reinmar became very much concerned when people asked him how old his lady was:

"man sol boeser rede gedagen;  
und frâge ouch nieman lange des  
daz er doch ungerne hoere sagen."<sup>33)</sup>

29) MF., (159,7).

30) C. v. Kraus, (53,25).

31) Id., (54,25).

32) MF., (172,11).

33) Id., (162,13).

Heinrich von Morungen had similar experiences with his lady, and he expresses the hope that his son will avenge him for her wrongs:

"Mîme kînde wil ich erben dise nôt  
und diu klagenden leit diuch hân von ir.  
wênet sî dan ledic sîn, ob ich bin tôt,  
ich lâz einen trôst doch hinder mir,  
daz noch schône wirt mîn sun,  
daz er wunder an ir begê  
alsô daz er mich reche  
und ir herze gar zerbreche,  
sô sin alsô rehte schônen sê."34)

Walther takes all three ideas and fuses them into a new one. He is very forward and with this new song made even more enemies, although it is assumed that many must have enjoyed the poet's fresh point of view:

"Sol ich in ir dienste werden alt,  
die wîle junget si niht vil.  
so ist mîn hâr vil lîhte alsô gestalt,  
daz einen jungen danne wil.  
sô helfe iu got, hêr junger man,  
sô rechet mich und gêt ir alten hût mit  
sumerlaten an."35)

Hans Böhm believes that Walther was striving for a more satisfactory minnerrelationship: "Nîcht jedermann war fâhig und willens, in dem höhnischen und schier masslosen Nein das Ja einer tieferen Minne-Auffassung zu vernehmen, obwohl Walther sie in den Bitten an die Geliebte deutlich genug entwickelt hatte."36) Walther refuses to serve ladies who do not have a kind greeting for him:

"Swâ ich niht verdienen kan  
einen gruoze mit mîme sange,  
dar kêr ich vil hêrscher man  
mînen nac ode ein mîn wange.

34) MF., (125,10).

35) C. v. Kraus, (73,17).

36) Hans Böhm, Walther von der Vogelweide, p. 59.

daz kî<sup>h</sup>t 'mir ist umbe dich  
 rehte als dir ist umbe mich.'  
 ich wil mîn lop kêren  
 an wîp die kunnen danken:  
 waz hân ich von den überhêren?"<sup>37)</sup>

Walther's praise of 'hohiu minne', "Aller werdekeit ein fûegerinne,/ daz sît ir zewâre, frowe Mâze."<sup>38)</sup> was composed during the time when he made ready to enter the services of a lady. Here he renounces 'nidere minne', to which he paid homage previously, and praises 'hohiu minne' as the true ideal. An attempt has been made to use Walther's description in this poem of high and low minne as a means of classifying all his minnesongs accordingly. This was done by G. A. Weiske in his article "Die Minneverhältnisse Walthers von der Vogelweide".<sup>39)</sup> Weiske believes that Walther's songs were the precipitate of actual events in his life, and that he served only one lady, whom he quit when his hair was graying at the temples and she no longer wanted him. Although Walther mentions three or four different ladies, this fact, according to Weiske, was only a ruse to deceive the jealous husband's spies. Weiske believes in the realistic background of the poet's versified precipitate: "Wir sind überhaupt berechtigt anzunehmen, dass die in den mittelhochdeutschen lyrischen Gedichten entwickelten Verhältnisse fast immer wirkliche Erlebnisse der Dichter sind, die ausgesprochenen Empfindungen keine poetischen Fiktionen, sondern wirklich Empfundenes."<sup>40)</sup>

37) C. v. Kraus, (49,16).

38) Id., (46,32).

39) Weimarisches Jahrbuch für Dt. Sprache, Literatur und Kunst, Vol. I, Hannover, 1854, pp. 357-371.

40) Id., p. 358.

Hermann Paul considers it unwise to arrange Walther's minne poems in Weiske's manner. He doubts that all of Walther's songs were based on actual happenings, because Walther composed and chanted songs professionally until late in life. It is an established fact, as Paul believes, that at one time during his life, Walther changed from the lower to the higher minne. Hermann Paul suggests: "Uns scheint es ein vergebliches beginnen, die zahl der minne-verhältnisse Walthers zu bestimmen oder gar die lieder unter die einzelnen verhältnisse zu verteilen. Da Walther den minnesang berufsmässig und bis in seine späten lebensjahre hinein betrieb, so ist es überhaupt zweifelhaft, ob allen seinen liedern reale verhältnisse zu grunde liegen. An der tatsache, dass Walther einmal in seinem leben von der niederen minne zur hohen übergang, ist allerdings nicht zu rütteln. Aber daraus folgt weder, dass das neue verhältnis das letzte, noch, dass das frühere verhältnis das erste gewesen ist, das Walther in seinen liedern besungen hat."<sup>41)</sup>

Walther wrote his best love songs on the level of 'nidere' minne. Here his heart could talk, and here he may actually be united with the object of his love, whereas in his song to a high-born lady, worship from afar, or perhaps a smile, was all he could hope for. In his love songs Walther praises true love, which is unconcerned with social

---

41) Hermann Paul, Die Gedichte Walthers von der Vogelweide, 6th ed. by A. Leitzmann, Halle (Saale), 1945, pp.XXVII,XXVIII.

rank and outward beauty. Walther phrases these ideas in this song:

"Sie verwîzent mir daz ich  
 sô nidere wende mînen sanc.  
 daz si niht versinnent sich  
 waz liebe sî, des haben undanc!  
 sie getraf diu liebe nie,  
 die nâch dem guote und nâch der schoene minnent;  
 wê wie minnent die?"<sup>42)</sup>

And in the fourth stanza of the same song, Walther elevates true love above the golden ring of a queen which he would gladly exchange for the humble girl's ring of glass:

"Und nim dîn glesîn vingerlîn für einer küneginne golt."<sup>43)</sup>

Walther's poems to the simple maidens of the people "Nemt, frowe, disen kranz"<sup>44)</sup>, "Wol mich der stunde, daz ich sie erkande"<sup>45)</sup>, "Müeste ich noch geleben daz ich die rôsen"<sup>46)</sup>, are as fresh, lifelike and as true today as they were then. It is now generally recognized that "Under der linden/ an der heide"<sup>47)</sup> is Walther's most beautiful lyric poem. It will be treated more fully in chapter ~~V~~ in connection with the English Walther translations.

Walther became very angry about some of Neidhart's songs. Neidhart was satisfied with destructive parody without putting anything in its place, as Walther had done. Walther's formula of true love is universally accepted:

"Minne ist zweier herzen wünne:  
 teilent sie gelîche, sost diu minne dâ."<sup>48)</sup>

42) C. v. Kraus, (49,31).

43) Id., (50,12).

44) Id., (74,20).

45) Id., (110,12).

46) Id., (112,3).

47) Id., (39,11).

48) Id., (69,10).

Not much is known of the pre-Waltherian "Spruch"-poesy. Only one example is mentioned. It gives us some information about the "Spruch", which ca. 1170 already shows in its essentials the peculiarities and themes inherent in this type of literary genre. This early "Spruch" is connected with the name Spervogel. Research has discovered that two poets are represented by this name, an older and a younger one. The older is supposed to be Herger, who belongs to the generation before Walther; the younger may have been a contemporary of Walther who may still have been alive when Frederick II died in 1250.

It is difficult to draw a definitive line between "Minnesang" and the "Spruchdichtung". In many instances the two forms overlap, especially since the "Spruch" has taken unto itself much of the content that once belonged to the minnelyrlic alone. However, there is one point at which a division is noticeable and that is the didactic element which reveals the nature of the "Spruch". Irrational emotions are raised to the level of intellectual problems in the human spheres of friendship, satire, love, and religion. The "Minnesang" is founded upon personal experiences subjectively expressed, and the "Spruch" is the precipitate of an objective collective experience.<sup>49)</sup>

Walther's "Spruch" is a Song-"Spruch". He developed this type of "Spruch", a term coined by Karl Simrock, into a complex structure and form with a certain amount of free-

---

49) G. Ehrismann, p. 180.

dom as to thought-content. Into this type of Song-"Spruch", Walther introduced the tripartite division of "Stollen" and "Abgesang", as described previously. Today we know that all Middle High German lyrics, minnesongs or "Sprüche", were sung or at least chanted. Carl Bützler, basing his opinion in this matter on Friedrich Panzer's remarks in connection with the publication of the "Manessische Liederhandschrift", Leipzig, 1925, says: "Heute steht es fest, dass die gesamte mittelhochdeutsche Minnesängerdichtung für den gesungenen Vortrag berechnet war, dass es 'eine gesprochene Lyrik... im Mittelalter überhaupt nicht gegeben hat.'"<sup>50)</sup>

The "Spruch" is a close companion to the "rede" (speech, lecture), and is also close to the "maere" (tale, story, narration), and is nearest to the "bîspel" (proverb, parable, any saying with didactic implication).<sup>51)</sup> In order to determine whether a certain song is a "liet" or "Spruch", it is best to consider the subject matter and then make the decision. As to the length of a "Spruch", there are two different types. One is the Waltherian "Spruch", which is divided into strophes of equal length, whereas in Freidank's "Bescheidenheit" (ca. 1215-1230), a collection of pithy, epigrammatic verses resembling in form the strophes attributed to Spervogel and Herger, and a few of Walther's "Sprüche", the strophes vary according to

---

50) C. Bützler, Die Strophenanordnung in mittelhochdeutschen Liederhandschriften; Zeitschrift f. dt. A., 1940, Vol. 59, pp. 143, 144.

51) Merker-Stammler, Vol. III, p. 288.

thought-content. Wilhelm Scherer observes that "Sprüche" are as interesting as fables, as pregnant as proverbs, and often written for their effect upon the people: "Sie sind interessant wie eine Fabel, prägnant wie ein Sprichwort, und oft ganz auf populäre Wirkung berechnet."<sup>52)</sup>

Walther wrote many philosophical and political "Sprüche", reflecting prevailing conditions of Reich and Church. The most famous of these is "Ich saz ûf eime steine,/ und dahte bein mit beine."<sup>53)</sup> The Great Heidelberg Codex, prepared in Zurich, shows Walther in the position of a pensive thinker. He complains that "êre" and "varnde guot" do each other harm, and no harmony is possible without God's grace. Walther longs for a strong king who would restore "fride unde reht". This "Spruch" was written in 1198. In another one, the poet extends his political philosophy and muses, "Ich hôrte ein wazzer diezen/ und sach die vische fliezen"<sup>54)</sup> He states that even the birds and the animals and all living creatures have a leader to keep order. This is the divine nature of things, which should also be observed by the "armen kûnege" who should step behind Philip. Walther sees the same difficulties in the hierarchy of the Church, "Ich sach mit mînen ougen/ mann unde wîbe tougen."<sup>55)</sup> He believes that many priests are dishonest and capable of lying, as they already have deceived two kings; as a result, churches were burnt to

---

52) Geschichte der Deutschen Literatur, Berlin, 1910; p.200.

53) C. v. Kraus, (8,4).

54) Id., (8,28).

55) Id., (9,16).

the ground and bloodshed occurred. In deep anxiety,  
Walther closes with these verses:

"dâ weinte ein klôsenære,  
er klagete gote siniu leit,  
'owê der bâbest ist ze junc: hilf, hêrre,  
dîner kristenheit!"

In the two "Sprüche" of the Philip-tone, "Diu  
krône ist elter danne der künec Philippes si"<sup>56)</sup>, and  
"Ez gienc, eins tages als unser hêrre wart geborn"<sup>57)</sup>,  
Walther connects the Reich and God in a mythical relation-  
ship, and in the latter poem makes the king appear as a  
mortal image of the Trinity. Karl Simrock named this  
arrangement "Erster Philippston". "Aufgesang" and "Abge-  
sang" are equally divided into two equal triplets. Each  
verse has anacrusis, as in this poem (see footnote 54):

x6a	x6a	x5bx	Aufgesang I	} <i>Stollen</i>
x6c	x6c	x5bx	Aufgesang II	
x4d	x6d	x5e	Abgesang	
x4f	x6f	x5e		

About this time Walther wrote his criticism of  
"Künec Constantîn der gap sô vil"<sup>58)</sup> in the Vienna Court-  
tone. This melody was named by Simrock "Wiener Hofton".  
The tune of this political song is preserved in a manu-  
script at Colmar, Alsace, under the name of "Her Walthers  
von der Vogelweide hofwyse oder wendelwys." The metrical

56) Carl v. Kraus, (18,29).

57) Id., (19,5).

58) Id., (25,11).

scheme looks like this:

x4a	x4a	x5bx	Aufgesang I	Stollen
x4c	x4c	x5bx	Aufgesang II	
x4dx	x4dx	x4e		Abgesang
x5fx	x4gx	x4gx	x4e	x5fx

It should be noted that there is no anacrusis in lines 7, 10, and 11.

The critique is offered in the form of a legendary event, because the truth concerning this document, namely that it was a masterly forgery, was not known at the time, "Zehant der engel lûte schrê/ 'owê, owê, zem dritten wê!" Between 1203 and 1207, Walther wrote three "Sprüche" in which he admonishes Philip to practice generosity, "milte". The poet reminds him of the pagan king Saladin, "denk an den milten Salatîn: /der jach daz küneges hende dürkel solten sîn."<sup>59</sup>) In the verses "wie Alexander sich versan! /der gap und gap, und gap sim elliu rîche"<sup>60</sup>), Walther wants a king who is as generous as Alexander the Great. When no gifts are forthcoming, Walther becomes displeased and his "Spruch" takes on political implications, "Wir suln den kochen râten, / sît ez in alsô hôhe stê/ daz si sich niht versûmen, daz si der fürsten brâten snîden groezer baz dan ê."<sup>61</sup>) Later in the same poem Walther threatens Philip with the fate of his imperial colleagues in Byzantium, who lost both their life and throne in 1204,

<sup>59</sup>)C. v. Kraus, (19,23).

<sup>60</sup>) Id., (17,9).

<sup>61</sup>) Id., (17,11).

owing to the fact that they sliced the roast too thin, in other words, they were misers.

Soon after Otto's return to Germany from his ill-fated Sicilian expedition in October, 1211, Walther wrote three "Sprüche" in the Otto-tone, in which he tried to strengthen his king's waning power and insecure position. The "Wiener Hofton" and the "Leopoldston" have the same "Stollen". The meter of these poems is similar to that of the "Philippston". The stanzas consist of four triplets and the "Aufgesang" and "Abgesang" are equally divided into two halves. The rime-scheme in the "Abgesang", however, follows a different pattern. He, Walther, as "frônebote" of the Lord, speaker of the Occident, suggests that an emperor must not lack dignity and must not shy away from the oppressive burdens of his high office.<sup>62)</sup>

Walther's request that Otto take the cross was not as illogical as it may seem. Henry VI and later Frederick II neutralized the Pope's political intrigues by entering upon a crusade. Soon thereafter, Walther hurls three "Sprüche" against the Pope<sup>63)</sup>. These "Sprüche" contain Walther's accusation against the Pope, who originally had told everyone to honor and revere Otto, and, after excommunicating him, ordered his Christians to shun him. "Who is lying?" Walther asks. In 1213 Walther's wrath and activity against the Pope and the priests increase.<sup>64)</sup>

---

62) C. v. Kraus, (11,30); (12,6); (12,18).

63) Id., (11,6); (12,30); (11,18).

64) Id., (33,1); (34,24); (33,21).

Otto had promised to make Walther rich, "Ich hân hêrn Otten triuwe, er welle mich noch rîchen."<sup>65)</sup> Otto, however, never kept his word. Walther also directs his shafts against him in his poem "Ich wolt hêrn Otten milte nâch der lenge mezzen."<sup>66)</sup> By this time Walther must have already gone over to the camp of Frederick II. The new emperor had a greater appreciation for Walther's ability and presented him with a fief. Walther was very happy and exults, "Ich hân mîn lêhen"<sup>67)</sup>. This gift was a political present, and Frederick never made a better one. Walther wrote more "Sprüche" between 1225 and 1227 about internal German affairs, and in the winter of 1227/28 he wrote a number of crusading songs exhorting the emperor to take up the cross. The better known crusading song is "Allerêrst lebe ich mir werde"<sup>68)</sup>. The melody for this song is preserved. The last song in the cycle of political-religious songs is the Elegy "Owê war sint verswunden alliu mîniu jâr! / ist mir mîn leben getroumet, oder ist ez wâr?"<sup>69)</sup> The meter resembles the Nibelungen strophe. The king's knights are asked to participate in Frederick's crusade of 1228. Walther is presumed to have been too old to participate.

By investing some of his "Sprüche" with the garb of satire, Walther shows that he possesses a wealth of wit

---

65) C. v. Kraus, (26,23).

66) Id., (26,33).

67) Id., (28,31).

68) Id., (14,38).

69) Id., (124,1).

and humor. His witty sally against 'Dame Bean', "Waz êren hât frô Bône,/ daz man sô von ir singen sol?"<sup>70)</sup> arouses sympathy for the writer and gains him many a chuckle. C. v. Kraus believes that Walther thrusts the shafts of his irony against someone who found fault with his poem, "Mich hât ein halm gemachet frô."<sup>71)</sup> This poet, it may have been 'Hêr Wicman', mocked at Walther's useless blade, which he compared with the utilitarian bean. Walther retaliates by asking: What reason do we have to praise a common bean? It is only 'vastenkiuwe', i. e., lenten food, rotten and full of worms, whereas blade, grain, and straw are always good and useful. To get rid of the bean, one must say a prayer. Walther has his jest with this inferior poet 'Hêr Wicman', whom he calls chaff, but himself wheat. Should he write one stanza, Walther would write three, and the difference in quality would be like Wicman's \*derrière\* as compared with the moon: "er soltz doch iemer hân vor iu,/ alsô der weize vor der spriu./ singt ir einz, er singet driu,/ gelîche als ars und mâne."<sup>72)</sup>

In another instance of personal satire, Walther wrote two poems about Gerhart Atze; one, previously mentioned, finds the poet near Eisenach;<sup>73)</sup> the other caricatures this miserly person Atze who shot Walther's horse without offering compensation for the deed: "wedr ritest gerner eine guldîn katzen,/ ald einen wunderlîchen Gerhart Atzen?"<sup>74)</sup> A servant has been summoned to court and is offered, instead of a horse, 'herr Gerhart Atze'. All that is

70) C. v. Kraus, (17,25).

71) Id., (66,5).

72) Id., (18,7).

73) Id., (104,7).

74) Id., (82,17).

necessary for Atze to be a horse is that he eat hay; besides he is a cuckoo and a monkey, and there is no relying on him. He who wants to ride him, had better go on foot.

Walther's satire was no respecter of persons of high rank. A good-natured jibe at the expense of king Frederick, who presented the poet with an annuity of thirty marks, was the "Spruch", "Der künec mîn hêrre lêch mir gelt ze drîzec marken:/ des enkan ich niht gesliezen in der arken."<sup>75)</sup> Some obstacle prevented the would-be beneficiary from collecting the king's gift. Instead of complaining, as he often had done to his own detriment, to tale-bearers or the king himself, Walther muses what he should tell the ecclesiastical tax gatherer who would attempt to collect the customary one-tenth. Should he perhaps tell them that he has locked his treasure in a chest, or hidden it away in the deep hold of a ship? The poet plans seriously to abandon the annuity, which means only trouble and which cannot be collected anyway.

Walther's whimsical humor also reveals itself when he ridicules the popular superstition that old women can interpret dreams. When the poet asks an old woman the meaning of a dream he had, she gives him an unintelligible answer; she says that two and one make three, and that Walther's thumb is one of his fingers, "Nû hât si mir bescheiden/ waz der troum bediute./ daz merket, lieben liute./

---

75) C. v. Kraus, (27,7).

zwên und einer daz sint drî:/ dannoch seit si mir dâ bî/  
daz mîn dûme ein vinger sî."76)

Another instance of this type of whimsical humor is Walther's rejoinder when he is asked what the name of his lady is. He answers that her name is Hildegunde, because his own name is Walther and there is a Latin poem (Waltharilied ca. 930) in which these two names occur together, "Mînes herzen tiefiu wunde/ Diu muoz iemer offen stên, sin werde heil von Hiltegunde."77)

The poet heard much about the excellent food and wine served at the aristocratic Abbey of Tegernsee. For this reason he went out of his way, about two English miles, to test the abbey's hospitality. Walther was gravely disappointed when no wine was served. With biting sarcasm he records that he was given water and that he left the monk's table simply wetter: "Ich nam dâ wazzer:/ alsô nazzzer/ muost ich von des münches tische scheiden."78) Walther calls the abbot a monk (münch) as Otto IV did.

The third type of Walther's songs is the "Leich". It is his most complicated poem, and because of its per-

---

76) C. v. Kraus, (95,11).

77) Id., (74,18).

78) Id., (104,23). This is the usual interpretation. But Karl Kurt Klein in "Zur Spruchdichtung und Heimatfrage Walthers von der Vogelweide (Schlern-Schriften No. 90)", Innsbruck, 1952, believes that Walther's complaint is that he was served at the pauper's table and was given no towel to dry his hands.

fection, it was assumed that earlier forms must have been extant. The "Leich" has no connection with the secular lyric, and it has been generally assumed that it is based on the Latin church sequences going back to Notker. J. A. Huisman goes back far beyond Notker and writes: "Es versteht sich von selbst, dass ein so vollkommener Bauplan wie das Leichschema Walthers nicht für sich allein dastehen kann, sondern auf eine alte Tradition fussen muss... es sieht vielmehr danach aus, dass eine direkte Verbindung mit der jüdisch-altchristlichen und orientalisches-klassischen Zahlensymbolik besteht."<sup>79)</sup> Huisman thinks that there is a direct connection with the old Jewish-Christian and Oriental-classical number system.

An important feature of the "Leich" is the variation of strophic form and rhythm. There may be many strophes, each one of different length. The unity in the "Leich" is assured by the law of repetition and responsion. The style is decorative. As the theme rises to a climax the lines swell out. The thought-content of one strophe may flow over into the next. The "Leich" may embrace all types of rime combinations. Walther has left us the highest development of this most difficult and intricate type of song. His long "Leich" (ca. 200 lines) begins:

"Got, dîner Trinitâte,  
die ie beslozen hâte  
dîn fürgedanc mit râte,  
der jehen wir, mit drîunge  
diu drîe ist ein einunge."<sup>80)</sup>

---

79) J.A. Huisman, *Neue Wege zur dichterischen und musikalischen Technik Walthers von der Vogelweide*, Utrecht, 1950, p.78.  
80) C. v. Kraus, (3,1).

Walther's "Leich" is a great choral ode and in its first part appeals to universal worship. He invokes the Trinity, praises the Virgin Mary and appeals to both mother and son. The second part deals with the spirit of man's repentance and is a prayer to God to send down the Holy Spirit. It ends with an invocation to the Virgin, mother of God.

CHAPTER IV

THE CHANGING PICTURE OF WALTHER  
THROUGH THE CENTURIES.

There are few poets who are recognized by their contemporaries as great. Walther shares this good fortune with Goethe with this difference, however, that the latter lived a comparatively peaceful life and that he was one of the fortunates and not one of the unfortunates, as Walther was. It may be important to note that Walther was not always liked by the leading men of his time because of his critical attitude and biting satire. Hans Naumann explains this characteristic more fully, "... dass ihn die Lebensgenossen wie einen Quälgeist empfinden müssen, dass er ein Ungetüm ist, böse und beissend, ein Hagelschauer vom heiteren Himmel und ein Gift im Honig, wenn wir hier kühn ein bis jetzt dunkles Gesicht als ingrimmiges Selbstporträt deuten dürfen, und der kann wie Walther schliesslich auch den Vers von sich sprechen: 'Ich was sô volle scheltens daz mîn âten stanc' (62,2)."<sup>1)</sup> Walther states that he had never been happy for as long as half a day, "ich bin einer der nie halben tac mit ganzen fôiden hât vertriben (42,7)." In his poem (60,38) he complains, "al mîn ungelücke wil ich schaffen jenen die sich hazzes unde nîdes gerne wenen, / dar zuo mîn unsaelikeit." This facet of Walther's character must be considered when we read

---

1) Das Bild Walthers von der Vogelweide, p. 17.

the comments on him by his contemporaries and succeeding generations. The influence of Walther upon his time may be deduced from a comment by Thomasin von Zirclaria in his "Der welsche Gast" (1215 or 1216), where he complains that Walther led thousands of pious Christians astray by inciting them against Pope Innocent III. Nevertheless even Circlaria does not deny that Walther possessed talent. He criticizes only the use Walther makes of it.

Thomasin polemicizes against Walther:

"swer ze lange zungen hât,  
 ich wil im geben minen rât  
 daz ers kürzen heizen sol.  
 ich wolt gerner sprechen wol  
 ân zunge danne ich mit zunge  
 wider got und êre zunge.  
 der phlegt sîner zunge boeslîchen  
 übel handelt âne schulde; ~~der sînen vater geistlîchen~~  
 der verworht ouch gotes hulde.  
 jâ ist bî mir zehen jâr  
 ein man und weiz doch niht vür wâr  
 ob er sî übel ode guot,  
 und spriche dan durch übermuot  
 daz der bâbest sî ein übel man:"<sup>2)</sup>

Thomasin, imperial ministerial officer as well as canon in Friaul, directs the blade of his attack against Walther. A. E. Schönbach in his "Die Anfänge des Minnesangs" and K. Burdach in "Walther von der Vogelweide", p. XVI and p. 9ff.<sup>3)</sup> came to the same conclusion. Alfred Hein<sup>3)</sup> believes this point proven beyond the shadow of a doubt. Thomasin, in spite of his criticism, recognizes Walther's talent in verses 11239-11242:

"zwâr ez ist mir leit umb in,  
 er hât erzeigt zuht unde sin

- 
- 2) Der wälsche Gast des Thomasins von Zirclaria, Bibliothek der ges. deutschen National-Literatur, Leipzig 1852. Vol. 30, p. 302, verses 11101-1115.  
 3) Walther von der Vogelweide im Urteil der Jahrhunderte (bis 1700), Greifswald 1934, p. 34.

an maniger sîner rede guot.  
dâ von ez mir noch wirser tuot:"

Thomasin was incited against Walther because of these lines:

"ich hâns an mînen stoc gement, ir guot ist allez  
mîn:  
ir tiuschez silber vert in mînen welschen schrîn.  
ir pfaffen, ezzent hûenr und trinket wîn,  
unde lânt die tiutschen leien magern unde vasten."4)

Thomasin points out the harm Walther has done to the cause of the Pope and asks him bitterly if he could repair the damage. Walther has kept a tremendous monetary income from the Pope, more than the poet could possibly earn in a lifetime:

"nu sage mir, lieber vriunt mîn,  
trouwestu imer mit al dem dîn  
bî allem dînem leben  
sô vil almuosens gegeben  
sô du hâst verirrt in kurzer zît  
in der werlde hart wît?"5)

We turn now to other contemporaries of Walther. The poet once complains about the terrible hubbub at the Thuringian court, which makes it impossible for him to be heard. We know that jugglers, low-class singers, and Minne-singers were received there with the same non-critical hospitality. Since there was no differentiation made between good and bad singers, the noise and confusion must have been unbearable. Walther laments bitterly about this intolerable condition:

"ich und ein ander tøre  
wir doenen in sîn ôre,  
daz nie kein mûnch ze kêre

4) Carl von Kraus, (34,10).

5) Der wâlsche Gast, verses 11231-11236.

sô sêre mē geschrei.'  
 gefüeges mannes doenen  
 des ungefüegen hoenen. daz sol man wol bescheenen,  
 hie gêt diu rede enzwei."6)

That Walther has not exaggerated is testified to by Wolfram von Eschenbach, who also happened to be a guest at the castle of Hermann of Thuringia at the same time. The loud noise and excessive drinking were also too much for him. He writes about it and refers to a lost song of Walther's:

"Von Dürgen fürste Herman,  
 etslîch dîn ingesinde ich maz,  
 das ûzgesinde hieze baz.  
 dir waere och eines Keien nôt.  
 sît wâriu milte dir gebôt  
 sô manecvalten anehanc,  
 etswâ smaelîch gedranc  
 unt etswâ werdez dringen.  
 des muoz hêr Walther singen,  
 'Guoten tac, boes unde guot!'  
 swâ man solhen sanc nu tuot,  
 des sint die valschen gêret.  
 Kei hets iu niht gelêret."7)

Wolfram wrote a parody on Walther's song "Wir suln den kochen râten", which reads:

"hêr Vogelweid von brâten sanc:  
 dirre brâte was dick unde lanc:  
 ez hete sîn frouwe dran genuoc,  
 der er sô holdez herze ie truoc."9)

"Dirre brâte" alludes to the ~~burnt~~ kitchen chef cast into the fire by Rennewart, who was Raionard, a comical character in the Old French poem pertaining to the battle of Aliscans. However, it was he, Raionard, who, in a critical moment during the battle, turned the tide by virtue of his great strength and aggressive zeal. For this

6) C. v. Kraus, (103,37).

7) Lachmann, Parzival VI, 297, 16 ff; the meeting between Walther and Wolfram must have taken place as early as 1201/02 as Ludwig Wolf (ZfdA. 61) has convincingly argued. At this time Walther's lost song 'Guoten tac, boes unde guot' originated.

9) Wolfram von Eschenbach, Willehalm, 4th ed., K. Lachmann, Berlin 1879, 286, 19-22; see note of von Kraus (17,11) on p.181.

in Willehalm

he received the hand of the princess in marriage. Wolfram <sup>^</sup> eliminated exaggerations in the French model and humanized Raionard, or Rennewart, by making him a guileless fool. Ulrich von Türheim continued the poem (ca. 1250), and added a wedding feast and described the blissful death of the hero. Wolfram was working on his romance "Willehalm" between 1215-1220; during these years Wolfram died. This gives us at least an approximate date for our poem.

Konrad Burdach points to another passage in Wolfram's Willehalm (125,5), where we read of the fasting Margrave of Provence, who is served dry bread and water at his own request. This Burdach conjectures to be an allusion to Walther's unhappy experience at the monastery Tegernsee (104,23).

When Gottfried comes to the place in his courtly romance Tristan und Isolt where Tristan is raised to knighthood by his uncle, king Mark, he takes the opportunity to honor contemporary or recently deceased poets. He praises Hartmann von Aue, criticizes the "vindaere wilder maere" (an allusion to Wolfram), enumerates Blikker von Steinach, Heinrich von Veldeke, and then describes the Minnesingers, or the nightingales, as he chooses to call them. Gottfried wonders who shall now hold the banner aloft since the greatest of them, i. e. Reinmar von Hagenau, is forever silent? Who will guide the singers? Then Gottfried goes on to say that he knows the nightingale who may take Reinmar's place. The nightingale is, of course, Walther von der Vogelweide. The following

lines are the only ones in Gottfried's Tristan und Isolt that deal with Walther:

"(ein saelec man der spreche dar):  
 wer leitet nu die lieben schar?  
 wer wíset diz gesinde?  
 ich waene, ich si wol vinde,  
 diu die baniere vüeren sol:  
 ir meisterinne kan ez wol,  
 diu von der Vogelweide.  
 hei wie diu über heide  
 mit hôher stimme schellet!  
 waz wonders si gestellet!  
 wie spæhe se organieret!  
 wie se ir sanc wandelieret!  
 ich meine ab in dem dône  
 dâ her von Zitherône,  
 dâ diu gotinne Minne  
 gebiutet úf und inne:  
 diu ist ze hove kamererîn  
 diu sol ir leiterinne sîn;  
 diu wíset si ze wunsche wâl;  
 diu weiz wol, wâ si suochen sol  
 der minnen mëlôdîe.  
 si unde ir kompânîe  
 die müezen sô gesingen,  
 daz si ze vröuden bringen  
 ir trüren unde ir senedéz klagen:  
 und daz geschehe bî mînen tagen!"<sup>10)</sup>

Gottfried praises Walther's musical ability. However, one should not read too much into these verses. Günther Gerstmeyer disappointedly seeks in vain for a more comprehensive picture of Walther, "Vergebens suchen wir darin nach Zügen für so etwas wie ein 'Bild Walthers im Mittelalter'"<sup>11)</sup>

We come now to later generations. Hugo von Trimberg (ca. 1230-1313) was a schoolmaster in Bamberg. He had a

10) Tristan und Isolt, Gottfried von Strassburg, ed. by H. F. Massmann, Leipzig, 1843, verses 4793-4818.

11) Walther von der Vogelweide im Wandel der Jahrhunderte, Germanistische Abhandlungen, 68. Heft, Breslau 1934, p. 21.

large family and was very poor. Nevertheless his love for learning was so great that he managed to collect a library of more than 200 ~~books~~. He himself authored eight German and four Latin works. Of his German books we possess only the "Renner", which he wrote when he was in his sixties (ca.1300). He criticized society in general and pointed to the Christian principles as laid down by the Church as the only means of salvation. At times he could become vitriolic, as when he flails certain human frailties:

"Unkust, unzuht, leckerschimpfen,  
Trinken, slinden, nasen rimpfen,  
Luoder, spil, diube und spet  
Lützel ahten uf got....."12)

Trimberg praises a group of Minnesinger, especially Walther von der Vogelweide:

"Muotwille und unzimlich getiusche  
Habent manige herren alsô besezzen,  
Daz si der wise gar hânt vergezzen  
In der hie vor edel herren sunge:  
Von Botenloube und von Mörungen.  
Von Limburc und von Windesbecke,  
Von Nifen, Wildonie und von Brûnecke,  
Her Walther von der Vogelweide:  
Swer des vergêze der tete mir leide:  
Alein er were niht rich des guotes,  
Doch was er rich sinniges muotes.  
Her Reimâr und her Peterlîn  
Mügen dirre genôz an sinne wol sîn;  
Des selben wil ich dem Marner jehen."13)

Von Trimberg's Renner became very popular during his time. He tried to ~~portray~~ <sup>present</sup> a sort of synthetic mirror of the world. Nevertheless, it was Dante who was universally successful

- 
- 12) Der Renner, Hugo von Trimberg, ed. by G. Ehrismann, Vol. I, verses 1151-1154 in the "Bibliothek des Litterarischen Vereins in Stuttgart, Vol. 247, Tübingen, 1908.  
13) Id., verses 1180-1193.

where Trimberg succeeded only locally.<sup>14)</sup>

Ulrich von Lichtenstein (ca. 1200-1275) knew Walther's songs as well as others current at the time. We should not consider him a pupil of Walther; it would be safer to place him next to Reinmar, the Elder (von Hagenau). Even in this alignment we can only point to Ulrich's submissiveness to the whims of his *Lady*, which he shared with Reinmar the Elder. It seems that the likeness of the two singers stops here. Comical elements as found in Ulrich's autobiographical accounts are unknown in Reinmar's songs. The latter would never have drunk the washwater of his *Lady*, or hacked off one of his fingers to create a favorable impression with her, or even dress as a leper to effect an audience, as Ulrich claims he did.

On his famous Venusfahrt in 1227 Ulrich approached the gates of Vienna. Suddenly his servant galloping from the city rode in front of him, and in a song told his master that his *Lady* was expecting him. Ulrich describes this happy scene in these verses:

"Daz liet mir in daz hertze klanc,  
 daz dâ der höfsche, kluoge sanc:  
 ez tet mir innerclîchen wol,  
 wan ich dâ von wart freuden vol.  
 ez dûht mich sûeze, ez dûht mich guot:  
 von im wart ich vil hôchgemuot.  
 mîn muot stuont ûf gedingen hô:  
 nu hœert daz liet! daz sprach alsô:"<sup>15)</sup>

14) *Geschichte der deutschen Literatur*, W. Scherer, Berlin 1910, pp. 228-230.

15) *Frauendienst, Ulrich von Liechtenstein*, ed. by Reinhold Bechstein, 1st Part, Leipzig, 1888; 776, verses 9-16.

The messenger's song is the well-known Walther song (56,14):

"Ir sult sprechen willekomen:  
 der iu maere bringet, daz bin ich.  
 allez, daz ir habt vernomen,  
 daz ist gar ein wint: ir vrâget mich.  
 ich wil aber miete: wirt mîn lôn iht guot,  
 ich sage iu lîhte, daz iu sanfte tuot."16)

The text differs from Lachmann-Kraus. Ulrich writes, "ir vrâget mich", and von Kraus cites (56,17), "nû frâget mich". And Ulrich, "ich sage iu lîhte", von Kraus (56,20), "ich gesage iu lîhte". Could, perhaps, Lichtenstein's version be the original one?

The most gifted poet after Walther may have been Neidhart von Reuenthal (ca. 1180-ca. 1250). True, he is not an original poet, but he used what already existed with delightful skill and poetic insight. Walther's popular poems inspired him, and he initiated a new genre which is labeled as höfische Dorfpoesie, i. e., village poetry with a thin veneer of courtly rules. Neidhart shuns the noble ladies and spends all of his time among the peasant maidens, with whom he dances on the village green during the summer and in the Bauernstube in winter. Ulrich's dancing songs fall into two groups: summer songs for dancing in the open, and winter songs for dancing in the large room of a peasant dwelling. The former are written in a dramatic vein, the latter assume epic character, as Scherer 17) indicates. Neidhart speaks of certain

16) Frauendienst, Ulrich von Liechtenstein, ed. by Reinhold Bechstein, 1st Part, Leipzig, 1888; 776 (f), verses 17-22.

17) Geschichte der deutschen Literatur, pp. 213-214; see also Robertson, History of German Literature, pp.135-137.

travels which he undertook. It may not seem amiss to point to Walther's poems, in which he mentions places visited on his journeys. For example, there are these verses:

"Ich hân gemerket von der Seine unz an die Muore,  
von dem Pfâde unz an die Traben erkenne ich al ir fuore:"18)

And in another poem he sings:

"Von der Elbe unz an den Rîn  
und her wider unz an Ungerlant."19)

It is certain that Neidhart knew these songs and had them in mind when he composed similar ones:

"unde aldurch der Unger lant,  
nider durch die Bulgerîe,  
her wider ûz und durch die Rômânîe  
twinget iz sîn miltiu hant,  
er und al die Valben sîn,  
Tiutsche und alle sîne Unger.  
wolde er dannoch wîter, daz betwunger.  
rihte der keiser um den Rîn!"20)

Another example are these two Neidhart verses:

"Von der Persenicke  
nider unz an daz Ungertor."21)

The following lines remind us especially of Walther:

"Von hinne unz an den Rîn  
von der Elbe unz an den Phât,  
diu lant diu sint mir elliû kunt.  
diu enhabent niht sô manegen hiuzen dorfman  
als ein kreizelin  
wol in Oesterrîche hât."22)

When Walther is asked what the name of his Lady is, he answers "Hildegunt", in order to lead his interrogators astray. He may have referred to the Latin epic "Waltharius" (ca. 930).

18) C. v. Kraus, (31,13).

19) Id., (56,38).

20) Neidharts Lieder, ed. by M. Haupt and Edm. Wiessner, 2nd ed., Leipzig, 1923, 102, verses 24-31.

21) Id., 98, verses 26-27.

22) Id., 93, verses 15-20.

Neidhart simply answers that the home of his beloved is somewhere in Germany.

Another poet who mentions Walther is Rudolf von Ems, who hailed from Ems near Chur in Switzerland. He was vassal to the count of Montfort. As a poet he was a disciple of Gottfried, however, his poetic output is greater than his poetic genius. Nevertheless, Ems has left some fine stories which he took from Latin sources, for instance, "Der gute Gerhard" (ca. 1220-30), and an old Buddhistic legend yielded "Barlaam and Josephat". We are here concerned with Rudolf's romance of chivalry "Wilhelm von Orlens" (ca. 1250). Wilhelm is supposed to be the Norman conqueror and the princess is Amelie of England. While Wilhelm was growing up in Lunders at the court of king Rainher of England, he (ca. 14 years old) fell in love with the nine year old princess Amelie. Rudolf von Ems remembers Walther's verse: "minn unde kintheit sint ein ander gram" (102,8), and uses it in describing this premature love:

"Nû sint ir doch an andern gram,  
Vrô Minne, und och der Kinthait,  
Als uns maister Walther sait  
Von der Vogel waide,  
Der sanch das ir baide  
Wârent gar an ander gram."23)

Similarly, Albrecht von Scharfenberg in his "Younger Titurel" (ca. 1270) refers to Walther's famous Spruch, "Ich saz ûf eime steine" (8,4), and writes in the same

---

23) Willehalm, Rudolf von Ems, Deutsche Texte des Mittelalters, verses 4466-4471.

manner, "ich mein daz mîn hêr Walther kunde sprechen, hulde gotes und guot und weltlich êre mitsamt waer nieman habende".<sup>24)</sup> This "Titirel" was believed to have been written by Wolfram until the discovery of the Munich Parzival manuscript G. Albrecht wrote under Wolfram's name to assure greater distribution of his work.

Reinmar von Zweter, who died after 1252, considers himself a pupil of Walther. He must have met his teacher at the court of Babenberger Leopold VII. Reinmar writes, "Von Rîne sô bin ich geborn,/ in Ôsterrîche erwahsen."<sup>25)</sup>

He acknowledges Walther as his teacher and asks him for advice<sup>nt</sup> what his attitude should be toward courtly morals:

"Der hof hât drîer hande diet:  
gehoft unt ungehoft, verhoft: der mir diu driu beschiet,  
der bat mich, daz ich waere bî den gehoften gerne zaller stunt.  
Er sprach: 'Mac es niht rât gesî,  
sô volge mîner lêre unt wis den ungehoften bî  
ê dan den gar verhoften: verhoft dem ist wol valschez  
tiuschen kunt.  
Verhoft daz leckert zeteslîchen stunden:  
sost ungehoft mit schame doch gebunden."<sup>26)</sup>

Reinmar's verse "Verhoft daz leckert, etc." refers to Walther's line "verhofter lecker der ist sô unmaere" (p.190,85). The word "lecker" appears only once more in Walther, i. e., "des lekers jâ, der miuse klanc, kumt si ûz ir klûs".<sup>27)</sup> In Reinmar we find compounds with "lecker" in these verses: "enhalp mit starker leckerheit" (155,10); "ûz gârten siten in leckerlîchez luoder" (68,12); "Der leckermunde zunge ist snel:" (157,1) Roethe believes that the existence of a per-

24) Walther von der Vogelweide, Günther Gerstmeier, p. 24.

25) Die Gedichte Reinmars von Zweter, Gustav Roethe, Leipzig 1887; 150, 1-2.

26) Id., 194, 1-8.

27) C. v. Kraus, (32,29).

sonal relationship between Reinmar and Walther is proven beyond the shadow of a doubt in Reinmar's strophe 194.<sup>28)</sup>

Walther was probably in Austria in 1219/20 when Reinmar von Zweter was his pupil. Since Walther wrote mostly Sprüche at this time, Reinmar imitated his master in this genre without paying too much attention to the dying minnelytic. Moreover, Reinmar's talent lent itself more readily to reflective-didactic poetry. Reinmar quotes almost literally three lines from his teacher's song:

"dur ir liechten ougen schîn  
wart ich alsô wol enpfangen,  
gar zergangen was daz trûren mîn."<sup>29)</sup>

which he renders:

"... daz mich enphienc ir liechter ougen schîn.  
Dâ wart ich alsô minniclîch enphanen,  
dâ von mîn trûren was vil gar zergangen:"<sup>30)</sup>

There are loans from Walther in these verses:

Walther: "daz vor dir gestûnde, diebe meisterinne" (55,33).

Reinmar: "... unt stilt si mir gedanke alsam ein diep (Roethe:30,6).

Walther: "Wer gap dir, Minne, den gewalt,  
daz dû doch sô gewaltic bist?  
dû twingest beide junc und alt:" (56,5-7).

Reinmar: "Nû sprechet an: ob man vrôn Minnen saehe,  
waz man ir gewaldes danne jaehe,  
sît si sô tougenlîchen twingen." (Roethe: 30,7-9).

Walther: "Minne ist ein gemeinez wort (14,6).

Reinmar: "Minne ist ein daz beste wort" (Roethe: 32,1).

Walther: "si ist den tôren in dem munde zam" (102,3).

Reinmar: "unt ist dâ bî vil manegen tôren wilde" (Roethe:32,12).

28) G. Roethe, p. 22.

29) C. v. Kraus, (110,1).

30) G. Roethe, stanza 29, 6-8.

Walther: "ein saelic wîp diu tuot des niht:" (96,24).

Reinmar: "des entuot ein reiniu niht." (Roethe: 53,10).

Walther: "die nâch dem guote und nâch der schoene minnent;  
wê wie minnent die?" (49,36).

Reinmar: "ir ensult niht minnen vrouwen adel noch vrouwen  
guot;" (Roethe:51,5).

Walther: "der werlde hort mit wûnneclîchen freuden lît  
an in, ir lob ist lûter unde klâr, man sol si schouwen."  
(27,32-33).

Reinmar: "Der werlde hort lît gar an reinen wîben,  
ir lob daz sol man hoehen unde trîben:" (Roethe: 37,7-8).

Reinmar von Zweter is Walther's greatest successor in the field of epigrammatic-political poetry. He, like many other epigones, sought to outdo the master in the use of popular language and in direct attack. This method carried him beyond Walther's self-drawn limits, thereby destroying the majestic unity - as Alfred Hein calls it - God, poet, and emperor.

Brother Wernher (ca. 1190 - ca. 1250) like Der Marner imitated Walther's Sprüche in the same manner as Zweter did. This type of poetry could be readily understood by practical minds. The ideal of true Minne was emotionally probably as far removed from Walther's successors as it is <sup>from</sup> today's generation. Wernher was no\* monk living in a monastery, but journeyed about as a traveling pilgrim. He entertained personal relations with Austrian rulers, among whom were count Wilhelm von Hunenberg, the count of Ortenberg, and duke Leopold VII. Wernher, to please Leopold, imitated Walther's Spruch (36,1):

"Dô Liupolt spart ûf gotes vart, ûf künftige ére,  
sie behielten alle samt, si volgeten sîner lêre."

Wernher changes these lines and sings:

"Swelh man sîn guot darûf erspart,  
der dunket mich ein gouch, swer in darumbe schiltet:  
het ich getriuwet solher dinge an den von Ôsterlant,  
dêst war, im waer mîn schelten hiute und iemer unbekant."<sup>31)</sup>

As a follower of Frederick II, Wernher in the genuine Waltherian style directs his admonitions, proposals, and warning messages to him. We find Walther's influence almost in every one of his Sprüche.

Konrad Marner (ca. 1200-ca. 1270) was a Swabian glee-man who like Zweter and Wernher wrote Sprüche of<sup>a</sup> political and didactic nature. He must have been famous during his lifetime if we consider the admiring epitaphs composed by men like Damen, the North German, Hugo von Trimberg, the Meissner, and Leopold von Rotenburg.

Der Marner enumerates several of his predecessors who were still alive when he was young. Among those he mentions Walther, Rugge, etc.:

"Lebt von der Vogelweide  
noch mîn meister hêr Walthêr.  
der Venis, der von Rugge, zwêne Regimâr,  
Heinrich der Veldeggaere, Wahsmuot, Rubin, Nîthart!  
Die sunge von der heide,  
von dem minnewerden her,  
von den vogeln, wie die bluomen sint gevar:  
sanges meister lebet noch: si sint in tôdes vart.  
Die tôten mit den tôten, lebende mit den lebenden sîn!  
.....  
lîhte vinde ich einen vunt  
den si vunden hânt, die vor mir sint gewesen:  
ich muoz ûz ir garten und ir sprûchen bluomen lesen."<sup>32)</sup>

31) Minnesinger, Friedrich von der Hagen, Leipzig 1838, Vol. II, p. 234, verses 8-11.

32) Der Marner, ed. by Philipp Strauch, Strassburg, 1876, XIV, 18. See also Deutsche Liederdichter, Bartsch-Golther, Berlin 1901, XLII, 55.

Since Marner calls Walther his "meister", he must already have been active as a poet before 1230. This Spruch was written during his declining years, when he had become mellow and conciliatory. Der Marner not only praises the dead, but recognizes the merits of the living poets as well. In his annotations (Anmerkungen), pp. 142-184, Strauch presents a sufficient number of instances proving that Walther and Neidhart are the poets who influenced the Marner most decisively. The Marner was especially moved by Walther's ideal of the pure woman:

"Man sol reinen wîben  
iemer sprechen wol,  
herzeleit vertriben  
sît man bî in sol."<sup>33)</sup>

In the field of the Spruch, the Marner leans heavily on Walther, for example: "Sagt an, hêr Stoc, hât iuch der bâbest her gesendet"<sup>34)</sup>. Here as in the following poem, the claims of the Pope are challenged. Der Marner uses "stôle" for Walther's "stoc":

"Sagt mir, der bâbst von Rôme, waz sol iu der krumbe stap,  
den got dem guoten Sante Pêter uns zenbinden gap?  
stôl und infel gab er dar,  
dêr uns erlôst von sünden zallen zîten.  
Nû sint die stôle worden swert,  
die vehtent niht nâch sêlen wan nâch golde."<sup>35)</sup>

Der Marner, like Walther, disliked the doubters and destructive critics. When Walther sings

"Die zwîvelaere sprechent, ez sî allez tôt,  
ezn lebe nû nieman der iht singe.

---

33) Der Marner, ed. by Philipp Strauch, Strassburg, 1876, IX, 57-60.

34) C. v. Kraus, (34,14).

35) Strauch, XII, 20-25.

nú mügen si doch bedenken die gemeinen nôt,  
 wie al diu welt mit sorgen ringe.  
 kumpt sanges tac, man hoeret singen unde sagen:  
 man kan noch wunder.  
 ich hôrte ein kleine vogellîn daz selbe klagen:  
 daz tet sich under:  
 'ich singe niht, ez welle tagen'."36)

the Marner imitates:

"Ez sprechent zwîvelaere  
 sanc und fröude si vervarn:  
 noch wil ich mit sange künden unde sagen,  
 ez lebt noch manc werder man, der schoener fröude gert.  
 Guot zît ist fröudebaere.  
 man sol sanc bi wîlen sparn,  
 die vogel singent niht wan bi den liechten tagen.37)

Another Minnesinger who refers occasionally to

Walther is Ulrich von Singenberg, Lord High Steward at St. Gallen. He owned the castle Singenberg below the Bliedeg at the Sitter. Since Singenberg was well-to-do and died intestate without heirs in 1267, his property fell to the Abbey of St. Gallen.

Wilhelm Scherer<sup>38)</sup> mentions Ulrich's closeness to Walther's lyric poetry. Because of this similarity many of Walther's strophes were handed down with Ulrich's name. Singenberg could act in an overbearing and presumptuous manner, as he shows in his parody on Walther's entreaty to Frederick II, "Ich hân mîn lêhen":<sup>39)</sup>

"Der welte vogt, des himels künec, ich lob iuch gerne,  
 daz ir mich des hânt erlân, daz ich niht lerne  
 wie dirre und der an frömder stat ze mînem sange scherne.  
 mîn meister klaget sô sêre von der Vogelweide,  
 in twinge daz, in twinge jenz, daz mich noch nie getwanc.  
 den lânt si bi sô rîcher kunst an habe ze kranc,  
 daz ich mich kûme uf ir genâde von dem mînem scheide.  
 sust heize ich wirt und rîte hein: da ist mir niht wê,

36) C. v. Kraus, (58,21).

37) Strauch, XIV, 241-247.

38) W. Scherer, Geschichte der deutschen Literatur, p. 212.

39) C. v. Kraus, (58,21).

dâ singe ich von der heide und von dem grüenen klê.  
daz solt du staeten, milter got, daz ez mir iht zerge."40)

The content shows clearly the decline of courtly propriety and decorum. Alfred Hein writes, "Nur allzu deutlich kennzeichnet dies Zeugnis den Verfall des höfischen Benehmens. Ein so offenkundiges Prahlen mit rein materiellen Vorzügen ist gegen die höfische Zucht, die milte und vor allem die erbaermbde."<sup>41)</sup> When Singenberg asks his milten got that he preserve his wealth and peaceful life, he makes his poem a satire against Walther's "Ich hân mîn lêhen." In spite of an occasional stab at Walther's poverty, Singenberg did appreciate his master, as is shown in his dirge:

"Uns ist unsers sanges meister an die vart,  
den man ê von der Vogelweide nande,  
diu uns allen nâch im ist vil unverspart.  
waz frumt nû swaz er ê der welte erkande?  
sîn hôher sin ist worden kranc.  
nû wûnschen ime dur sînen werden hoveschen sanc,  
sît dem sîn fôide sî ze wege,  
daz sîn der sûeze vater nâch genâden pflege."42)

Ian G. Colvin translates these verses thus:

"He whom the world as Vogelweide knew,  
Our master, goes upon his journey forth.  
So must all mortals when their day is due.  
What now is all his worldly learning worth?  
His lofty spirit has been stricken down.  
May those sweet songs, that won him his renown,  
Console him on the way that he must wend,  
Till our dear Lord receive him at the end."43)

Reinmar von Brennenberg was a friend of Ulrich von Singenberg. The former's name is mentioned in an official

40) C. v. Kraus, Anmerkungen, (28,10), pp. 191-192.

41) Alfred Hein, p. 25, (see footnote 3).

42) C. v. Kraus, (108,6).

43) Ian G. Colvin, I Saw the World, 1938; quoted after "Walther's Elegy", No. 64, which is titled "Elegy for Walther von der Vogelweide".

document of the year 1238. He was born near Regensburg. Brennenberg likewise calls Walther his meister. His mourning for his friend Ulrich and his meister Walther seems genuine:

"Wâ sint nu alle die von minnen sungen ê?  
 sî sint meist tôt, die al der werlde fröide kunden machen.  
 Von Sente Gallen friunt, dîn scheiden tuot mir wê:  
 du riuwes mich, dîns schimpfes maniger kunde wol gelachen.  
 Reinmâr, dîns sanges maniger gert,  
 ich muoz dich klagen und minen meister von der Vogelweide."44)

W. Scherer only once mentions by name Rubin (Robyn), a Minnesinger from the Tyrol. Bartsch-Golther quote sixty of his verses, none of which mention Walther's name. Under the double names Rubin and Ruedeger, we find one verse quoted, "sî sprechent, ich ensinge niht".45) This line corresponds to Walther's "ich singe niht, ez welle tagen." 46) Walther, as we know, complains in one of his poems (42,7) that he never was happy longer than for half a day. Rubin, as quoted by Ludwig Tieck in 1803, (\*wörtlich nach dem Originale\* as it reads on the title page), writes in the style of his master Walther, "O weh, dass mir bey lichten wonniglichen Tagen nicht ein Sommer in dem Herzen wird!"47) In Jethro Bithell's "The Minnesingers", one poem by Rubin is translated; he is called "Sir Rubin".48) It is not always easy to ascertain the influence which one poet has had over another. There can be no doubt, however, that the

44) Bartsch-Golther, Deutsche Liederdichter, Berlin 1901; XLVI, 65-70.

45) Minnesinger, v. d. Hagen, Vol. II, p. 336.

46) C. v. Kraus, (58,29).

47) Minnelieder aus dem schwäbischen Zeitalter, Ludwig Tieck, Wien 1920, p. 82, No. 36, verse 9; only one other Rubin song printed.

48) Vol. I, pp. 149-150.

cited instances point directly to Walther.

Hermann der Damen, the only North German among these late Minnesingers betrays no close literary relationship to Walther. Walther's mention is already reduced to a formula when he sings:

"Reimâr Walthêr Rubin Nîthart,  
Vridrich der Sunburgêre,  
dis alle sint in tôdes vart:  
âne swêre  
geb got daz sie dort leben!"<sup>49)</sup>

By the end of the 13th century Walther's name is rarely mentioned. When his name does occur, it is in the company of other poets who are not differentiated from one another as regards degrees of talent and ability. In other words, Walther's name has become a standardized formula, applied whenever convenient.

As the last great work of the moribund Middle High German period we may cite the "Wartburgkrieg" composed by an unknown poet, dated ca. 1260. In 1206, as legend relates, there was a contest among the leading Minnesingers, the first problem being to determine who was the best of the German princes. The contest is placed at the court of Landgrave Hermann of Thuringia at Eisenach. The contest consists of two parts, the second problem, treating a riddle contest between Wolfram and Klingsor, the magician from Hungary; however, we are more concerned with the first part. At this juncture the unknown poet introduces several Minnesingers, among whom we recognize Heinrich von Ofterdingen, Walther von der Vogelweide, the Schrîber, Biterolf,

---

<sup>49)</sup> Bartsch-Golther, LXXVIII, 18-22.

Reinmar, and Wolfram. A difficult problem faces them all, and that is to choose the prince who should win the first prize because of his charitable, courageous, virtuous, and pure life. Heinrich von Ofterdingen names the duke of Austria, Walther opposes with the king of France, whereas the Schrîber offers the Landgrave of Thuringia as a candidate for the highest honor. Reinmar and Wolfram back the Schrîber's choice. After some eliminations, there are only two candidates left, the Austrian and the Thuringian. Heinrich von Ofterdingen appoints Walther as chief referee, and Reinmar von Zweter and Wolfram von Eschenbach as associate referees. Ofterdingen refers in the following passage to Walther as the master in German lands, although a little later he honors Wolfram with the same title:

"Hêr Walther, den ich gester (l.geren) sach  
swaz meister ist in tiuschen landen hie und anderswâ."50)

Ultimately Walther wins the contest by employing a ruse. Ofterdingen admits that the Landgrave of Thuringia has won the prize because the "day" is preferable to the "sun". Even Karl J. Simrock who in 1858 edited the "Wartburgkrieg" text dislikes Walther's cunning. Gerstmeier disagrees with Simrock and thinks that Walther had a perfect right to use every ruse and trick he knew to bring victory to his master, "Es ist der naturhafte Sieg des Stärkeren, Beschlageneren über den Schwächeren und Unbedeutenderen."51)

50) K. Simrock, Anmerkung zu stanza 7, line 5.

51) G. Gerstmeier, Walther von der Vogelweide im Wandel der Jahrhunderte, Breslau, 1934, p.30; cf.: W.Scherer, pp. 195-196; A.Hein, pp. 48-50. The "Wartburgkrieg" is treated in E.T.A. Hoffmann's "Der Kampf der Sânger" (Serapionsbrûder II), Richard Wagner's "Tannhâuser", and Lienhard's "Wartburg-Trilogie".

From here down to the 16th century, Walther is practically forgotten. His greatness as a lyric poet is somewhat erased by external changes, which encompass ~~psychological as well as~~ organic transformations in the psyche of the generations after Walther. One circumstance seems to have prevented a complete eclipse of Walther's name. This was the dependence of the Meistersinger upon the form of the minnesong. The content changes, but the form is not touched. The old "tones" are jealously guarded, and no innovations permitted. Several melodies of Walther are incorporated into the Meistersinger books.<sup>52)</sup> The twelve masters upon whom the Meistersingers base their origin also include Walther's name. In this way continuance of the Walther tradition was assured. However, this tradition was measurably weakened when Hans Folz promulgated the rule that every Meistersinger would have to find his own "tone". In addition to the original masters, a large number of names was added later on, thus weakening traditional trends still further.

Heinrich von Meissen, called Frauenlob, may be termed the first of the Meistersingers. He flourished around the turn of the 13th and 14th centuries. He is credited with the establishment of the first Meistersinger school at Mainz in 1296. He died there in 1318. Frauenlob was influenced by Walther, as many of his "Sprüche" show.

---

52) Meisterlieder der Komarer Handschrift, H. Bartsch: Bibliothek des Stuttgarter Litterarischen Vereins, Vol. LXVIII, p. 156.

He is also the last critic of the Papacy after Walther. Frauenlob fought and sang on his travels as a gleeman against those papal decrees affecting the fortunes of the emperor adversely. We are reminded here of Walther's poem in which the gift of Constantine is challenged (25,11). Frauenlob renders Walther's original differently:

"künec Constantinus hât niht wol alsô daran gevarn,  
daz nû der pfaffe wîsen sol dem rîche sînen stuol bewarn."53)

Beside Frauenlob, we may mention the North German Regenbogen, Rumeslant, and Hadlaub. Although Meistersingers, excépting perhaps Hadlaub, they are, like Frauenlob, influenced by Walther's Spruchdichtung. We must discern a lack of true understanding on the part of Frauenlob as concerns Walther's poetry. This we may gather from his superior attitude in his verses:

"Swaz ie gesanc Reimar unt der von Eschenbach,  
swaz ie gesprach  
der von der Vogelweide  
mit sô vergoltem kleide,  
ich Vrouwenlop vergult ir sang, als ich iuch bescheide.  
si hânt gesungen von den veim, dengrunt hânt si verlâzen.  
ûz kezzels grunde gât mîn kunst, sô jiht mîn munt."54)

Regenbogen calls Frauenlob a conceited fool and defends the old masters:

"swaz ie die meister sungen,  
Her Walther unt zwên Rêgimâr, ein Wolveram,  
der künste stam  
mit sange noch ûz in loubet."55)

Adam Puschmann (1532-1600), a shoemaker from Görlitz, mentions Walther in first place as one of the twelve masters

53) Minnesinger, v. d. Hagen, Vol. III, 363.

54) Id., Vol. II, 344.

55) Id., Vol. II, 344, stanza 3.

in his "Gründtlichen Bericht des deudschen Meistergesangs" (1571). Cyriakus Spangenberg presents Walther in "Von der Musika und den Meistersängern" (1598) as "Senger... Ahn Landgraven Herrmans Hof", i. e., as a singer at the Landgrave Herman's court. Jacob Grimm writes in his "Altdeutscher Meistergesang" 1811, p. 122: "Fast alle Schriftsteller des 17. und 18. Jahrhunderts über die Meistersänger können mittel- oder unmittelbar auf Goldast und Spangenberg zurückgeführt werden", which means that almost all writers of the 17th and 18th centuries may trace their sources mediately or directly to Goldast<sup>56)</sup> and Spangenberg. The son of Cyriakus Spangenberg, Wolfhart, wrote a school comedy which mentions Walther and which is cited in Gottsched's "Nöthigen Vorrat". We find a biographical sketch by Wolfhart Spangenberg on Walther, in which he says, "er habe anno 1200 gelebt/ sey ein Landherr und berühmter Meistersänger, zugleich aber auch ein grosser Feind aller Laster und unordentliches Lebens gewesen. Anfangs habe er sich an Landgraff Hermanns Hofe aufgehalten, darnach aber sei er zu Kayser Philippen kommen, an den er auch ein besonders Büchlein geschrieben, in welchem er den Kayser mit gar artigen von unserm Wolfhart hergesetzten Versen zur Freygebigkeit ermahnet."<sup>57)</sup> Most of the material which Spangenberg quotes is taken from Goldast.<sup>58)</sup>

56) Horatio S. White in "The Home of Walther von der Vogelweide, Journal of Germanic Philology, 1897, Vol. I, p. 2, footnote, says: "The feeble efforts of Goldast, Hoffmannswaldau, and Gleim, and the imperfect collection of Bodmer, produced little effect."

57) Neuer Büchersaal der gelehrten Welt (XIX Oeffnung, p. 513 ff., Leipzig 1712). Cf. with A. Hein, pp. 74-75.

58) Cf. with Goldast, Paräneticorum veterum, Part I, 1607.

Walther's later literary fate is closely connected with the parchment manuscripts. The most comprehensive of these is the "Grosse Heidelberger Liederhandschrift", also known as the "Manessische Handschrift". It is the largest of all the surviving manuscripts. It was written in Zurich in the early part of the 14th century. Ulrich Fugger in Augsburg acquired it and left it to the Elector Frederick the Second of the Palatinate (1584). Here the accounts vary; some say that the manuscript was sold by the Elector's family to Paris, others that it was taken from Heidelberg, which had possession of it since 1607, during the Thirty Years' War. Be that as it may, it was rediscovered in 1726 by Christian von Bartenstein. In 1888 the Strassburg publisher Trübner acquired the manuscript from the Paris National Library. Trübner had purchased from Lord Ashburnham a great many important manuscripts, which had been stolen from French libraries during the eighteenth century. These manuscripts were given in exchange for the Heidelberger manuscript. Trübner turned it over to the German government, which in turn gave it to the Heidelberg University. The Heidelberg manuscript is by far the largest and the best. Bodmer named it the "Manessische Handschrift" on account of Hadlaub's testimony that the Zurich knight Maness (died 1304) was instrumental in the creation of the manuscript. In this manuscript Walther belongs to the third group which includes the ministerials and the country nobility that owes life-long fealty to the king. Gottfried Keller in his novel "Hadlaub" describes the origin of one of the Middle High German Liederhandschriften.

There are three more extant, i. e. the "Kleine Heidelberger", the "Weingartner manuscript" and the "Jenaer Liederhandschrift", the last being important for its rhythmic-musical designations. It also contains two musical scores of Walther.

Melchior Goldast von Haiminsfeld (1576-1635) published a number of Middle High German poems with notes and commentaries. Since Goldast linked his Middle High German studies with history and law, he was able to arouse some interest in the old lyric poetry and epic tales. For more than two generations it was Goldast's work which kept alive the interest in medieval court poetry. He had even planned to publish the entire "Manessische Handschrift"; however, he succeeded in having a copy made by a friend, Schobinger. In 1639 Martin Opitz published the "Annolied" with glosses and notes. Much of Goldast's material was used. Opitz had the original manuscript of the Annolied. It must have been burned with him during the days of the pest. No trace of it has ever been found.<sup>59)</sup>

Bodmer and Breitinger in the middle of the eighteenth century took an interest in medieval poetry and were able to procure the "Manessische Handschrift" from Paris and study it. The result was "Proben der alten schwäbischen Poesie" (1748). Ten years later they published the "Sammlung von Minnesingern aus dem schwäbischen Zeitpunkte" (1758-59). The publication of Ulrich Boner's "Edelstein"

---

59) Cf.: Middle High German Courtly Reader, by Joos and Whitesell. See article "History of Philosophy", pp. 252-272.

brought them more recognition than the publishing of the second part of the Nibelungenlied with the "Klage". However, this song attracted little attention. The world was not ready then to receive the great epic of the Hohenstaufen period. Members of the "Göttinger Hain" a generation later began to write minnesongs, and slowly but surely a sincere interest in Middle High German poetry evolved. All these efforts finally led to a closer scrutiny and study of Middle High German manuscripts.

Christoph Heinrich Myller (1740-1807) was a teacher at a Gymnasium in Berlin. Bodmer permitted him to publish "Die Ausgabe der schwäbischen Dichter" in the "Deutsches Museum". Later in a separate volume the "Nibelungenlied" with "Klage", Heinrich von Veldeke's "Eneit", von Aue's "Der arme Heinrich" and Wolfram's "Parzival" were printed. Myller dedicated this collection, "Sammlung deutscher Gedichte aus dem 12. 13. und 14. Jahrhundert" to Frederick the Second of Prussia (1740-86). The king's reply was devastating, as could have been expected. Not even Goethe took a serious interest in Middle High German poetry. He did not realize that Walther was the greatest lyric poet before him. In 1785 Myller published an enlarged collection containing poems of Walther von der Vogelweide and many others. It is upon these editions, Bodmer's and Brei-tinger's as well as Myller's, that the four leading scholars of Germanic philology based their early work. These men are: Georg Friedrich Benecke, Jacob and Wilhelm Grimm, and Karl Lachmann.

What Thomas Percy's *Reliques* (1765) were to the Englishman, medieval court poetry was to the German, thanks to the untiring efforts of the Romanticist Ludwig Tieck (1773-1853) and August Wilhelm Schlegel (1767-1845). It was Wackenroder who interested Tieck in romantic ideas and especially in the court poetry of the Minnesingers. "Herzensergiessungen eines kunstliebenden Klosterbruders" (1797) and the "Phantasien über die Kunst" (1798) became the bible of sentimental romantic feelings and beliefs. The two friends collaborated in writing these esthetic-sentimental works. Six years after Wackenroder's death (1797) Tieck published a collection of "Minnelieder" which were renditions from Bodmer's and Breitinger's "Sammlung". In Rome (1805-06) Tieck copied the entire manuscript of "König Rother". A part of it appeared in Achim von Arnim's "Zeitung für Einsiedler" (1808). In the same year, von der Hagen printed "Rother" in his "Deutsche Gedichte des Mittelalters".

August Wilhelm Schlegel received many of his ideas on romanticism from the Göttinger Hain, from Boie, Bürger, and Voss. In his "Vorlesungen über die schöne Literatur und Kunst" (1803-04) in Berlin, August Wilhelm gained many new admirers for Middle High German poetry. The Nibelungenlied was especially treated and became therefore a primary object of study and criticism. Joseph Bernhard Docen was influenced by Schlegel to turn to Middle High German. He published many articles and short texts which were printed in two volumes "Miscellaneen zur Geschichte der deutschen Literatur" (1809).

Friedrich Heinrich von der Hagen (1780-1856) like Docen was inspired by August Schlegel, whose famous Berlin lectures he attended. In 1807 Hagen printed his translation of the entire Nibelungen poem. He also prepared a school edition with vocabulary, but it was not until Benecke, Grimm, and Lachmann began their serious critical work that we could truly speak of medieval philology.

It now appeared that Bodmer and Breitinger had omitted many poems from the "Manessische Handschrift" and changed others. It was Heyne, the famous classical philologist, who encouraged Benecke to prepare a Middle High German text and dictionary for beginners. Benecke prepared an edition of Boner's "Edelstein". He worked along lines advocated by Schlegel, Docen, and von der Hagen.

Very important for the study of Middle High German is also the three volume dictionary of Benecke, Müller, Zarncke. The first volume appeared in 1854 and the third in 1861. The work is arranged etymologically. It was followed by Matthias Lexer's three volume dictionary, the first volume appearing in 1872 and the third in 1878. Jacob Grimm's "Deutsche Grammatik," Vol. I, 1819; 2nd ed., 1822, made it possible for Benecke and Lexer to complete their works. Its effect upon Middle High German studies was far-reaching. Scholars had to change their approach and the whole field of research was brought to a temporary standstill. Later publications in the field prove the importance of Grimm's work.

It was Ludwig Uhland who wrote in his cycle "Sänger-  
liebe":

"In den Thalen der Provence  
ist der Minnesang entsprossen."

Uhland helped materially to bring Walther back from undeserved oblivion by his romantic biography on "Walther von der Vogelweide, ein altdeutscher Dichter" (1822). The scholar Karl Lachmann was directly influenced by Uhland's book, and henceforth spent many years of intensive work on the correction and revision of Middle High German manuscripts. Lachmann had already planned a Walther edition during his early stay in Königsberg. He used the "Manesische Liederhandschrift", which was originally Goldast's as well as Glöckle's original copy of the smaller Heidelberg manuscript. Finally in 1826 Lachmann obtained the Uhland copy of the Weingarten manuscript. Soon thereafter appeared Lachmann's epoch-making "Die Gedichte Walther's von der Vogelweide" (1827). This book became the basis of all later work on Walther von der Vogelweide.

It is fitting, we believe, to conclude this chapter with the discussion of a recent study of Heine's indebtedness to Walther by Daniel Hegeman<sup>60)</sup>. The only mention of Walther von der Vogelweide by Heinrich Heine was made when Ludwig Börne asked him what he had done during his first day of arrival in Paris. Heine writes that he had gone to the Bibliothèque Royale and asked the librarian to

---

60) Heine's Indebtedness to Walther von der Vogelweide, Daniel V. B. Hegeman, Monatshefte, 1950, Vol. 42, No. 7, p. 332.

get the Manesse Codex for him, "dass ich nämlich gleich bei meiner Ankunft nach der Bibliothèque Royale gegangen und mir vom Aufseher der Manuskripte den Manessischen Codex der Minnesänger hervorholen liess.<sup>61)</sup> Then Heine goes on to say that he had long<sup>d</sup> for years to view the priceless pages, which, among others, have preserved the poems of Walther von der Vogelweide, the greatest German lyricist: "seit Jahren gelüstete mich, mit eigenen Augen die teuren Blätter zu sehen, die uns unter anderen die Gedichte Walthers von der Vogelweide, des grössten deutschen Lyrikers, aufbewahrt haben."<sup>61)</sup>

Daniel Hegeman investigated this statement of Heine's and discovered that some of his poetry was profoundly influenced by and in many instances patterned after the example of Walther. There are certain parallels which Hegeman finds to exist between Walther and Heine. These are:

- a) Each poet was equally at home in the widely separated fields of the love lyric and the political polemic.
- b) Both were economically dependent upon others, which was bitterly resented and eagerly exploited.
- c) The religious belief of both <sup>caused</sup> suffered a dilemma, which fostered doubt and pessimism.
- d) Walther fought the Pope, Heine abandoned the Judaism of his fathers.
- ~~e) Both were adherents of a loosely formulated humanism.~~
- 2) Both were masters in the technique of harmony and metrics.

---

61) Heinrich Heine. Sämtliche Werke in 12 parts... published by P. Beyer, K. Quenzel and K. H. Wegener, Leipzig, 1921, 11th Part, p. 247.

Hegeman writes, "It is to internal evidence alone that we can turn for a final answer to the question of the extent and nature of Heine's indebtedness to Walther"<sup>62)</sup>. The author writes that Heine's "romantic irony" had been current since Wilhelm Meister and Der gestiefelte Kater.<sup>63)</sup> It is, however, a fact, that Wieland like Herder ~~are~~<sup>is</sup> often forgotten where ~~they~~<sup>he</sup> deserve, first mention. It was Wieland who employed "romantic irony" in the modern sense, before Goethe and Tieck. Heine's earliest attempt to create an ironic situation may be found in his Traumbilder. In his ninth Traumbild he says:

"Und wilder noch umschlang sie mich  
Und tat mir fast ein Leid;  
Da kräht der Hahn - und stumm entwich  
Die marmorblasse Maid."<sup>64)</sup>

In Walther's poem "dô der sumer kômen was", the dream is interrupted by a crow instead of a cock:

"Gerne slief ich iemer dâ,  
wan ein unsaeligiu krâ  
diu begunde schrien."<sup>65)</sup>

The fourth Traumbild in the Buch der Lieder contains a striking resemblance to Walther's

"In nomine dumme ich wil beginnen: sprechent amen  
(daz ist guot für ungelücke und für des tievels  
samen)"

which reads, "Und tausend Teufel riefen lachend 'Amen'". (Elster I, 25)

Hegeman cites the poem "Belsatzar" in the Buch der Lieder under the heading Romanzen, as another example of

62) Hegeman, p. 336.

63) Id., p. 338.

64) Heines Werke, Ernst Elster, Leipzig 1887, I, p. 36.

65) C. v. Kraus, (94, 38).

dependence upon Walther:

"Es troumte, des ist manic jâr,  
ze Babilône, daz ist wâr,  
dem künge, ez würde boeser in den rîchen."66)

And Heine's beginning lines read:

"Die Mitternacht zog näher schon:  
In stummer Ruh lag Babylon!"67)

As a starting point, each poet uses the bible story. Walther moralizes on the iniquity of his age, whereas Heine depicts the horrors of a guilty conscience in a cruel and vain individual.

---

66) C. v. Kraus, (23,11).

67) Heine, E. Elster, I, p. 53.

CHAPTER V

THE WALTHER TRANSLATORS.

In the preceding pages an attempt has been made to give the reader a better understanding of Walther, the man and the poet, the time in which he lived, and the nature of his poetry. This was necessary before any evaluation of the English translations of his poems <sup>and of his reception</sup> could be made. Such an evaluation, prefaced by a table giving the facts concerning these translations, <sup>will now</sup> ~~could~~ be attempted.

The difficulties in introducing Walther to a foreign audience are varied. The translators who have tried to do so have been successful only in part, with one or two exceptions. The great majority of them have attempted to clothe their English renderings in verse. Few have caught the original lilt of Walther's poetry, and one translator contented himself with substance only, i. e., a prose version; another translated six poems of which two are in prose.

Bayard Q. Morgan<sup>1)</sup> offers fairly complete data of English translations of German poetry up to 1935, which include the names of Walther translators. Among these Morgan cites Madame L. Davesiès de Pontès<sup>2)</sup>, whom he credits with four Walther translations. Of the five poems printed in her "Poets and Poetry of Germany", this writer has found it impossible to discover the correspondences among Walther's poems. Unless we are mistaken, Mme. de Pontès retranslated

- 
- 1) A Critical Bibliography of German Literature in English Translation, 1481-1927. With supplement embracing the years 1928-35.
  - 2) Poets and Poetry of Germany, 2 vols., London, 1858; Vol. I, pp. 208-9.

her husband's French translations of Walther, thereby getting so far away from Walther's text in thought and meter that the originals cannot be identified. Perhaps future research may throw more light on the facts.

In order to gain a better insight into Walther's Poetry, we will now study the published English translations and attempt to give a critical appraisal of some representative samples of the most frequently translated poems, beginning with the Edgar Taylor translations and finishing with the recent Zeydel-Morgan renderings. These follow a catalog with translator, source, poem, reference to Carl von Kraus, and an attempted evaluation of the translator. Twenty-two translators did not specify the Middle High German original to facilitate research, only two did so; even then, no references to Lachmann or von Kraus were indicated. The poems are arranged according to frequency of translation: "Under der linden", 13 times; "Sô die... dringent", "Nemt, frowe... kranz", "Owê... jâr", 9 times; "Ir sult... willekomen", "Swer âne... got", 8 times; "Dô der sumer... was", "Diu welt... blâ", "Ich saz... steine", "Frô Welt", "Uns hât... al", 7 times; "Muget ir... meien", "Mit saelden... stên", "Owê... jugent", "Ich hân mîn lêhen", 6 times; "Mir ist... tor", "Herzeliebe bez frowelîn", "Saget mir... minne", "Ich hôrte... diezen", "Man seit... Tegersê", "Ich sach... ougen", "Wol mich... erkande", "In einem wân", "Künc Constantîn... vil", 5 times; "Der rîfe... wê", "Müeste ich... rôsen", "Vil wol... prîse", "Ir reinen... man", "Diu krône... sî", "Der anege... gewan", "Ir bischofe... verleitet",

"Swer giht... sî", "Frô Saelde... mich", "Dô Friderich... gewarp", "Von Rôme... erbarmen", 5 times. After these translations, the field becomes more selective. Threes are followed by twos, and there are many poems translated only once.

Catalog  
of Walther Translators

## CATALOG.

Translator: Edgar Taylor

Source: Lays of the Minnesingers or German Troubadours of the Twelfth and Thirteenth Centuries, London, 1825.

Evaluation: § 3)

Poems translated:

- 1) Sô die bluomen ûz dem grase dringent. (45,37)
- 2) Nemt, frowe, disen kranz. (74,20)
- 3) Owê war sint verschwunden alliu mîniu jâr. (124,1)
- 4) Dô der sumer komen was. (94,11)
- 5) Mir ist verspart der saelden tor. (20,31)
- 6) Der rîfe tet den kleinen vogelen wê. (114,23)
- 7) Von Rôme vogt, von Pülle kûnec, lât iuch erbarmen. (28,1)
- 8) Ich bin einer der nie halben tac. (42,7)

Translator: Thomas L. Beddoes

Source: The Works of Thomas Lovell Beddoes, London, 1935, pp. 98,99; poem translated in 1830.

Evaluation: +

Poem translated:

- 1) Under der linden. (39,11)

Translator: E. Robinson

Source: Poems of 1848 and earlier days. L. Manchester: Sherratt & Hughes, 1904.

Poems translated:

- 1) Di~~a~~ welt was gelf, rô<sup>t</sup> unde blâ. (75,25)
- 2) Dô der sumer komen was. (94,11)
- 3) Herzeliebez frowelîn. (49,25)
- 4) Müeste ich noch geleben daz ich die rôsen. (112,3)
- 5) Hêrre got, gesegene mich vor sorgen. (115,6)
- 6) Nieman kan mit gerten. (87,1)
- 7) Wer kan nû ze danke singen. (110,27)
- 8) Die verzagten aller guoten dinge. (63,8)

Evaluation: ++

Translator: Joseph Gostwick

Source: German Literature, Edinburgh, 1849.

Evaluation: § to +

Poems translated:

- 1) Owê war sint verschwunden alliu mîniu jâr. (124,1)
- 2) Ir sult sprechen willekomen. (56,14)
- 3) Ich saz ûf eime steine. (8,4)

3) The critical marks indicate:

+++ excellent; ++ good; + fair; § poor.

Translator: Catherine Winkworth

Source: Christian Singers of Germany, London, 1869.

Evaluation: ++

Poems translated:

- 1) Ir sult sprechen willekomen. (56,14)
- 2) Swer âne vorhte, hêrre got. (22,3)
- 3) Muget ir schouwen waz dem meien. (51,13)
- 4) Mit saelden mueze ich hiute ûf stên. (24,18)
- 5) Vil wol gelobter got, wie selten ich dich prîse. (26,3)
- 6) Allerêrst lebe ich mir werde. (14,38)

Translator: A. E. Kroeger

Source: The Minnesingers of Germany, New York, London, 1873.

Kroeger's "Notes" are printed as a foreword.

Evaluation: ++

Poems translated:

- 1) Under der linden. (39,11)
- 2) Nemt, frowe, disen kranz. (74,20)
- 3) Sô die bluomen ûz dem grase dringent. (45,37)
- 4) Owê war sint verschwunden alliu mîniu jâr. (124,1)
- 5) Swer âne vorhte, hêrre got. (22,2)
- 6) Diu welt was gelf, rôt unde blâ. (75,25)
- 7) Ich saz ûf eime steine (8,4)
- 8) Frô Welt, ir sult dem wirte sagen. (100,24)
- 9) Mit saelden müeze ich hiute ûf stên. (24,18)
- 10) Saget mir ieman, waz ist minne? (69,1)
- 11) Ich hôrte ein wazzer diezen. (8,28)
- 12) Man seit mir ie von Tegersê. (104,23)
- 13) Ich sach mit mînen ougen. (9,16)
- 14) Ir reinen wîp, ir werden man. (66,21)
- 15) Diu krône ist elter danne der künec Philippes sî. (18,29)
- 16) Der anegege nie gewan. (78,24)
- 17) Mehtiger got, dû bist sô lanc und bist sô breit. (10,1)
- 18) Wer sleht den lewen? wer sleht den risen? (81,7)
- 19) Wîp muoz iemer sîn der wîbe hōhste name. (48,38)
- 20) Nieman kan mit gerten. (87,1)
- 21) Die zwîvelaere sprechent ez sî allez tōt. (58,21)
- 22) Ich bin nū sō rehte frō. (118,24)
- 23) Die mir in dem winter frōide hânt benomen. (73,23)
- 24) Ich hoere des die wîsen jehen (spurious) page 148
- 25) Ez waer uns allen. (97,34)
- 26) Staet ist ein angst und ein nōt. (96,29)
- 27) Lange swîgen des hât ich gedâht. (72,31)
- 28) Vil sūeze waere minne. (76,22)

Translator: Bayard Taylor

Source: Studies in German Literature, New York, 1879.

Evaluation: + to ++

Poems translated:

- 1) Sô die bluomen ûz dem grase dringent. (45,37)
- 2) Muget ir schouwen, waz dem meien. (51,13)
- 3) Wol mich der stunde, daz ich sie erkande. (110,12)

- 4) Ir bischofe und ir edeln pfaffen sî<sup>h</sup>t verleitet. (33,1)
- 5) Der stuol ze Rôme ist allererst berichtet rehte. (33,21)
- 6) Si wunderwol gemachet wîp. (53,25)

Translator: Walter A. Phillips

Source: Selected Poems of Walter von der Vogelweide, London, 1896.

Evaluation: + to ++

Poems translated:

- 1) Sô die bluomen ûz dem grase dringent. (45,37)
- 2) Nemt, frowe, disen kranz. (74,20)
- 3) Owê war sint verschwunden alliu mîniu jâr. (124,1)
- 4) Swer âne vorhte, hêrre got. (22,3)
- 5) Uns hât der winter geschât über al. (39,1)
- 6) Dô der sumer komen was. (94,11)
- 7) Frô Welt, ir sult dem wirte sagen. (100,24)
- 8) Ich saz úf eime steine. (8,4)
- 9) Muget ir schouwen waz dem meien. (51,13)
- 10) Mit saelden müeze ich hiute úf stên. (24,18)
- 11) Owê daz wîsheit unde jugent. (82,24)
- 12) Ich hân mîn lêhen, al die werlt, ich hân mîn lêhen. (28,31)
- 13) Saget mir ieman, waz ist minne? (69,1)
- 14) In einem zwîvellichen wân. (65,33)
- 15) Herzeliebez frowelîn. (49,25)
- 16) Mir ist verspart der saelden tor. (20,31)
- 17) Man seit mir ie von Tegersê. (104,23)
- 18) Ich hôrte ein wazzer diezen. (8,28)
- 19) Ich sach mit mînen ougen. (9,16)
- 20) Kûnc Constantîn der gap sô vil. (25,11)
- 21) Swer giht daz minne sünde si. (page 217)
- 22) Müeste ich noch geleben daz ich die rôsen. (112,3)
- 23) Frô Saelde teilet umbe mich. (55,35)
- 24) Dô Friderich úz Ôsterrîch alsô gewarp. (19,29)
- 25) Der aneenge nie gewan. (78,24)
- 26) Ir bischofe und ir edeln pfaffen sî<sup>h</sup>t verleitet. (33,1)
- 27) Wer gap dir, Minne, den gewalt. (56,5)
- 28) Hêrre got, gesegene mich vor sorgen. (115,6)
- 29) In gesach nie tage slîchen. (70,8)
- 30) Wîp muoz iemer sîn der wîbe hohste name. (48,38)
- 31) Nû wachet! uns gêt zuo der tac. (21,25)
- 32) Man hôngemâc, an friunden kranc. (79,17)
- 33) Von Rome vogt, von Pülle kûnec lât iuch erbarmen. (28,1)
- 34) Ez gienc, eins tages als unser hêrre wart geborn. (19,5)
- 35) Der stuol ze Rôme ist allererst berichtet rehte. (33,21)
- 36) Ahî wie kristenliche nû der bâbest lachet. (34,4)
- 37) Sagt an, hêr Stoc, hât iuch der bâbest her gesendet? (34,14)
- 38) Ich hân gesehen in der werlte ein michel wunder. (29,4)
- 39) Daz ich dich sô selten grüeze. (70,1)
- 40) Ich hân ir sô wol gesprochen. (40,19)
- 41) Ich bin nur sô sehte frô. (118,12)
- 42) Ane liep sô manic leit. (90,15)
- 43) Diu minne ist weder man noch wîp. (81,31)
- 44) Ez ist in unsern kurzen tagen. (82,3)
- 45) Sich wolte ein ses gesibent hân. (80,3)

- 46) 'Sît willekomen, hêr wirt', dem gruoze muoz ich swîgen. (31,23)  
 47) Der kûnec mîn hêrre lêch mir gelt ze drîzec marken. (27,7)  
 48) Tumbiu Werlt, ziuch dînen zoum, wart umbe, sich. (37,24)  
 49) Ich hân gemerket von der Seine unz an die Muore. (31,13)  
 50) Waz sol lieblich sprechen? waz sol singen? (112,10)  
 51) Hêr keiser, swenne ir Tiuschen fride. (12,18)  
 52) Wir klagen alle, und wizzen doch nicht waz uns wirret. (33,11)  
 53) Swelch herze sich bî disen zîten niht verkêret. (34,24)  
 54) Er hât niht wol getrunken, der sich übertrinket. (29,35)  
 55) Swes leben ich lobe, des tût den wil ich iemer klagen. (85,9)  
 56) Selbwahsen kint, dû bist ze krump. (101,23)  
 57) Swie wol diu heide in manicvalter varwe stât. (64,13)  
 58) Waz ich doch gegen der schoenen zît. (95,17)  
 59) Ich freudehelfelôser man. (54,37)  
 60) Ein niuwer sumer, ein niuwe zît. (92,9)  
 61) Mich nimt iemer wunder waz ein wîp. (115,30)  
 62) Ich gesprach nie wol von guoten wîben. (100,3)  
 63) Mîn frowe ist ein ungenaedic wîp. (52,23)  
 64) Mîn frowe ist underwilent hie. (44,11)  
 65) Wedr ist ez übel, od ist ez guot. (120,25)  
 66) Maneger frâget waz ich klage. (13,33)  
 67) Ganzer frôiden wart mir nie sô wol ze muote. (109,1)  
 68) Wil ab iemen wesen frô. (42,31)  
 69) Dêswâr, Reimâr, dû riuwes mich. (83,1)  
 70) Got weiz wol, mîn lop waer iemer hovestaete. (30,9)  
 71) Wer zieret nû der êren sal? (24,3)  
 72) Uns irret einer hande diet. (103,29)  
 73) Philippes kûnec, die nâhe spehenden zîhent dich. (19,17)  
 74) Hêr keiser, sît ir willekomen. (11,30)  
 75) Hêr keiser, ich bin frônebote. (12,6)  
 76) Hêr bâbest, ich mac wol genesen. (11,6)  
 77) Got gît ze kûnege swen er wil. (12,30)  
 78) Genuoge hêrren sint gelîch den gougelaeren. (37,34)  
 79) Ir fürsten, die des kûneges gerne waeren âne. (29,15)  
 80) Mîn alter klôsenaere, von dem ich dô sanc. (10,33)  
 81) Swâ der hêhe nider gât. (83,14)  
 82) Ich was durch wunder ûz gevarn. (102,15)  
 83) Ich sach hie vor eteswenne den tac. (85,25)  
 84) Ir fürsten, tugendet iwern sin mit reiner guete. (36,11)

Translator: Frank Nicholson

Source: Old German Love Songs, translated from the Minne-singers of the 12th to 14th Centuries; London 1907.

Note: "Mit saelden mûeze ich hiute ûf stên; Frô Werlt, ir sult dem wirte sagen; Owê war sint verschwunden alliu mîniu jâr?" appeared in MLQ., London, 1903, Vol. 6, pp. 57-59.

Evaluation: ++

Poems translated:

- 1) Sô die bluomen ûz dem grase dringent. (45,37)
- 2) Owê war sint verschwunden alliu mîniu jâr. (124,1)
- 3) Swer âne vorhte, hêrre got. (22,3)
- 4) Ir sult sprechen willekomen. (56,14)
- 5) Diu welt was gelf, rôr unde blâ. (75,25)
- 6) Frô Welt, ir sult dem wirte sagen. (100,24)
- 7) Mit saelden mûeze ich hiute ûf stên. (24,18)

- 8) Ich hân mîn lêhen, al die werlt, ich hân mîn lêhen, (28,31).
- 9) Owê daz wîsheit unde jugent. (82,24)
- 10) Kûnc Constantîn der gap so vil. (25,11)
- 11) In einem zwîvellichen wân. (65,33)
- 12) Vil wol gelobter got, wie selten ich dich prîse! (26,3)
- 13) Ir reinen wîp, ir werden man. (66,21)
- 14) Allerêrst lebe ich mir werde. (14,38)
- 15) Ich bin einer der nie halben tac. (42,7)
- 16) Ez ist in unsern kurzen tagen. (82,3)
- 17) Friuntlichen lac. (88,9)

Translator: Nathan H. Dole

Source: "Die verschwiegene Nachtigall", op. 48, No. 4;  
in Fifty Songs by Edvard Grieg, New York, Chicago,  
Philadelphia, 1908.

Evaluation: +++

- 1) Under der linden. (39,11)

Translator: Jethro Bithell

Source: The Minnesingers, Vol. I, translations, Chapter XXI,  
London, Bombay, Calcutta, 1909.

Evaluation: ++

- 1) Under der linden. (39,11)
- 2) Sô die bluomen ûz dem grase dringent. (45,37)
- 3) Nemt, frowe, disen kranz. (74,20)
- 4) Owê war sint verschwunden alliu mîniu jâr! (124,1)
- 5) Ir sult sprechen willekomen. (56,5)
- 6) Swer âne vorhte, hêrre got. (22,3)
- 7) Uns hât der winter geschât über al. (39,1)
- 8) Diu welt was gelf, rôt unde blâ. (75,25)
- 9) Dô der sumer komen was. (94,11)
- 10) Frô Welt, ir sult dem wirte sagen. (100,24)
- 11) Ich saz ûf eime steine. (8,4)
- 12) Muget ir schouwen waz dem meien. (51,13)
- 13) Owê daz wîsheit unde jugent. (82,24)
- 14) Ich hân mîn lêhen, al die werlt, ich hân mîn lêhen. (28,31)
- 15) Wol mich der stunde daz ich sie erkande. (110,12)
- 16) Herzeliebez frowelîn. (49,25)
- 17) Saget mir ieman, waz ist minne. (69,1)
- 18) Mir ist verspart der saelden tor. (20,31)
- 19) Ich hôrte ein wazzer diezen. (8,28)
- 20) Ich sach mit mînen ougen. (9,16)
- 21) Man seit mir ie von Tegersê. (104,23)
- 22) Müeste ich noch geleben daz ich die rôsen. (112,3)
- 23) Swer giht daz minne sünde sî. (page 217)
- 24) Dô Friderich ûz Ôsterrîch alsô gewarp. (19,29)
- 25) Diu krône ist elter danne der kûnc Philippes sî. (18,29)
- 26) Ir bischofe und ir edeln pfaffen sît verleitet. (33,1)
- 27) Vil wol gelobter got, wie selten ich dich prîse! (26,3)
- 28) Frô Saelde, teilet umbe mich. (55,35)
- 29) Bin ich dir unmaere. (50,19)
- 30) Wîp muoz iemer sîn der wîbe hohste name. (48,38)

- 31) Ich wil nû teilen, ê ich var. (60,34)  
 32) Nû wachet! uns gêt zuo der tac. (21,25)  
 33) Ez gienc, eins tages als unser hêrre wart geborn. (19,5)  
 34) Der stuol ze Rôme ist allerêrst bericht<sup>et</sup> rehte. (33,21)  
 35) Ahî wie kristenliche nû der bâbest lachtet. (34,4)  
 36) Sagt an, hêr Stoc, hât iuch der bâbest her gesendet. (34,14)  
 37) Von Rome vogt, von Pülle kûnec, lâ<sup>t</sup> iuch erbarmen. (28,1)  
 38) Wer sleht den lewen? wer sleht den ~~lewen?~~ (81,7)  
 39) Nieman kan mit gerten. (87,1)  
 40) Friuntlichen lac. (88,9)  
 41) Si wunderwol gemachet wip. (53,25)  
 42) Die mir in dem winter fröide hânt benomen. (73,23)  
 43) Ane liep sô manic leit. (90,15)  
 44) Ob ieman spreche, der nû lebe. (25,26)  
 45) Der in den ôren siech von ungesühte sî. (20,4)  
 46) Ich bin des milten lantgrâven ingesinde. (35,7)  
 47) Sît willekomen, hêr wirt, dem gruoze muoz ich swîgen. (31,23)  
 48) Er hât niht wol getrunken, der sich übertrinket. (29,35)  
 49) Ein meister las, troum unde spiegelglas. (122,24)  
 50) Sumer unde winter beide sint. (99,6)  
 51) Frowe, ir habet ein vil werdez tach. (62,36)  
 52) Zwô fuoge hân ich doch, swie ungefüege ich sî. (47,36)  
 53) Owê, hovelîchez singen. (64,31)  
 54) Swer verholne sorge trage. (42,15)  
 55) Wir suln den kochen râten. (17,11)  
 56) Ich wolt hêrn Otten milte nâch der lenge mezzen. (26,33)  
 57) Herzoge ûz Ôsterrîche, ez ist iu wol ergangen. (28,11)  
 58) Swelch man wirt âne muot ze rich. (81,23)

Translator: Bayard Q. Morgan

Source: Nature in Middle High German Lyrics, Göttingen and Baltimore, 1912.

Evaluation: ++ to +++

Poems translated:

- 1) Under der linden. (39,11)
- 2) Diu welt was gelf, rôt unde blâ. (75,25)
- 3) Dô der sumer komen was. (94,11)
- 4) Uns hât der winter geschât über al. (39,1)
- 5) Muget ir schouwen waz dem meien. (51,13)
- 6) Der rîfe tet den kleinen vogelen wê. (114,23)

Translator: Henry Bett

Source: Studies in Literature, London, 1929.

Evaluation: § to +

- 1) Under der linden. (39,11)
- 2) Nemt, frowe, disen kranz. (74,20)
- 3) Ir sult sprechen willekomen. (56,5)
- 4) Dô der sumer komen was. (94,11)
- 5) Ich hân mîn lêhen, al die werlt, ich hân mîn lêhen. (28,31)
- 6) Allerêrst lebe ich mir werde. (14,38)

Translator: Margarete Münsterberg

Source: A Harvest of German Verse, with a foreword by  
Kuno Francke. New York, London, 1916.

Evaluation: +

Poems translated:

- 1) Under der linden. (39,11)
- 2) Nemt, frowe, disen kranz. (74,20)
- 3) Ir sult sprechen willekomen. (56,5)
- 4) Uns hât der winter geschât über al. (39,1)
- 5) Wol mich der stunde, daz ich sie erkande. (110,12)
- 6) In einem zwîvellichen wân. (65,33)

Translator: Frank Betts

Source: Songs and Sayings of Walther von der Vogelweide,  
Minnesaenger; Englished by F. Betts. Sheldonian  
series; London, 1917. (Longmans). Prose trans-  
lation only.

Evaluation: +

- 1) Sô die bluomen ûz dem grase dringent. (45,37)
- 2) Nemt, frowe, disen kranz. (74,20)
- 3) Owê war sint verschwunden alliu miniu jâr! (124,1)
- 4) Ir sult sprechen willekomen. (56,5)
- 5) Uns hât der winter geschât über al. (39,1)
- 6) Ich saz ûf eime steine. (8,4)
- 7) Frô Welt, ir sult dem wirte sagen. (100,24)
- 8) Owê daz wîsheit unde jugent. (82,24)
- 9) Mir ist verspart der saelden tor. (20,31)
- 10) Wol mich der stunde, daz ich sie erkande. (110,12)
- 11) Kûnc Constantîn der gap sô vil. (25,11)
- 12) Swer giht daz minne sünde sî. (page 217)
- 13) Frô Saelde teilet umbe mich. (55,35)
- 14) Vil wol gelobter got, wie selten ich dich prîse! (26,3)
- 15) Der aneenge nie gewan. (78,24)
- 16) Dô Friderîch ûz Ôsterrîch alsô gewarp. (19,29)
- 17) Diu krône ist elter danne der kûnec Philippes sî. (18,29)
- 18) Ir bischofe und ir edeln pfaffen sît verleitet. (33,1)
- 19) Ir reinen wîp, ir werden man. (66,21)
- 20) Sagt an, hêr Stoc, hât iuch der bâbest her gesendet. (34,14)
- 21) Ich hân gesehen in der werlte ein michel wunder. (29,4)
- 22) In gesach nie tage slîchen. (70,8)
- 23) Ich wil nû teilen, ê ich var. (60,34)
- 24) Diu minne ist weder man noch wîp. (81,31)
- 25) Der in den ôren siech von ungesûhte sî. (20,4)
- 26) Ob ieman spreche, der nû lebe. (25,26)
- 27) Der hof ze Wiene sprach ze mir. (24,33)
- 28) Hêr keiser, swenne ir Tiuschen fride. (12,18)
- 29) Selbwahsen kint, dû bist ze krump. (101,23)

Translator: T. Barnes

Source: Walther von der Vogelweide, Dublin Review, 192,  
January - June 1933, pp. 79-91.

Evaluation: + to ++

Poems translated:

- 1) Mir ist verspart der saelden tor. (20,31)
- 2) Ich hôrte ein wazzer diezen. (8,28)
- 3) Kûnc Constantîn der gap sô vil. (25,11)
- 4) Ich sach mit minen ougen. (9,16)
- 5) ~~Frô~~ Friderîch ûz Ôsterrîch alsô gewarp. (19,29)

Translator: Ian G. Colvin

Source: I Saw the World - sixty poems from Walther von der Vogelweide set into English verse. London, 1938.

Evaluation: ++ to +++

Poems translated:

- 1) Under der linden. (39,11)
- 2) Sô die bluomen ûz dem grase dringent. (45,37)
- 3) Nempt, frowe, disen kranz. (74,20)
- 4) Owê war sint verschwunden alliu mîniu jâr! (124,1)
- 5) Swer âne vorhte, hêrre got. (22,3)
- 6) Diu welt was gelf, rôt unde blâ. (75,25)
- 7) Ich saz ûf eime steine. (8,4)
- 8) Frô Welt, ir sult dem wirte sagen. (100,24)
- 9) Owê, daz wîsheit unde jugent. (82,24)
- 10) Ich hân mîn lêhen, al die werlt, ich hân mîn lêhen. (28,31)
- 11) In einem zwîvellîchen wân. (65,33)
- 12) Ich hôrte ein wazzer diezen. (8,28)
- 13) Ich sach mit mînen ougen. (9,16)
- 14) Kûnc Constantîn der gap sô vil (25,11)
- 15) Man seit mir ie von Tegersê. (104,23)
- 16) Diu krône ist elter danne der kûnec Philippes sî. (18,29)
- 17) Der rîfe tet den kleinen wê. (114,23)
- 18) Der aneenge nie gewan. (78,24)
- 19) Hêrre got, gesegene mich vor sorgen. (115,6)
- 20) Bin ich dir unmaere. (50,19)
- 21) Wer gap dir, Minne, den gewalt. (56,5)
- 22) Ez gienc, eins tages als unser hêrre wart geborn. (19,5)
- 23) Nû wachet! uns gêt zuo der tac. (21,25)
- 24) Die zwîvelaere sprechent, ez sî allez tôt. (58,21)
- 25) Ahî wie kristenlîche nû der bâbest lachet. (34,4)
- 26) Wer sleht den lewen? wer sleht den risen? (81,7)
- 27) Man hôngemâc an friunden kranc. (79,17)
- 28) In gesach nie tage slîchen. (70,8)
- 29) Ich hân gesehen in der werlte ein michel wunder. (29,4)
- 30) Von Rôme vogt, von Pülle kûnec, lât iuch erbarmen. (28,1)
- 31) Mehtiger got, dû bist sô lanc und bist sô breit. (10,1)
- 32) Ich wil nû teilen, ê ich var. (60,34)
- 33) Allerêrst lebe ich mir werde. (14,38)
- 34) Got gebe ir iemer guoten tac. (119,17)
- 35) Ir vil minneclîchen ougenblicke. (112,17)
- 36) Ich hân ir sô wol gesprochen. (40,19)
- 37) Daz ich dich sô selten grûeze. (70,1)
- 38) Wir klagen alle, und wizzen doch niht waz uns wirret. (33,11)
- 39) Swelch herze sich bî disen zîten niht verkêret. (34,24)
- 40) Der hof ze Wiene sprach ze mir. (24,33)
- 41) Sich wolte ein ses gesibent hân. (80,3)
- 42) Tumbiu Werlt, ziuch dînen zoum, wart umbe sich. (37,24)
- 43) Waz soll lieblich sprechen? waz sol singen? (112,10)
- 44) Ich hân gemerket von der Seine unz an die Muore. (31,13)
- 45) Ich bin des milten lantgrâven ingesinde. (35,7)
- 46) Der kûnec mîn hêrre lêch mir gelt ze drîzec marken. (27,7)
- 47) Swes leben ich lobe, des tôt den wil ich iemer klagen. (85,9)
- 48) Ein meister las, troum unde spiegelglas. (122,24)
- 49) Marjâ klâr, vil hôngeloptya frowe sûeze. (36,21)
- 50) Wer gesach ie bezzer jâr. (118,12)
- 51) Nû sing ich als ich ê sanc. (117,29)
- 52) Die grîsen hânt michs überkomen. (121,33)

- 53) Unmâze, nim dich beidi<sup>u</sup> an. (80,11)  
 54) Er ist ein wol gefriunder man, alsô diu welt nû stât. (38,10)  
 55) Ich hân des Kerendaeres gâbe dicke empfangen. (32,17)  
 56) Ichn weiz wem ich gelîchen muoz die hovebellen. (32,27)  
 57) Nû wil ich mich des scharpfen sanges ouch genieten. (32,7)  
 58) Mir hât hêr Gêrhart Atze ein pfert. (104,7)  
 59) Rît ze hove, Dietrich. (82,11)  
 60) Selpvar ein wîp, (111,12)  
 61) Lât mich an eime stabe gân. (66,33)  
 62) Bot, sage dem keiser sînes armen mannes rât. (10,17)  
 63) Owê ez kumt ein wint, daz wizzent sicherlîche. (13,12)

Translator: Milton S. Rose

Source: The Catholic World, Feb. 1939, Vol. 148, pp. 546-547.

The translator calls the three poems translated:

- a) To the Blessed Virgin; b) Wahlstreit; c) The Crucifixion.

Evaluation: +

Poems translated:

- 1) Ich saz ûf eime steine. (8,4)
- 2) Marjâ klâr, vil hôhgeloptiu frowe sùeze. (36,21)
- 3) Sünder, dû solt an die grôzen nôt gedenken. (37,4)

Translator: Margaret F. Richey

Source: Essays on the Mediaeval German Love Lyric with translations in English verse; London, 1943.

Evaluation: + to ++

Poems translated:

- 1) Under der linden. (39,11)
- 2) Swer âne vorhte, hêrre got. (22,3)
- 3) Uns hât der winter geschât über al. (39,1)
- 4) Mit saelden müeze ich hiute ûf stên. (24,18)
- 5) Herzeliebez frowelîn. (49,23)
- 6) Mehtiger got, dû bist sô lanc und bist sô breit. (10,1)
- 7) Owê was êren sich ellendet tiuschen landen. (13,5)

Translator: Ford Madox Ford

Source: The Limits of Art by Huntington Cairns, New York, 1948 (Bollingen Series, 12), pp. 309-311.

Evaluation: + to ++

Poem translated:

- 1) Under der linden. (39,11)

Translator: Vernon Watkins

Source: Poetry, 1948, Vol. 73, pp. 26-27.

Evaluation: +

Poem translated:

- 1) Under der linden. (39,11)

Translator: Michael Hamburger

Source: The New Statesman and Nation, Feb. 17, 1951:  
"Under the Lime Tree" by Walter von der Vogel-  
weide.

Evaluation: ++

Poem translated:

- 1) Under der linden. (39,11)

Translator: Anthony Hecht

Source: Kenyon Review, 1952, Vol. 14, pp. 324-325.

Evaluation: +

Poem translated:

- 1) Owê war sint verswunden alliu mîniu jâr. (124,1)

Translator: Edwin H. Zeydel and Bayard Q. Morgan

Source: Poems of Walther von der Vogelweide; thirty new English renderings in the original forms with the Middle High German texts. Selected Modern German translations. Ithaca, New York.

Note: "Bin ich dir unmaere" appeared in "Monatshefte", Vol. XLIV, Oct. 1952, No. 6.

"Got gebe ir iemer guoten tac" and "Ich wäre dicke gerne frô" were published in "The German Quarterly", Vol. XXV, May 1952, No. 3.

Evaluation: +++

Poems translated:

- 1) Under der linden. (39,11)
- 2) Sô die bluomen ûz dem grase dringent. (45,37)
- 3) Nemt, frowe, disen kranz! (74,20)
- 4) Owê war sint verswunden alliu mîniu jâr! (124,1)
- 5) Ir sult sprechen willekomen. (56,5)
- 6) Swer âne vorhte, hêrre got! (22,3)
- 7) Uns hât der winter geschât über al. (39,1)
- 8) Diu welt was gelf, rôt unde blâ. (75,25)
- 9) Dô der sumer komen was. (94,11)
- 10) Ich saz ûf eime steine. (8,4)
- 11) Frô Welt, ir sult dem wirte sagen. (100,24)
- 12) Muget ir schouwen waz dem meien. (51,13)
- 13) Owê daz wîsheit unde jugent. (82,24)
- 14) Ich hân mîn lêhen, al die werlt, ich hân mîn lêhen! (28,31)
- 15) Mit saelden müeze ich hiute ûf stên. (24,18)
- 16) Saget mir ieman, waz ist minne? (69,1)
- 17) In einem zwîvellîchen wân. (65,33)
- 18) Wol mich der stunde daz ich si erkande. (110,12)
- 19) Herzeliebe bez frowelîn. (49,25)
- 20) Man seit mir ie von Tegersê. (104,23)
- 21) Swer giht, daz minne sünde sî. (page 217)
- 22) Frô Saelde teilet umbe mich. (55,35)
- 23) Der rîfe tet den kleinen vogelen wê. (114,23)
- 24) Müeste ich noch geleben daz ich die rôsen. (112,3)
- 25) Ir reinen wîp, ir werden man. (66,21)
- 26) Wer gap dir, Minne, den gewalt. (56,5)
- 27) Man hôhgemâc, an friunden kranc. (79,17)
- 28) Die zwîvelaere sprechent, ez sî allez tôt. (58,21)
- 29) Bin ich dir unmaere. (50,19)
- 30) Got gebe ir iemer guoten tac. (119,17)
- 31) Ir vil minneclîchen ougenblicke (112,17)
- 32) Die veter habent ir kint erzogen. (23,26)
- 33) Ich wäre dicke gerne frô. (119,35)

Before considering the English Walther translations, it may seem appropriate to venture a few pertinent remarks about the criteria and standards which should guide a translator and his critics. The word translation comes from the Latin, trans, across, and latus, the participle of ferre, to carry, literally a carrying over or transference from one idiom to another. This sounds easy enough, but let us hear what Lamart says about a translation: "De tous les livres à faire, le plus difficile, à mon avis, c'est une traduction". Boissonade is more specific: "Il y a deux conditions nécessaires de toute bonne traduction: la fidélité de l'interprétation et l'élégance du style."<sup>4)</sup> Boissonade's pair has its German counterpart in Gehalt and Gestalt.

There exists a school of thought which subscribes to the theory that translations from one idiom to another, even of poetical works, need not be made in the spirit of the original. It is furthermore contended that mood, meter, cadence, and rhythm may be conveyed in the style and artistic concept of the age in which the translation is made. Pope in his Homer translation has done this. Should we adhere to such a concept, we would soon have a distorted picture of the works of poetry as well as those of prose of past ages. We believe that rewriting an original work, without considering form and substance, is tantamount to destroying it. In Walther's poems the form

---

4) Grand Dictionnaire Universel, Vol. XV, p. 389.

is of very great importance, because his poems were sung or chanted. Should Walther's melodies ever be found, what would become of all those translations that did not consider the meter, rhythm, and cadence of Walther's verses? They would seem so far removed from the original that they would probably be denied any literary connection with the original. As a case in point, what would be the reaction if some second-class composer began rewriting Verdi's, Mozart's, and Wagner's operas to harmonize them with the spirit of our age? Would not such attempts be classified as experiments worthy of Behemians on the level of the lunatic fringe? In the case of a poet like Walther von der Vogelweide in whom fidelity to meter and cadence is of primary importance, any version that deviates from the original is not good. Neither can prose translations be the answer. They reproduce only one part of the original, namely substance. True, the Eschenburg translations (1775-1782) achieved one purpose, and that was to call the Germans' attention to Shakespeare. It was not until A. W. Schlegel's poetical translations appeared that Shakespeare became a dominant factor on the German stage and in German life.

One year before the first English Walther translation appeared, in 1824, Carlyle issued his translation of Wilhelm Meister, which was a faithful rendering of Goethe's work. True, many years before Carlyle's rendering, William Taylor had translated Bürger's Lenore, Lessing's Nathan der Weise and Goethe's Iphigenia. But real interest

in German literature dates from the appearance of Carlyle's translation. B. Q. Morgan's Critical Bibliography (quoted in footnote one of this chapter) aims to record all translations from the German until 1935. In his Bibliography Morgan discusses the basic principles that should guide a translator. He sums up the pertinent points relating to this important field of literary endeavor. We quote from the Preface, p. 3: "Every work of literary art has two component elements: substance and form. By substance I mean the entire subject matter in its fullest extent, including shades of meaning, connections, imagery, and the like. The true appreciation of the entire substance of a piece of writing calls for an intimate knowledge of the foreign tongue as well as a thorough acquaintance with the life and customs and literature of the people who speak it... On the stylistic side, I am particularly impatient with translators who insist on 'improving' their author, at least if he is a writer of real distinction and of individuality."

The Index Translationum, being published since 1932 by the Institut International de Cooperation Intellectuelle in Paris, reports on the international activity of translators. The importance of good translations has always been recognized by the international world of culture. During the past decades, perhaps beginning with the year 1916 when B. Q. Morgan asked Professor A. R. Hohlfeld from the University of Wisconsin to suggest some new phase of literary investigation, there has been a revival of interest in the art of translating. The result of Hohlfeld's suggestion is the Critical Bibliography, which gave the field of translation a new impetus in the English-speaking countries and

opens as yet uncharted horizons.

In Edwin H. Zeydel's study of Walther's poem "Under der linden"<sup>5)</sup>, nine translators are considered. Zeydel omitted the versions of Thomas L. Beddoes<sup>6)</sup>, Henry Bett<sup>7)</sup>, and Vernon Watkins<sup>8)</sup>. We do not believe that these omissions were of great importance. Beddoes, for instance, makes seven lines out of Walther's nine; this he does in each of the four stanzas, thereby destroying the graceful lilt which characterizes the original. Many of Beddoes' lines read like prose, and inappropriate words abound. Henry Bett's translation has retained more of the poet's flavor; however, he too disregards feminine rimes in the first stanza. At times he employs anacrusis where a trochee would be appropriate. One more thing might be pointed out. In his monograph, p. 12, Zeydel says in referring to the nightingale's ejaculation 'tandaradei', "It contributes much to giving the poem its memorable happy swing and unique character and has the rare distinction of being the only line that no translator could possibly spoil!" The translator Bett changes the nightingale's chant to "Tantarara", actually spoiling Walther's intended "i (ei) sound". The last known translation is by Zeydel-Morgan. A joyful and fresh tone pervades this rendering. There is movement right at the outset occasioned by enjambement. The naive tone is well-preserved and imperceptibly changes to a mood which may be described as whimsical for lack of

---

5) The English Versions of Walther's "Under der linden": A Study in Translation, The Modern Language Journal, Vol. XXXVII, No. 1, Jan., 1953.

6) See Catalog above.

7) Id.

8) Id.

another term. The language of the translators is simple, to the point, and well-chosen. The original meter is used throughout, with an unstressed beat missing or added here and there. What really counts is the rhythmic flow, and this has been admirably caught. The English terms and words are as close to the Middle High German as can probably be achieved.

The next most frequently translated poem reads:

Sô die bluomen ûz dem grase dringent,  
 same si lachen gegen der spilden sunnen,  
 in einem meien an dem morgen fruo,  
 und diu kleinen vogellîn wol singent  
 in ir besten wîse die si kunnen,  
 waz wünne mac sich dâ gelîchen zuo?  
 ez ist wol halb ein himelrîche.  
 suln wir sprechen waz sich deme gelîche,  
 sô sage ich waz mir dicke baz  
 in mînen ougen hât getân,  
 und taete ouch noch, gesaehe ich daz.

Swâ ein edeliu schoene frowe reine,  
 wol gekleidet unde wol gebunden,  
 dur kurzewîbe zuo vil liuten gât,  
 hovelîchen hôngemuot, niht eine,  
 umbe sehende ein wênic under stunden,  
 alsam der sunne gegen den sternen stât, -  
 der meie bringe uns al sîn wunder,  
 waz ist dâ sô wünneclîches under,  
 als ir vil minneclîcher lîp?  
 wir lâzen alle bluomen stân,  
 und kapfen an daz werde wîp.

Nû wol dan, welt ir die wârheit schouwen!  
 gên wir zuo des meien hôhgezîte!  
 der ist mit aller sîner krefte komen.  
 seht an in und seht an schoene frouwen,  
 wederz dâ daz ander überstrîte:  
 daz bezzer spil, ob ich daz hân genomen.  
 owê der mich dâ welen hieze,  
 deich daz eine dur daz ander lieze,  
 wie rehte schiere ich danne kür!  
 hêr Meie, ir müeset merze sîn,  
 ê ich mîn frowen dâ verlür.

In I, 6 C. von Kraus defends the use of "gelîchen" against "genôzen". In verse 8 the verb is repeated. The repetition of "gelîchen" is simpler and avoids a forced impression. In II, 1 Hermann Paul and Victor Michels placed the adjective "schoene" after "frowe". The line would then be "Swâ ein edeliu frowe, schoene, reine", and the reader would then be tempted to group the adjectives with the following participles, "wol gekleidet unde wol gebunden". This would surely be the result if "edeliu" stands alone. Walther, according to von Kraus, considers "reine" simply as an adjective like "edeliu" and "schoene", except that its position is after instead of before the noun. We believe that "reine" is not just one of the adjectives, but the most important one. Walther bases his entire concept in his stanza on the idea of the "reine frowe". There were, even at that time, many "edeliu" and "schoene" frowen, but "reine" surpasses the preceding adjectives, as shown by its special position and connotation. In II, 11 "daz werde wîp" and III,4 "schoene frouwen" there is further evidence of Walther's adjectival intentions. Walther calls the splendors of May in II,8 "wünneclîch" and for the "lîp" of his lady he uses another attribute in III,9 "minneclîch"<sup>9)</sup>.

---

9) Carl von Kraus, Untersuchungen, Berlin und Leipzig, Walter de Gruyter & Co. 1935; pp. 157, 158.

We will now scrutinize the published English translations of this Walther poem. The earliest version that has come to our attention is that of Edgar Taylor; it reads:

When from the sod the flow'rets spring,  
 And smile to meet the sun's bright ray,  
 When birds their sweetest carols sing,  
 In all the morning pride of May,  
 What lovelier than the prospect there?  
 Can earth boast any thing more fair?  
 To me it seems an almost heaven,  
 So beauteous to my eyes that vision bright is given.

But when a lady, chaste and fair,  
 Noble, and clad in rich attire,  
 Walks through the throng with gracious air,  
 As sun that bids the stars retire, -  
 Then, where are all thy boastings, May?  
 What hast thou beautiful and gay  
 Compared with that supreme delight?  
 We leave thy loveliest flowers, and watch that lady bright.

Wouldst thou believe me, - come and place  
 Before thee all this pride of May:  
 Then look but on my lady's face,  
 And, which is best and brightest? say:  
 For me, how soon (if choice were mine)  
 This would I take, and that resign!  
 And say, "Though sweet thy beauties, May!  
 I'd rather forfeit all than lose my lady gay."

Since Taylor was the first translator of Walther poems, we should not be too harsh on him, however, there is little excuse when both sense and form, or, as the Germans say, Gehalt and Gestalt, go astray. Walther uses eleven verses to a strophe, Taylor reduces these to eight. Since this is a song and was chanted, the stanza has two main parts (Aufgesang One and Two) and an "Abgesang" as described in chapter III. Omitting three lines out of each stanza is tantamount to destroying it. The translator is guilty of telescoping lines in all three stanzas. His translation does not always catch the poet's meaning.

Taylor translates "wol gebunden" II,2 with one word, "noble". This misses the point altogether. Another instance is III,1 where "come and place" is gratuitous. He also adds superlatives where Walther has none, for example, in III,4 "best and brightest". Furthermore, he pays no attention to the trochaic meter in all three stanzas, verses 1, 2, 4, 5, 8. Taylor uses masculine rimes throughout, except in I,7 and 8, where for some reason of his own he employs feminine rime. Every line begins with anacrusis, except II,2. The last verse in each of the three stanzas stands out by having six beats instead of four.

The second rendering of this particular song by

A. E. Kroeger appeared almost half a century later:

When the flowers from out the grass 'gin springing,  
 As if towards the sparkling sunshine smiling  
 On a May-day in morn's early glow:  
 And the birdlets in their best are singing,  
 With delight the flow'ry world beguiling:  
 O, what rapture can compare thereto?  
 It surely is quite half a heaven!  
 If you ask what better could be given,  
 I'll tell you quickly what amain  
 My eye has gladdened and would gladden still could I see it  
 again.

When a noble, pure, and lovely lady  
 Well arrayed, her hair all tied up brightly,  
 For pastime goes to some social place;  
 Courteous-mannered, with companions, ready,  
 To look back she turns at times, but slightly:  
 As the sun shines forth from star-set ways.  
 Let May bring all its freshest glow us,  
 Where such pleasant wonder can it show us  
 As by her body there's displayed?  
 We all turn from the flowers to go and gaze upon the noble  
 maid.

Well, then, if ye'd see the truth, I'll summon  
 At May's festival ye all to gather,  
 For he's come with all his powers and art.  
 Look on him and look on worthy women,  
 And then judge which outranks which, and whether  
 I have not made mine the better part.

Ah me, were ordered I to choose then  
 Which for th' other one I'd rather loose then!  
 How quick should my decision prove!  
 Sir May, I'd liken you to March, before I'd loose my  
 lady-love.

A. E. Kroeger oftentimes catches the buoyant lightness of the original, however, he does not always escape the bizarre and grotesque. We must give him credit for making special effort to adhere to difficult forms. In I,3 and 6; II,6 and III,6 Kroeger changes Walther's rhythm from the iambic to the trochaic. He uses artificialities common to English poetry in his day, such as "'gin", and translates in a flowery idiom. Like his predecessor, Taylor, he telescopes lines. The tenth and eleventh lines of all three stanzas are combined to form his tenth verse. Like E. Taylor he also disregards Walther's orphan in line 10. All rimes are either masculine or feminine as in Walther's , except in III,3 and 6, which should be feminine. Not all rimes are happily chosen. In II,7 and 8 the rime "glow us - show us" is unfortunate and III,7 and 8 "choose then - loose then" is inadmissible because of the similar rime in II,7 and 8. Kroeger translates "wol gebunden" correctly, which his predecessor renders by "noble". In II,3 Kroeger misses the point completely. The meaning is: a lady goes to a group of people to spend an enjoyable time with them, according to certain rules of propriety and decorum. However, this translation is much better than E. Taylor's both in form and thought-content.

A.E. Kroeger understood what he was doing. In his

"Notes" (see Catalog) he says, "But it is chiefly the rhythmical construction of the Minnelieder 'metres', that is, of the lines of the strophes, which is worthy of study; and unless the peculiarity of these constructions is rigidly adhered to in translation, the melodic effect of the Minnelied is altogether lost. Most of the previous translations of Minnelieder have proved failures on this account."

Horst Frenz<sup>10)</sup> in his article "Bayard Taylor and the Reception of Goethe in America" states, "He (van der Smissen) like Taylor saw his task in reproducing the original text, both as to the substance and form, 'with the utmost fidelity to the sense, rhythm, metre and rhyme, as far as is possible in transferring from one language to another within the narrow limits prescribed by a line of verse!'"

In the Preface to his Faust translation (1870/71) Taylor says that almost everything is lost in a prose adaptation of a poetic work, that an attempt to reproduce a foreign work in prose is 'very much like attempting to translate music into speech'. Bayard <sup>Taylor</sup> translated only two of the three stanzas:

When the blossoms from the grass are springing,  
 As they laughed to meet the sparkling sun,  
 Early on some lovely morn of May,  
 And all the small birds on the boughs are singing  
 But of music, finished and again begun,  
 What other equal rapture can we pray?  
 It is already half of heaven.  
 But should we guess what other might be given,  
 So I declare that, which in my sight,  
 Still better seems, and still would seem, had I the same  
 delight.

---

10) Journal of English and Germanic Philology, Vol. XLI, 1942, pp. 125-139.

When a noble dame of purest beauty  
 Well attired, with even garnished tresses,  
 Unto all, in social habit goes,  
 Finely gracious, yet subdued to duty,  
 Whose impartial glance her state expresses,  
 As on stars the sun his radiance throws!  
 Then let May his bliss renew us:  
 What is there so blissful to us  
 As her lips of love to see?  
 We gaze upon the noble dame, and let the blossoms be.

For some reason Taylor makes ten verses of Walther's eleven by combining the thought-content of both; moreover, he breaks the meter and changes the rime scheme. Like E. Taylor and Kroeger, he disregards the orphan. In I,3; II,3,7,9 the rhythm changes from iambs to trochees. The verses in I,4,7,8 have anacrusis. The rimes "renew us - to us" are bad. The rime "heaven - given" in I, while sanctioned by British tradition, does not seem appropriate for Walther, the purist. *Excepting the aforementioned strictures it is a good translation.* It is unfortunate that he has not given the third stanza. Two of his translations are rendered in prose<sup>11)</sup>.

Some seventeen years elapsed before another rendering was attempted. It was done by Walter Alison Phillips, who says in his Preface, p. VI, "In making the translations, I have endeavored to keep closely to the original, in form and metre as well as in spirit, though the completely different genius of modern English and mediaeval German has, as will be readily understood, made an exact reproduction unattainable." Phillips calls his translation

---

11) C. von Kraus, (33,21); (33,1).

"Springtime and Woman":

When flowers through the grass begin to spring,  
 As though to greet with smiles the sun's bright rays,  
 On some May morning, and, in joyous measure,  
 Small song-birds make the dewy forest ring  
 With a shrill chorus of sweet roundalays,  
 Hath life in all its store a purer pleasure?  
 'Tis half a paradise on earth!  
 Yet, ask me what I hold of equal worth,  
 And I will tell what better still  
 Ofttimes before hath ~~hath~~ pleased mine eyes,  
 And, while I see it, ever will!

When a noble maiden, fair and pure,  
 With raiment rich, and tresses deftly braided,  
 Mingles, for pleasure's sake, in company,  
 High-bred, with eyes that, laughingly demure,  
 Glance round at times, and make all else seem faded,  
 As, when the sun shines, all the stars must die:  
 Let May bud forth in all his splendour,  
 As with this picture to compare? *→ what sight so sweet can he engender*  
 Unheeded leave we buds and blooms,  
 And gaze upon the lovely fair!

Then come, if ye the rivals would compare,  
 To May's high festival let us go forth,  
 Who to the strife is come with all his forces!  
 Look on him well, and on a maiden fair,  
 And tell me which possess the greater worth  
 Or whether, of the twain, my choice the worse is.  
 Were I, alas! constrained to choose  
 Which of these two I would be fain to lose,  
 My choice, i'faith, would not be slow!  
 Sir May, ye should be March again,  
 Ere I my mistress would forego.

Phillips translates all three strophes and, like Walther, makes them eleven verses long without an attempt at telescoping lines as his predecessors have done. His meter goes astray in several places when he changes from the trochaic meter to the iambic as in I, verses 1, 2, 4, 8; II, verses 4, 5, 8; III, verses 1, 4, 5, 8. In II,3 Phillips changes the iambic to the trochaic rhythm. There is no adherence to Walther's rime-scheme. Where there should be feminine rimes he uses mostly masculine ones, as in I,1, 2, 4, 5, 7, 8; II,1, 4,; III,1, 2, 4, 5, 7, 8.

In II,3 and 6 "company - die" are poor rimes for "gât - stât". An objectionable rime is in III,3, 6 "forces - worse is". Phillips does consider the orphans separately, but he neglects to rime the orphan in I with its mate in II, as Walther does.

Phillips has not entirely kept what he promised in his Preface. A translator must at least try to render the word or expression of the original, or give a synonym closest in meaning and adaptability. Phillips makes up ideas and expressions not in the original poem. Following are some examples: I,3: in joyous measure; I,4: make the dewy forest ring; I,5: with a shrill chorus of sweet roundalays; II,4: laughingly demure; II,5: and make all else seem faded; II,9: as with this picture to compare; III,1: if ye the rivals would compare; III,3: to the strife.

Eleven years later, in 1907, Frank Nicholson's recreations appeared. He offers all three stanzas and keeps Walther's eleven verse arrangement intact:

When from the grass the flowers thrust forth amain,  
 As though they laughed the flickering sun to greet,  
 At early morn upon a day in May,  
 And the little birds in many a strain  
 Sing as best they can their carols sweet,  
 What equal joy can all the earth display?  
 Oh, half and half a heaven is this;  
 Yet, if I must name an equal bliss,  
 I'll tell you what I oft have seen  
 That brought mine eyes yet more delight,  
 Aye, and would bring them still, I ween.

When a lady high-born, chaste, and fair,  
 Decked with wreath and raiment doth advance,  
 Blithe at heart and courteous, not alone,  
 Midst the throng, to find her pastime there,  
 And now and then about her casts a glance,  
 Even as the sun among the stars in shown, -  
 Though all his marvels May should bring,

Where among them is so sweet a thing  
 As her most lovesome form and face?  
 We leave all flowers unheeded then,  
 And gaze upon the lady's grace.

Come, then, would ye see the truth made clear,  
 Let us to the festival of May!  
 For May has come and with him all his train.  
 Look on him, look on gentle ladies here!  
 Which surpasseth which, I bid ye say!  
 Have I not chosen the better of the twain?  
 Alack, if I were bidden so: -  
 "Take the one and let the other go!"  
 How very quickly I should choose!  
 Sir May, ye must be March again  
 Before my lady I would lose.

In I,2 Nicholson changes the meter from trochaic to iambic, conversely, in II,3 and 6 he disregards Walther's anacrusis. There is one way of dealing with Walther's troublesome feminine rimes, and that is to avoid them completely. This is what Nicholson has done. In all fairness, however, we must mention that he does consider feminine rimes in some of his other Walther translations; but at present we are concerned with this poem. The orphan in each stanza has been given due consideration, although the first orphan does not rime with its mate in the second stanza. As for content, I,6 "all the earth display" is not entirely appropriate for "sich dâ gelîchen zuo". In I,11 "I ween" is used as a filler to rime with "seen". Nicholson misses the meaning of "wol gebunden" as Edgar Taylor does, yet he comes much closer. Had Nicholson remained faithful to Walther's feminine rime-scheme, his translation would be very good indeed. The fact remains that one cannot close one's eyes to the realization that meter and rime-scheme are of the greatest importance in Walther's lyrics. He who pays no attention to these matters

of form does Walther a grave injustice.

Two years later Jethro Bithell's "Minnesingers" in English translation was published in London, which also contains the poem under consideration:

When the flowers amid the new-grown grass are springing,  
 As they would laugh because the bright sun kisses  
 The dew of the May morning all away:  
 When the little birds awake are singing  
 The sweetest of their melodies: "O this is  
 The sweetest of all pleasures," you will say.  
 It is indeed half Heaven on earth:  
 But ask ye for its match in worth,  
 I'll tell you what my sight  
 Hath more delighted, and again would more delight.

'Tis when a lady, blithe and sweetly greeting,  
 Fair chapleted and richly robed, advances,  
 With manners no uncourtly seeming mars,  
 To take her pleasaunce at some festive meeting,  
 Girt with her maids, and darting round her glances  
 As when the sun shines out on the wan stars.  
 Though May should all his marvels bring,  
 Which of them is so rare a thing  
 As her most lovely frame?  
 We leave the flowers to gaze upon the noble dame.

Now truth is to be had for all who seek it:  
 Come where the spring's high-tide is celebrated  
 To welcome him that now in glory came.  
 Look on the May and ladies, and then speak it:  
 Which of the two shall be the higher rated,  
 And tell me if I have not won the game.  
 I say fothwith, if I shall choose,  
 And for the one the other lose:  
 You shall be March, Sir May,  
 Ere I will lose my lady for your pleasures gay.

Bithell takes liberties with the form. In I,1 it seems that he meant the introductory first three syllables to be an anapaest, since II,1 and III,1 have five beats each. Should we stress the first syllable, we would have six beats. We do have six beats in each of the three stanzas' tenth line which telescopes Walther's tenth and eleventh.

Bithell changes the meter in I,2, 5, and 8 from the trochaic to the iambic; likewise in II,2 and 4 as well as in III,1, 4, 5, and 8. He also changes the rhythm in I,8, 9, 10; in II,8, 9, 10 and in stanza III,8, 9, and 10. The translator disregards Walther's orphans. In I,7, 8, II, 7, 8, and III,3, 6, and 7 he substitutes masculine for feminine rimes. An objectionable feminine rime is in III,1 and 4 "seek it - speak it".

In substance and selection of words Bithell does not always come close enough to the original. No matter how beautiful a poem reads, it is not a translation if the translator adds words and ideas. Such practice may only give an approximation of the original. In I,1 Walther never uses "new-grown", or, in the following line "kisses". There is no objection to enjambement when it is not used to change the original expressions, as in verses 5 and 6 in the first strophe. In II,1 "blithe and sweetly greeting" is unsatisfactory. In II,8 "so rare a thing" is no equivalent for "wünneclîches under". "Glory" in III,3 for "aller sîner krefte" is a poor choice. In III,4 Bithell's expression "and then speak it" cannot be found in Walther. By itself Bithell's poem is beautiful, but it is not all Walther's. As Edwin H. Zeydel says in his study "Under der linden": "There is no such thing as 'translator's license', except perhaps for a genius".

Frank Betts apparently subscribed to the theory that translations of metrical works need not be made in the genius of the original idiom, and that rhythm and rime are not important. In his prose renderings Betts gives

us substance only. True, the prose versions do give us the scene upon which Walther reflected, but do they give more? We may liken Betts' translations to the glittering butterfly which is scraped clean by an eager boy who wishes to study its beauty, and is sadly disappointed when he holds an elusive mass of dust in his trembling hands.

Ian G. Colvin in the third paragraph of his Preface in his Walther translations "I Saw the World", 1938, ~~he~~ says, "Similarly I plead that the translator, a secondary artist, is at the mercy of the impression that a poem makes upon his senses. Those deep scholars of Marburg and Muenchen who weigh the slightest difference between the text of, say the Heidelberger and the Weingartner manuscripts, may find that I have chopped and slaughtered some of their lines. The undying vitality of Walther's verses germinated afresh in my head and worried ~~me~~<sup>me</sup> imperiously until they had found form in English..."

When Colvin says that a translator is a secondary artist, his words may apply to the work of most of the translators. We hold, moreover, that it takes a first-class artist to render a first-class translation. August Wilhelm Schlegel, the artful Shakespeare translator, was not a secondary artist, but one of primary rank. We may now look at Colvin's translation:

When the flowers through the turf are springing,  
Smiling gaily to the jolly sun,  
During Maytime in the morning air,  
And the little birds are sweetly singing  
In their bravest fashion everyone,

What else with this wonder may compare?  
 Lo, here is half of Paradise;  
 But if ye ask what beauty vies  
 With that of Spring, so I must say  
 What often fairer seemed, and would, if I beheld them  
 both to-day.

When a noble damosel advances,  
 Fairly clad, her tresses finely bound,  
 Through a goodly company of friends,  
 Courtly and high spirited, and glances,  
 While she passes, on the throng around,  
 As the moon among the stars ascends:  
 Let May all his wonders bring:  
 Tell me what more wondrous thing  
 Than this lovely creature can he show?  
 We turn to greet the lady, leaving all the flowers  
 where they grow.

Will you go and prove the truth with me?  
 Let us join the festival of May,  
 That has come with all his youthful might.  
 See his pomp and beautiful women see,  
 Which of them will bear the prize away?  
 Tell me whether I have judged aright.  
 Alas, if I were forced to choose,  
 One to keep, the other lose,  
 I would be prompt my choice to make.  
 Lord May, you might revert to March before I would  
 my love forsake.

Colvin changes Walther's iambic meter to the trochaic in I,3; II, 3, 6, 7, 9, and III,3 and 6. He also changes the beat in I,6, 8; II,8, 9; III,8. Instead of eleven lines there are ten, the last two being combined by telescoping. Like most of the others he disregards the orphans. Colvin prefers the masculine to the more difficult feminine rimes which Walther uses. The translator substitutes masculine for feminine rime in I,2, 5, 7, 8 and II,2, 5, 7, 8, whereas all rimes in the third strophe are masculine.

It may be somewhat bold on the part of Colvin to translate "spilden" by "jolly" in I,2. In I,6 "wünne" is not the equivalent of "wonder", and I,9 "so sage ich waz

mir dicke baz" is not well rendered by "with that of Spring, so I must say". In the second stanza Colvin misses the meaning of the first verse altogether when he leaves out the adjectives "reine" and "schoene" and substitutes "advances". Walther wanted to conjure before the listener's mental eye the noble (in rank) lady, but also the "reine" (pertaining to purity) and "schoene" (relating to beauty) woman whose attributes she all possesses. When Colvin writes, "When a noble damosel advances" there is no assurance whatsoever that she is either "reine" or even "schoene". Nothing of Walther's intention remains. Less seriously in error, yet also incorrect is II,3. Walther writes "dur kurzewîle zuo vil liuten gât".

This line means exactly what it says, as was explained above (p.22). This does not mean that the people are actually her friends. Walther would probably have stressed that fact, had there been sufficient cause to do so. For this reason "Through a goodly company of friends" is improper, and debases the word "friend". In II,6 "sunne" should not be rendered by "moon"; had Walther wished to say moon, he would have sung "mâne". In foggy London Colvin may never have seen stars in the sky at sunset, or stars still visible at sunrise. Walther was a careful observer of nature, therefore he must have been acquainted with the natural phenomenon of the sun blotting out the stars. Colvin's simile pales in comparison with Walther's. In II,10 "where they grow" is gratuitous and therefore unnecessary. In III,1 Colvin translates "ir" by "with me".

In III,3 "youthful" is a superfluous adjective. "Pomp" in III,4 falls out of line with Walther's choice of words.

These criticisms of Colvin's translation may seem too harsh. We do not think so, because criticism is only offered as far as the translation deviates from Walther's original. Standing by themselves, Colvin's verses seem good English poetry, and a native talent for writing verse cannot be denied the translator. A good poet, however, is not necessarily a good translator. There cannot and must not be any compromise in translating, except for a genius. This latter phrase we repeat advisedly.

Walter Naumann<sup>12)</sup> in his book review of Gottfried's 'Tristan and Isolde', translated by Edwin H. Zeydel, writes, "Die Uebersetzung von Colvin benutzt nicht mehr wie die früheren Uebersetzungen Walthers ein sanftes romantisches Gefüge, sondern eine kräftigere, eher an die Lyrik des siebzehnten Jahrhunderts geschulte Sprache". Naumann finds that Colvin does not use a tender romantic idiom, as his predecessors had employed, but a more virile language schooled in the lyric of the seventeenth century. It does not seem to be of primary importance what idiom a translator uses as long as he reproduces Walther in both form and thought-content as closely as possible. Moreover, it is doubtful whether the language

---

12) Monatshefte, University of Wisconsin, March, 1951.

of seventeenth-century lyricism comes closer to Walther than does that of any other age. In his "Notes" Colvin refers to lines 4 and 5 of the first stanza of our poem and suggests that we compare it with Chaucer's "The Boke of the Duchesse", lines 5-11. We have been unable to discover any similarity with reference to Walther's verses.

Lastly, we come to the most recent rendering of Edwin H. Zeydel and Bayard Quincy Morgan:

When the flowers from the grass are rising,  
Seeming to smile at sunshine's playful courting,  
Upon a May-day early in the morn.  
While the birds their songs are exercising.  
In their highest skilfulness disporting -  
What greater pleasure was there ever born?  
Of heaven's glory half 'tis sharing.  
Should one say what is with it comparing,  
I'll mention what did often fill  
My eyes with greater ecstasy  
And could I see it, would do so still.

Where a comely lady, well comported,  
Decked in pretty clothes, with hair dressed neatly,  
For pastime mid a throng of people goes -  
Proud with courtly grace and well escorted,  
Casting looks about at times discreetly,  
Just as the sun the twinkling stars outglows -:  
Though Maytime bring us all its splendor,  
What delights can ever it engender  
To match her beauty that I praise?  
We leave all flowers where they be  
And at this lovely lady gaze.

Come now, would you see the truth unfolding!  
Let us to the spring's high feast go tripping:  
For May is here with all his mighty powers:  
See now, May and lovely maids beholding,  
Where one the other is outstripping -  
If I have picked the fairer of these flowers.  
O my, if summoned for selecting,  
Taking one, the other thus rejecting,  
What haste I'd use and promptly choose!  
Sir May, O, March must be thy name  
Before my lady I should lose.

The translation is as close to Walther's poem in form and content as one could probably get. The lilt of the original is maintained throughout, except perhaps for an unaccented syllable added or missing, (e. g. in I,2, 8, 9, 11) but this is one of the very few prerogatives a translator may possibly claim. The feminine rimes, which caused the preceding translators great difficulty, are all here; also the masculine rimes are reproduced in their proper places. The three orphans are carefully considered and the first orphan in stanza I rimes with its mate in II. The third orphan in III stands alone, as it should. The similes have been correctly interpreted and were translated accordingly. There is only one verse, II,1, which may possibly be improved if we somehow added the concept of purity. The adjectives "comely" and "comported" assign the meanings Walther had intended for "edeliu" and "schoene", but the poet placed "reine" by itself after "frowe" to show that his lady is "pure". We believe that this idea of purity is the fulcrum upon which the entire strophe revolves.

Looking at the translations we have come to these conclusions: Evaluating the poems, beginning with E. Taylor's poor translation, we have next the rendering of Phillips, an improvement on E. Taylor's, yet still far off. The following may be classified on about the same level: Kroeger, Nicholson, Bithell, Colvin, and B. Taylor who translated only two stanzas. The superior translation both in form and thought-content, or Gehalt and Gestalt, is also the most recent one. Zeydel-Morgan have collaborated

in this translation of the poem, published in the little volume of thirty Walther poems which will probably remain the standard translations for a long time to come.

We will now turn to those translators who have not considered the previous Walther poems, but have rendered others. These are: E. Robinson, Joseph Gostwick (formerly Gostick), Catherine Winkworth, Henry Bett, Margarete Münsterberg, T. Barnes, and Margaret F. Richey.

Of E. Robinson's 8 poems, we will scrutinize two more closely, "Herzeliebeze frowelîn" (49,25):

O heart's beloved, Lady mine,  
 God grant thee now and ever health,  
 Could I a better boon assign,  
 A share in that should be thy wealth.  
 But what can I tell thee more,  
 To thee can no one truer be than I? which makes my heart  
 so sore.

Many blame me still that I  
 No higher turn me in my song.  
 They, mistaken, aye pass by  
 True loveliness their whole life long;  
 No true loveliness they know,  
 Who woo for wealth, or for her beauty woo her,  
 Ah what true love loves so?

Oft lives hate in beauty's breast,  
 Who hunt for beauty are but fools;  
 In loveliness the heart hath rest,  
 Thus loveliness o'er beauty rules;  
 Loveliness makes fair to see;  
 That beauty cannot do, it ne'er makes woman lovely be.

I have held it, and uphold,  
 And will through all uphold it still,  
 Thou art fair, enough hast gold,  
 What matter then if blame they will?  
 Let them so. While true to thee,  
 I hold thy small soft finger here worth all a Queen's  
 wealth, gold and fee.

Hast thou faith, and constant art,  
 I am from doubt and care set free,  
 That e'er the pain of broken heart,  
 With thy free will could burden me.

Could I not on thee rely,  
Thou shouldst ne'er be mine. Ah woe is me, my heart would die.

and "Herre got, gesegene mich vor sorgen" (115,6):

Lord God, save me from sorrow,  
That I in longing love may live.  
Would any man his pleasure borrow,  
That I another in return may give?  
I'd quickly find one, I know where;  
I'd gaze on her so wondrous fair;  
For this is how I'd strive to win her,  
By sharing the true faith within her.

In one fair dame lies all my pleasure,  
So full of virtue is her mind,  
Her graceful form cast in such measure  
Doth all unto her service bind.  
I woo from her but one sweet smile,  
This surely she will grant the while.  
How can she not grant me this favour,  
So kind to all is her behaviour.

As on a day I'm seated near her,  
I would with her permission speak,  
My wit is gone so much I fear her,  
My strength is lost, and I so weak.  
When I of brave deeds would relate,  
She doth but glance at my sad state,  
Forgot those tales so oft repeated.  
What good to me to be thus seated?

Robinson does not always adhere to the original form.

Frequent changes occur from the trochaic to the iambic meter, as in (49,25): I,1, 3 and (115,6): I,1, 3, 6.

He adds or omits entire syllables in (115,6): I,1, 2, 3, 4, 5. Objectionable rimes are in (115,6): I,7, 8 "win her - within her", and III,1, 3 "near her - fear her". In (112,3): I,1 and 3 Robinson changes Walther's feminine to masculine rimes, as in "Might I the Rose but live to see/ Such would my wooing ever be."

Turning to the thought-content of Robinson's verses, we find certain discrepancies; for instance, in (49,25): II,2 "No higher turn me in my song" does not render the original faithfully: "sô nidere wende mînen sanc". In II,6

"Ah what true love loves so?" is awkward and III,1 "Oft lives hate in beauty's breast" is too free a translation. Walther never uses the word "breast" in his verse "Bî der schoene ist dickê haz". Although these criticisms may be repeated for his other translations, nevertheless, Robinson's work deserves praise.

Joseph Gostwick's contribution is limited to three poems. These are extracts rather than full translations. In his rendering of "Ich saz ûf eime steine" (8,4):

'I sat, one day, upon a stone,  
 Rapt in a musing fit, alone,  
 And resting on my hand my head,  
 Thus to myself, in thought, I said -  
 "How, in these times of care and strife,  
 Shall I direct my fleeting life?  
 Three precious jewels I require  
 To satisfy my heart's desire:  
 The first is honor, bright and clear;  
 The next is wealth; but (far more dear)  
 The third is Heaven's approving smile."  
 Then after I had mused a while,  
 I saw that it was vain to pine  
 For these three pearls in one small shrine;  
 To find within one heart a place  
 For honour, wealth, and heavenly grace;  
 For how can one, in days like these,  
 Heaven and the world together please?'

Gostwick changes the meter to the trochaic in lines 2, 3, 4, 18. In verses 1 and 2 he has four instead of three feet. He pays no attention to Walther's feminine rimes, beginning with lines 1 and 2, which are feminine and not masculine. Gostwick translates 18 out of 25 possible verses, which means continuous telescoping of lines. The orphan "diu driu enhabent geleites niht" is ignored. Line 2 "und dahte bein mit beine" is poorly translated with "rapt in a musing fit, alone". In line 10 Gostwick's "far more dear" is a filler to rime with "clear". Here we have form and content

completely gone astray. The other two poems translated by Gostwick are very poor.

Catherine Winkworth makes six translations from Walther. We will consider "Muget ir schouwen waz dem meien" (51,13):

Would ye see the lovely wonder  
Wrought us by the May?  
See how all are laughing yonder,  
Whether priest or lay.  
Mighty magic doth she hold,  
Whence it cometh who shall tell?  
But so far as reigns her spell,  
No one feeleth old.

We are full of joy and springing,  
Welcoming the May  
With our dancing, laughing, singing:  
No sad dumps today!  
Heavy looks were now to blame;  
Since the birds in happy throngs  
Carol forth their sweetest songs,  
Let us do the same!

Gentle May, thou showerest fairly  
Gifts afar and near;  
Clothest all the woods so rarely  
And the meadows here:  
O'er the heath new colours glow:  
Flowers and clover on the plain,  
Merry rivals, strive amain  
Which can fastest grow.

Lady! part me from my sadness,  
Love me while 'tis May:  
Mine is but a borrowed gladness  
If thou frown alway;  
Look around and smile anew!  
All the world is glad and free;  
Let a little joy from thee  
Fall to my lot too!

Of this poem she translated only 4 of the 6 stanzas. Miss Winkworth adheres faithfully to the trochaic meter of the original, but she changes the rhythm from three to four beats in Walther's fifth verse in all four stanzas. The rime-scheme is kept intact except for lines 6 and 7 in all stanzas, which the translator alters from feminine to

masculine rimes. Strict adherence to thought-content is not always practiced. "See how all are laughing yonder" is not rendered close enough by "wie daz allez vert" (I,4). "Welcoming the May" is an entirely different thought from "wir sultn sîn gemeit" (II,2). And in the fourth verse of the same strophe "No sad dumps today!" does not actually convey the meaning of "âne dörperheit". Walther may have thought about Neithart von Reuenthal, singer of uncourtly love, whose peasant songs he condemned. The concept of sadness should be replaced by that of coarseness. "Clothest all the woods so rarely" is no substitute for "wie du walt und ouwe kleidest" in III,3. These examples may suffice, although many more may be cited in the other translations of Catherine Winkworth. The form is good, the thought-content does not always render Walther's original intent.

Henry Bett offers six poems, of which four are mere fragments of the original. He does give all five stanzas of "Nemt, frowe, disen kranz" (74,20):

'O take this wreath of flowers!  
 (Thus I besought with eager words a lovely maid,)  
 'Be ready for the hours  
 Of the merry dance, and come with these bright blooms  
arrayed:  
 Had I instead a jewel rare,  
 My hands should place it now  
 Upon your pallid brow,  
 Believe me, fairest of the fair!

She took it with a blush,  
 She held the simple chaplet that I gladly gave:  
 I saw her pale cheeks flush  
 As I have seen red roses where white lilies wave,  
 Then to the ground her shy glance fell,  
 But I am sure, meanwhile,  
 I saw her sweetly smile -  
 What more she did, I shall not tell.

'Accept, O maiden shy,  
 What I have gladly offered thee, a fragrant wreath,  
 No better gift have I,  
 But there are sweeter flowers upon that distant heath,  
 A wealth of blossoms scents the air,  
 High in the skies of spring  
 The gay larks soar and sing,  
 Come forth, and we will wander there!'

Ah' I had never known  
 Such boundless happiness as on that happy day!  
 The blossoms fluttered down  
 From trees above, upon the meadow where we lay  
 And laughed, and kissed, but scarcely spoke...  
 -Alas! all this I dreamed!  
 Upon my bed, and I awoke. The early daylight streamed

But how can I forget?  
 Whenever merry troops of maidens trip along  
 I watch them keenly yet,  
 For one may be the sweet dream-damsel of my song...  
 Can it be she who dances here?  
 -Ah, lady, if you would  
 Be kind, and lift your hood?--  
 Alas! my garland is not there!

Concerning this poem Bett writes, "Nemt, frowe, disen kranz" has hitherto seduced and baffled several English translators. There is a version, strangely free and incomplete by Edgar Taylor, who was one of the first to introduce the Minnesingers to English readers. We have again retained the original metre - an important matter, where the form is so essential to the charm (however impossible it renders the task of translation)". When Bett states that he has retained the original metre, he means the accented syllables of each verse. Walther's strophe contains eight verses, three of which have anacrusis, the others begin with trochees. Bett uses the iambic rhythm throughout, except in I,4 where he begins the line with an anapaest, unless we have dissyllabic anacrusis followed by a trochee. Turning to the rime-scheme, Bett reverses Walther's rime arrangement in lines 1 and 3 of the stanzas I and V,

i. e., he substitutes feminine for masculine rimes in I and reverses this process in V. Otherwise all other rimes correspond with the original.

As for substance, Henry Bett does not do as well. I,3 "Be ready for the hours" is too free a translation for "sô zieret ir den tanz". In II,1 "She took it with a blush" is no equivalent for "Si nam daz ich ir bôt". In III,4 Bett omits Walther's colorful description "But there sweeter flowers upon that distant heath" for "wîzer unde rôter bluomen weiz ich vil". The translator takes it upon himself to change the thought-content of original lines. Such liberty is inadmissible in a good translation. Bett's other translations suffer from the same inadequacies.

Margarete Münsterberg essays five Walther poems. Let us consider "Ir sult sprechen willekomen" (56,5):

Give me welcome all with cheer!  
Harken, what my tidings fair shall be.  
All that you were want to hear  
Is a very trifle: now ask me.  
But give me my reward!  
Then, if that be good,  
I shall tell you what you shall hear with joyful mood.  
Take care, and honours fit accord!

To German ladies I shall say  
Such happy tidings as will please them well,  
And bring the world beneath their sway;  
For no great thanks my tale I'll tell.  
Ah, what should I ask?  
They're too great, I find.  
So I am but modest, pray that they be kind:  
Gracious weldome be their task.

In many countries I have fared,  
I have seen the best with eager eye.  
Woe betide me if I ever dared  
Force my heart that it should ever try  
Other lands to love  
For their foreign ways.  
Should I lie, what profit were false praise?  
German manners all above!

From the Elbe to the Rhine,  
 Back unto Hungarian ground,  
 There, I wot, the noblest shine  
 That upon the world are found,  
 If looks and bearings fair  
 My eyes can judge aright,  
 Any woman here surpasses in my sight  
 High-born ladies fine elsewhere!

German men are nobly bred,  
 Angels are the women of the land.  
 He who chides them is misled.  
 Other truth I cannot understand.  
 He who on his way  
 Seeketh virtue, loving chaste,  
 Come into our land, for there is joy to waste.  
 May I live there long, I pray!

Walther's trochaic measures are often altered and replaced with iambs, as in I,5, 8 and the first four verses in II, etc. Miss Münsterberg does adhere to the number of feet in the original. She misses the feminine rimes in all five stanzas, verses 5 and 8. As for substance, there are inconsistencies. In I,7 the use of "shall" more than once is bad, and line 8 is awkward. The expression "There, I wot" in IV,3 is ill-chosen. In IV,8 "High-born ladies fine elsewhere" sounds somewhat nebulous when compared with Walther's "bezzet sint danne ander frouwen". This rendering is better than Miss Münsterberg's parallel attempts, although there is room for much improvement here too.

The next translator, T. Barnes, pays little attention to Walther's measures in "Ich sach mit mînen ougen" (9,16):

In spirit did I late survey  
 The parts my fellow-mortals play;  
 In secret have I heard and seen  
 What human words and acts have been.  
 At Rome the stream of lies runs wide,  
 Two Kings in treachery have vied;  
 Thence strife more dire than e'er arose,  
 Or shall, 'twixt past or future foes:  
 'Tween priest and flock love's bond departs,  
 Of all calamities most dread, Wild enmity inflames their hearts;  
 There lie both soul and body dead.

Grimly the priests the strife maintain,  
 'Gainst laymen's hordes the fight is vain.  
 Away the priests their weapons fling,  
 And to the stole once more they cling;  
 Their curses whom they will pursue,  
 Not him on whom the ban is due;  
 God's house fell sacrilege must bear.  
 Far in a cloister did I hear  
 Cries and laments of dark despair.  
 The cloistered monk, who sorrowed there,  
 To God bewiled the vengeance come;  
 "Ah me! too youthful is the Pope, Lord help thy Christendom!"

Of Walther's 24 lines, 9 are iambic tetrameters, 14 iambic trimeters, and the last verse represents an iambic octameter. Barnes disregards this difference in measure and translates 23 verses in iambic tetrameters, and the last one he renders in an iambic heptameter. He disregards all feminine and uses only masculine rimes. As for substance, Barnes does get the thought-content fairly well, but does not always adhere to Walther's original choice of words. At the start, lines 1 and 2, the translator renders "In spirit did I late survey/ The parts my fellow mortals play". This sounds more like Shakespeare than Walther's own "Ich sach mit mînen ougen/ mann unde wîbe tougen". There are other discrepancies.

Margaret F. Richey's seven translations will now be scrutinized. Since her poems are generally of the same quality, as is also true of most of the other translators, the study of one should suffice. We have chosen "Herze-liebez frowelîn" (49,23):

Sweetheart, young mistress mine,  
 Got bless thee this and every day:  
 Could I some wish define  
 Greater than this, for thee, I'd pray  
 For words to utter it; what can I say more  
 Than this, that no one cares for thee as I do: whence my  
 heart is sore.

They tell me, I do ill to address  
 My song to one of low degree;  
 But they reveal their wit the less,  
 Who thus disclaim what love should be.  
 Let us not heed their jibes, they do not know  
 Love's meaning, they who are in love with wealth and with  
 fair outward show.

Beauty tends to cruelty:  
 Of beauty's wiles let all beware.  
 Love can fill the heart with glee:  
 Beauty with love may not compare.  
 Love makes a woman beautiful to behold.  
 Beauty has not the gift to make her lovable, if truth be told.

As I have borne, so let me bear,  
 And still continue to endure.  
 Thy fortune and thy face are fair,  
 Let no one speak of thee as poor!  
 Whate'er they say, I love thee in such measure,  
 The ring of glass thou gavest me would I not change for a  
 queen's treasure.

If thy heart be leal and true,  
 I shall not suffer doubt, nor dread  
 Lest thou shouldst give me cause to rue  
 My love, and wish its vows unsaid.  
 If it be otherwise, then let us go  
 Our separate ways alone; but ah, what pain, if that were  
 really so!

In I,3 and 5 the translator uses anacrusis where the original has none; likewise in I,4 the iambic is changed to the trochaic measure. In II Miss Richey begins each verse with anacrusis, which is contrary to Walther's first, third, and fifth verse in each of his five stanzas. There is a shortening of lines from the tetrameter to the trimeter in I,1, 3. The fifth verse has five instead of four feet, as in Walther; the number of feet is also different, or at least doubtful, in II,6; III,6; IV,6. As for substance, most of Walther's ideas are here. Unfortunately some of the translator's lines read more like prose than poetry. This is especially true in the long sixth line of every strophe. Ofttimes Miss Richey does not follow the original,

as in I,4 translating Walther's "des hete ich willec-  
līchen muot" by "Greater than this, for thee, I'd pray".  
Also I,5 and II,5 are too freely rendered.

Of this second group of translators, two, Robinson's  
and Winkworth's are good or better; three, Münsterberg's,  
Barnes', and Richey's rate from fair and rarely to good,  
and lastly, Gostwick's and Bett's renderings range from  
poor to fair, at times even to good.

CHAPTER VI

CRITICAL LITERATURE  
ON WALTHER IN ENGLISH.

The following tabulation aims to give a list, as complete as possible, of significant books, reviews, and articles concerning Walther which have appeared in English-speaking publications. It takes into its purview both publications intended for the general reader and those meant for the specialist. To enhance the value of this catalog brief comments are appended to each item. The first impression which such a table will make upon the reader will probably be one of multifariousness, but not of incohesiveness. That impression will in itself be of some value in showing how much varied attention has been paid to Walther in the English-speaking world. However, the conclusions to be drawn from the table will not be anticipated here. They will be discussed at the end of this chapter.

Scrutinizing the various academic journals in the field of German Language and Literature to look for Walther material, one would feel a sense of frustration, were there not certain aids for the researcher. The Modern Language Notes provide such help, since there exists a fairly accurate Index for the first fifty volumes. One

need only go through the remaining seventeen. One is not so fortunate, however, when he turns the pages of the many volumes of the Publications of the Modern Language Association. The aids here offered are inadequate. The same holds true for the Monatshefte für den deutschen Unterricht und Pädagogik, simply Monatshefte für ~~den~~ deutschen Unterricht since 1926. Several volumes have no indexes at all. The alphabetical arrangement is misleading in each volume, because only the author's name ~~of the article~~ or reviewer is indicated, and there are no subject or cross-references. The time, we believe, is overdue for the preparation of a general index for all works of this type. It is to be hoped that every college and university would share in such a worthy cause.

The materials stored in these volumes represent a real treasure trove for the researcher. The quality of scholarship in many of these articles is high. The following American and English journals were helpful in preparing the table:

- 1) Modern Language Notes, The Johns Hopkins Press, Baltimore, 1896-1952, Vols. 1-67; contains Index for the first fifty volumes.
- 2) Modern Language Quarterly, Univ. of Washington Press, Seattle, Washington, 1940-1952.
- 3) Publications of the Modern Language Association, Menasha, Wisconsin, 1884-1952, Vols. 1-67.

- 4) Modern Philology, Univ. of California Publications, Berkeley and Los Angeles, 1909-1951. These volumes were available: 1, 3, 7, 10, 11, 18, 19, 20, 22-26, 29-33.
- 5) Monatshefte für den deutschen Unterricht; until 1926 they were called Monatshefte für deutsche Sprache und Pädagogik, 1899-1953, Vols. 1-45.
- 6) German Quarterly, published by the Association of Teachers of German, Appleton, Wisconsin, 1928-1953.
- 7) Germanic Review, issued by the Department of Germanic Languages, Columbia University, 1926-1953, Vols. 1-28.
- 8) Journal of English and Germanic Philology, published by the University of Illinois, Urbana, Ill., 1897-1953.
- 9) American-German Review, published by the Carl Schurz Memorial Foundation, Inc., Philadelphia, 1934-1954, Vols. 1-19.
- 10) Modern Philology, University of Chicago Press, 1903-1953, Vols. 1-50.
- 11) Littell's Living Age, Boston, 1876, Vol. 15, pp. 229-239.
- 12) The American Journal of Philology, Baltimore, 1890, Vol. 11, pp. 200-210.
- 13) Catholic World, 1939, Vol. 148, pp. 538-546.
- 14) Modern Language Quarterly, London, 1897-1904, Vols. 1-7.

- 15) Modern Language Review, Cambridge University Press, 1905-1951, Vols. 1-46; an Index exists for volumes 21-30.
- 16) Modern Languages, Modern Language Association, London, 1942-1951, Vols. 24-32.
- 17) Athenaeum, London, 1847-1921; from 1921 until 1931: Nation and Athenaeum, London.
- 18) Dublin Review, London, 1898, Vol. 123, pp. 287-296.
- 19) London Quarterly Review, 5 Ser. 4, 1912, Vol. 118, pp. 238-249.
- 20) Medium Aevum, 1953, Vol. XXII, No. 1.
- 21) Speculum, 1949, Vol. XXIV, pp. 542-553.
- 22) The International Index to Periodicals.
- 23) Poole's Index to Periodical Literature.
- 24) Reader's Guide to Periodical Literature.

The following table is divided into three parts, books, articles, and book reviews, and each is arranged chronologically.

BOOKS.

- 1) Lays of the Minnesingers and Troubadours, Anonymous (containing chapter on E. Taylor's Walther translations), London, 1825, pp. 326.

In the foreword titled "Advertisement", the last paragraph reads, "The specimens of the Minnesingers (which word it may be as well to state once for all, means love-singers) are almost all taken from Bodmer; and those of the Troubadours, either from M. Raynouard or from the Parnasse Occitanien."

The chapter on Walther is titled "Walter Vogelweide" and covers eighteen pages, 196-213. Considering the date of publication, two years before Karl Lachmann's study on Walther, we must not be overcritical in judging the essay on Walther, including the Edgar Taylor translations. Walther is believed to come from a castle in the Thurgau, and his dates are given as 1190-1240. The anonymous author refers to Walther's expedition to the Holy Land in 1228, "there seems every possibility that he accompanied Frederick II". Today no serious scholar would subscribe to this without further evidence. The Taylor translations are more fully discussed in the previous chapter.

- 2) The Minnesingers of Germany, A. E. Kroeger, New York, London, 1873, pp. 284.

The following topics pertaining to the Middle High German period are discussed: The Minnesinger and the minnesong, the minnelay, the divine minnesong, Walther von der Vogelweide, Ulrich von Lichtenstein, the metrical romances of the Minnesingers and Gottfried von Strassburg's "Tristan and Isolde".

Kroeger seems to be very interested in Middle High German metrics. He discusses the rimes, i. e., feminine, masculine, and those of ~~disyllabic~~ <sup>disyllabic</sup> endings ~~as~~ <sup>which</sup> are not in pronunciation given the full value of two syllables. These rimes, Kroeger writes, "I have allowed myself the same freedom, choosing for them, as often as possible, English equivalents, or else treating them as masculine or feminine rhymes at pleasure." Treating rimes "at pleasure" cannot be permitted today; either a rime is feminine or masculine; of course, whenever a verse gets difficult many translators have chosen masculine instead of the more difficult feminine rimes. Kroeger wistfully points to the early days of minnepoetry in the 12th century when masculine rimes were generally used; however, the genius of the language soon developed rimes of two and three syllables (a trisyllabic rime is always feminine). Kroeger is delighted with the purity found in Walther's verses. He counts only two impurities. He certainly is correct when he says that the metrical constructions of the minnesongs must be rigidly adhered to in translation, otherwise the melodic effect of the

Minnelied is altogether lost. He himself has not strictly adhered to these admonitions, as the present writer has shown in Chapter V. However, Kroeger's work was useful for its time.

- 3) A History of German Literature, W. Scherer, translated from the third ed., Berlin, 1885, by Mrs. F. C. Conybeare, 1895. Vol. I: pp. 401, Vol. II: pp. 437.

Before the above edition, Mrs. Conybeare had published two previous ones, the earliest in 1886, followed by one in 1893. We have consulted the edition of 1895. This work includes the history of German literature from the earliest times to Goethe's death in 1832. We will consider only a small part of Chapter VII, which includes poets and preachers, Walther von der Vogelweide, Minnesang and Meistersang, didactic poetry, satire and tales, and the mendicant orders. Walther's life is discussed on pages 189-201. Most of Scherer's statements about Walther are common knowledge today, however, when he says, as we read in Mrs. Conybeare's translation, that all Sprüche are short and easy to remember, we may point to the thin line which separates lieder and Sprüche. Ofttimes there are Sprüche with ~~more than~~ one or even two stanzas, equipped with an appropriate melody.

Scherer compares Reinmar's songs with Walther's. Reinmar evinces no feeling for nature, "I have other things to do than to lament over flowers", whereas Walther has

repeatedly sung of nature's seasons in a truly fresh and original manner. Reinmar's poetry is one-sided, and Walther's songs are more varied than those of any other Middle High German poet. Scherer places Wolfram and Gottfried in the same relationship to one another as Walther and Reinmar. Gottfried and Reinmar seem to have felt the same enmity toward their literary adversaries. Nevertheless, Wolfram praises Gottfried, and Walther sings a sincere and praiseworthy dirge in honor of Reinmar, his teacher.

Mrs. Conybeare seems to commit the unpardonable translator's sin, i. e., she only renders half an idea of Scherer's on Walther's poem "Under der linden" without indicating such omission in a footnote. Scherer writes, "Aber Walthers Lied 'Unter der Linde an der Heide' ist einzig an Naivität, Grazie, Schalkhaftigkeit. Und man wäre geneigt, es für das schönste Lied des ganzen Minnesanges zu erklären, so voll von Leben und überraschendem Reichtum ist es, - wenn nicht die Grundvoraussetzung eine konventionelle wäre: denn ein Mädchen so beschaffen, wie dieses gedacht ist, wird ein solches Erlebnis überhaupt nicht oder nicht so erzählen." Mrs. Conybeare only translates the first part of this, i. e., "'Unter der Linde an der Heide', stands alone in its naiveté, grace, and roguish fun. We are almost inclined to declare it the most beautiful song in the whole poetry of the Minnesingers, so full is it of life and variety." And here she stops, leaving out Scherer's criticism that a girl as is described here would not relate such happening, or, at least, not in the

way stated by her. Scherer did not realize that Walther put those words in the mouth of the girl, as she would have spoken, had her thoughts been turned into speech. Mrs. Conybeare instinctively felt that Scherer was wrong here and simply left out the disputed part; nevertheless, a translator must translate everything, or indicate by special note why certain lines have been omitted. The significance of the Conybeare translation is that it makes the important book of Scherer available to readers of English as early as 1886.

- 4) Social Forces in German Literature, Kuno Francke, Cambridge, Mass., 1895; 2nd ed., 1897, pp. 577.

Francke looks at German literature from the point of view of the student of civilization rather than from that of the linguistic scholar or the literary critic. The third chapter of his book deals with the Middle High German period, i. e., including the years 1150-1250. The aristocratic society of the Hohenstaufen era attempts a reconciliation between the spiritual and the worldly. The minnesong is explained in all its ramifications, hopelessness, tragedy, and finally, its greatest reason for being, the artistic synthesis of a great art with its most graceful representative, Walther von der Vogelweide.

Francke points to Austria as having remained free from French influence longer, which helped Walther in composing songs 'in all their artless simplicity.' Francke calls the period one of "sturdy trueheartedness". Walther breaks through the conventions of minnesong by declaring woman (Weib) a finer word than Lady (Frau). Of Walther's

'Under der linden', Francke says, "Perhaps never has there been a more perfect picture both of girlish bashfulness and the daring of first love than in the poem where he makes a young girl recall her meeting with her beloved under the linden tree." The author indicates by means of a footnote that, in this instance, he <sup>has</sup> followed the description of W. Wilmanns. Somewhat unhistorically Francke calls Walther "the first whole-souled patriot" in German literary history. But, as the author goes on to say, there is something higher for the poet than even country and public life. It is the heavenly vessel of all purity and bliss, the Holy Virgin, as glorified in his great religious hymn - his famous leich.

- 5) Walther von der Vogelweide and His Times, Charles H. Genung, Library of the World's Best Literature, Ancient and Modern; Warner, editor, 1896, Vol. 26, pp. 15580-15589.

The author gives a good account of Walther's understanding his lord, Frederick II, from whom he received his fief. Frederick took an interest in the arts and furthered them, along with the sciences and all departments of human knowledge. The emperor mastered the languages of the six dominions united under Hohenstaufen rule, Greek, Latin, Arabic, Italian, German, and French. Turning to the translations from Walther, Genung praises the 'unsurpassed' versions of Edgar Taylor from whose work he quotes certain stanzas. The poem, i. e., Walther's Elegy, he quotes in its entirety. Then contradicting himself, Genung proceeds to

give a translation by A. E. Kroeger of the same poem that he had just called 'unsurpassed' in Taylor's version. If a poem is unsurpassed, it is not clear why another translation below that level should be quoted in the author's article.

6) Selected Poems of Walther von der Vogelweide:

The Minnesinger. Done into English Verse by W.  
Allison Phillips, London, 1896.

Phillips begins his Preface by saying that the name Walther von der Vogelweide is, even in England, not entirely unknown. He also points to Longfellow's interest in the poet and mentions Stolzing's song in Wagner's Meistersänger, and Walther's appearance among the minstrels at the Wartburg in the Tannhäuser opera, incidents well-known in England. The author believes that his translations would appeal in England to various tastes and interests, and might prove useful not only to students and lovers of literature, but perhaps more especially to historians.

Phillips states that in making his translations he has endeavored to keep closely to the original, in form and meter as well as in spirit. He guards himself, however, by saying that the completely different genius of modern English and medieval German, would make an exact reproduction unattainable. Furthermore, the author points out certain peculiarities in Walther's poems which may seem unusual to the English reader, for example, the use

of personifications to render abstract ideas. The virtues "Moderation, Steadfastness, Constancy, etc." are represented as women. The "World", "Fortune", and "Love" are also personified as women. It may seem strange that the month of "May", as Phillips muses, is pictured as a man "and wearing his floral splendours somewhat after the manner of heraldic blazonry." Phillips accounts for and excuses "some of the rather cruel metres" to be found among his translations on the ground that the ingenuity of the Middle High German poets was taxed to the utmost to devise ever new and complicated forms. Phillips translations are mainly based on Pfeiffer's and Simrock's edition of Walther (revised by Karl Bartsch, Leipzig 1880). However, the May Song, which Pfeiffer rejects as not genuine, Phillips includes on the authority of Lachmann. For the account of Walther's life the author used Wilmanns 'Walther von der Vogelweide und seine Zeit', Bonn, 1882; Scherer's 'History of German Literature' (translated by Mrs. Conybeare, Oxford, 1886), and Friedrich Raumer's 'Geschichte der Hohenstaufen'.

- 7) A History of German Literature, J. G. Robertson, Edinburgh and London, 1902, pp. 635; 4th ed., 1944, pp. 752.

Among the many English and American histories of German literature and civilization (i. e. W. Taylor, of Norwich, London, 1830, in 3 vols.; Joseph Gostick, Edinburgh, 1849; James K. Hosmer, New York, 1891; Richard Hochdoerfer, New York, 1904; Calvin Thomas, New York, 1906; several reprints since; George M. Priest, New York, 1909;

Sol Liptzin, New York, 1936; Gilbert Waterhouse, London, 1942; Kurt F. Reinhardt, Wisconsin, 1950, historical approach; Werner P. Friederich, New York, 1951) we have selected that of Robinson as being characteristic next to Scherer's (No 3) and Francke's (No. 4). It is the fullest account. The rest contain no significant information not found in Scherer.

J. G. Robertson, Professor of German Language and Literature in the University of London, now deceased, has written a work which encompasses six parts reaching to modern times. The fourth volume of 1944 is much fuller than the earlier ones. Chapter VII deals with the Minnesang, in which he treats Friedrich von Hausen, Heinrich von Morungen, Reinmar von Hagenau, Walther von der Vogelweide, Neidhart von Reuental, and the later Minnesingers. The author states on page 133: "Like Klopstock and Goethe nearly six centuries later, he (Walther) gave the German lyric a national stamp: in place of an aristocratic art, imitating foreign models, the Minnesang became in his hands a vehicle of lyric expression for his whole people." Robertson devotes eight pages - not counting the cross-references - to Walther's life and art. We believe that Walther has received a fair share of attention. Intended for students and general readers.

8) Nature in Middle High German Lyrics, Bayard

Quincy Morgan, Hesperia IV, Göttingen & Baltimore, 1912. Pp. 220.

This monograph is an attempt on the part of Morgan to present a statistical investigation of a definite, limited field, i. e., the German lyrics of the Middle Ages. Two basic types of nature poetry are described, one in which nature becomes a symbol of the inner life, and nature and the soul, the outer and inner world, are fused, or the other, be it a summer or winter scene, serves merely as a background, an ornament. Morgan notices comparison of antitheses in nature (also to be found, of course, in antiquity) in the Latin poem "Ruodlieb", as in the examples Liebes and Loubes, Wunna and Minna. He refers to this circumstance as direct evidence of the existence of a number of love songs in native German - with a background of nature. The author is also of the opinion that German poetry would have been more artistic and charming, had the Provençal influence not made itself felt.

The author refers to the significance of color in Middle High German lyrics, such as yellow (gel), representing loyalty, red (rot), shame, green (gruen), generosity, blue (blâ), the sky, white (wiz), purity, black (swarz), modesty. Nature in lyrics is found in inanimate nature, in the sky, wind and weather, in rivers, springs, in forest and field. Very few flowers are mentioned by name, as the rose, the lily, and a few field flowers, violets, clover, iris, and meadow saffron, etc. For plants

and grass there are 'two general terms that occur most frequently, "wurzel" and "krût". The modern word "pflanzen" occurs but once, and "schüzzelink" is only used in connection with the palm-tree. Grain, in the sense of food, is "korn", and "dorn", "busch", "hekke" may represent any type of shrubbery. The Minnesingers use mostly general terms like grass and clover, "rebe" (vine, vineyard, pl.), "spriu" (chaff), "halm" (stalk), "strô" (straw), "blat" (leaves), "saft" (sap).

The animal kingdom's most comprehensive term is "creatiure" (occurs five times). The Middle High German equivalent is "wilt unde zam" (22 times); "wilt" and "gewilt" occur too. Walther remarks in 8,36: "daz wilt unt daz gewürme, die strîtent starke stürme; sam tuont die vogel under in." As for birds, the general word is "der vogel", also: "vogellîn, waltgesinde, waltsinger, des meien waldenaere, gevügel". One of the less admired birds is the cuckoo (gouch, guggouch, or gugguk). The crow (krâ) is also disliked, as in Walther's famous poem (94,39) where he exclaims "unsaeligiu krâ" (wretched crow), because the bird had awakened him from a lovely dream. The general word for animal is "tier", its diminutive "tierlîn". For animals used as food, the term "wiltpret" exists. Another chapter treats Joy, Love, and Women as an important aspect of the Minnesinger's attempt to establish connections of one kind or another between the two. Nature is a source of joy, sometimes a source of sorrow.

Rev.: H. Z. Kip, JEGP., 1913, Vol. 12, pp. 644-652.

Kip sums up the entire book in one concise sentence, "It is nature in Middle High German lyrics that is presented here, not nature as seen by any one poet, or even by the average poet." Critics in Germany received the works with reserved praise.

9) The German Lyric, John Lees, University of Aberdeen; London & Toronto, 1914; pp. 266.

We are concerned with the second chapter of the book, containing discussions of the early lyric, Minnesang, Meistersang, and the folksong. As some of the earliest Minnesingers, Lees mentions Herr von Kurenberg, Dietmar von Aist, and Spervogel whom he calls a contemporary of these. Lees is the only one in our recollection who conjectures that the Sprüche handed down under the name Spervogel may have been written by three different poets. Today we believe that there are two, the elder one being Herger. The author considers the four stanzas of "Under der linden", and recognizes the form as that of the Minnesang, but the subject matter in its naiveness and directness he classifies with the folksong. In Walther the Minnesang rises to the rank of great poetry. Lees criticizes Witkop (l.c.l.39.), footnote, p. 34, for saying that Walther has never freed himself from the conventions of knightly poetry. Neidhart von Reuenthal is considered the greatest of Walther's successors, and Reinmar von Zweter carried on, in a feeble way, to quote Lees, Walther's political poetry, as well as the fable, the riddle, and the parable.

Rev.: H. W. Puckett, JEGP, 1916, Vol. 15, pp. 138-140.

The author has stated clearly, according to Puckett, what the recognized characteristics of the lyric are. Puckett points out that the rhythm and grace of a lyric are often the reason for its charm. The reviewer regrets that "In the Middle High German period, for instance, the only poet for whom the author shows any appreciation is Walther von der Vogelweide".

10) Social Conflicts in Medieval German Poetry,  
Erwin Gudde, University of California Press,  
Berkeley, Cal., 1934, Chapter IV: The Apotheg-  
matists after Walther von der Vogelweide, pp. 25-37.

Gudde writes mainly about the gnomic poetry of Walther's successors. He says that the political corruption and physical suffering of all classes form the background for such poetry. These gnomic poets were far more outspoken on socio-political matters than Walther had been. Gudde describes the political attitude of these post-Waltherian poets - some contemporaries of Walther - such as Spervogel, Süsskind von Trimberg, Freidank, Reinmar von Zweter, Brother Wernher, Marner, Neidhart, and others as oftentimes very questionable. Comparing these men with Walther, the author writes, "They were not troubled by the conflict that had torn the soul of the great master, the conflict between birth and convention, on the one hand, and devotion to his people and a liberal spirit, on the other (Chapt. IV, p. 25). - Intended for specialists.

- 11) An Introduction to Middle High German, a Reader and Grammar. By Alfred Senn, New York, W. W. Norton & Co., Inc., Publishers, 1937.

Several reasons are offered by the author why his book was written; one of these being the numerous snares inherent in translating Middle High German into modern German where a confusion of words, based on a similar phonetic structure, often occurs. The book contains fifteen lessons with concise grammatical explanations. There are excerpts from the Nibelungenlied (based on J. Zupitza's "Einführung in das Studium des Mittelhochdeutschen), Kudrun, Der von Kurenberg, Dietmar von Eist, Heinrich von Veldeke, Reinmar, Hartmann, Neidhart, and Walther von der Vogelweide, who is represented with twenty Minnelieder and Sprüche. A short biography characterizes the various poets. A valuable aid is the chapter on Middle High German versification. A selected vocabulary and an Index with cross-references help to lighten the burden of the student. This book is also of great help to those who wish to become acquainted with the English terminology in the field. The new pedagogical viewpoint here presented is refreshing. Rev.: John A. Walz, JEGP, 1938, Vol. 37, pp. 567-579.

The reviewer admits many excellent qualities of the book, nevertheless he takes exception to the numerous cases in which new interpretations have been proposed.

Rev.: Alfred K. Dolch, G. Q., 1939, Vol. 12, pp. 55-57.

Dolch praises the arrangement in Senn's Grammar and Reader from a philological as well as pedagogical point of view.

12) The Genius of the German Lyric, A. Closs, London, 1938, pp. 478.

The author divides his book into twelve main sections, of which the first deals with the German Minnesingers. He discusses the revived interest in the Middle Ages, social and political conditions, the moral concept of chivalry, Hohe Minne, origins, Des Minnesangs Frühling, Walther von der Vogelweide, aftermath and decline. Walther receives special attention on pages 63-74 where the known facts of his life are stated, however, interspersed with original allusions. Other mention of Walther occurs on pages 21, 24ff., 29, 31, 33, 35ff., 46ff., 60, 79, 98, 198, 212, 318, 408. Considering that this is a type of survey book, the material offered is comparatively well integrated. Intended for students and general readers.

Rev.: Günther Keil, G. Q., 1938, Vol. 11, pp. 217-218.

The main task of the work, it seems to Keil, was the combining and balancing of the purely emotional factors with the intellectual, historic and social forces influencing and determining a lyric poem. The book is considered an outstanding contribution to the study of the German lyric.

Rev.: Edwin H. Zeydel, M.L.Q., 1940, Vol. 1, pp. <sup>407-</sup>1408.

Of Walther's treatment, Zeydel writes that readers may find that the section on Walther von der Vogelweide is too biographical and does not emphasize the poet's vast influence sufficiently. Zeydel goes on to say that the author could not be expected to deal exhaustively with the most important lyrics of German literature in 478 pages.

Rev.: No name given, Amer.-Ger. R., 1940, Vol. 6, No. 5, p. 35.

We quote the few lines offered, "This is the title of a new and comprehensive study of the development of lyric poetry in Germany since the days of the Minnesingers, by Prof. A. Closs, head of the dept. of German in the Univ. of Bristol, England, published by George Allen & Unwin, Ltd., London. This book stands out as a landmark in German studies."

Rev.: Bayard Q. Morgan, JEGP., 1940, Vol. 39, pp. 290-292.

The reviewer considers Closs' literary product basically sound and he finds little evidence of those 'quirks of judgment' which frequently mar the work of an enthusiast. However, Morgan would gladly have seen Walther and Heine receive more space.

Rev.: Friedrich Bruns, Mon., 1941, Vol. 33, No. 5, p. 240.

Bruns considers the chapters on the Minnesingers, the folksong, the lyric of the Baroque the best parts of the book. The main criticism that Bruns offers is the too factual presentation of the book, as Edwin H. Zeydel has

already noted before him! The reviewer complains that the social, political, and historical background get more attention than the poetry itself.

- 13) Walther von der Vogelweide, I Saw the World -  
Sixty Poems from Walther von der Vogelweide Set  
into English Verse After the Mediaeval German,  
Ian G. Colvin, London, 1938, pp. 128.

In his Preface, Colvin makes some bold statements concerning his ideas on translating. He assumes the right to recast certain portions of Walther poems, in order to make them more palatable and to find some new friends for Walther in "Engellant". We quote, "The undying vitality of Walther's verses germinated afresh in my head and worried me imperiously until they had found form in English." When Colvin says that he sometimes assumed an unproven point, so that he could present as clear a tale as possible to English readers, he cannot, then, expect that one accept all of his work as proven fact. Colvin admits that form and substance should form a unity, although he does not adhere to this. The present writer does not believe that the excellence of poetry produced in a translation is the final test. Faithful reproduction of the original must take precedence over all other considerations.

Colvin considers those German editors who have arranged Walther's poems by form or 'tone' as not the best ones. Is it not true, despite the author's views on the matter, that oftentimes two medieval poets can only be told apart by the 'dôn' of the strophe? And Colvin

himself points out that every poet had to find his own melody, and that another's could only be used in parody. Some of Colvin's utterances are eccentric, as, for example, when he compares the yearning in Walther's Elegy for a distant land with "such as mad Europeans have always pointed to when confronted with the ruin of their own ideals." Colvin, however, betrays understanding for Walther's verse when he says that Walther's "stanzas are lucid, compact, carefully wrought with sparse ornamentation, the bare beauty of early Gothic."

Of some value are the sixty-four Notes in the back of the book. We have referred to some of them in the main body of the thesis. Then follows a two-page list of important dates from the birth of Walther (c. 1170) to the beginning of the formation of the New High German language (c. 1350).

- 14) A Word-Index to the Poems of Walther von der Vogelweide, R.-M. S. Heffner and W. P. Lehmann, Univ. of Wisconsin Press, 1950, 1st ed. 1940.

This 78-page word index, a distinct contribution to Walther scholarship by two Americans, was first published in 1940 and lists every word used by Walther in his known poems, according to the 1936 edition of von Kraus, and quotes each occurrence. The second edition (1950) has been improved. It is indispensable to the scholar.

Rev.: George C. Buck, *MLQ*, 1952, Vol. 13, p. 221.

Buck states that the series of word-indexes for Middle High German was begun some fourteen years ago by A. Senn and W. F. Twaddell with the publication of a Word-Index to Wolfram's "Parzival". The Word-Index to

Walther's poems followed in mimeographed form two years later (1940). After ten years a reissue became necessary. Line references refer to Lachmann-Kraus.

- 15) Selected Poems of Walther von der Vogelweide,  
 edited by Margaret F. Richey, Oxford, 1948, pp. 102.

Miss Richey at the time of publication was a reader in German in the University of London. This book differs from others of this kind because it was written for the average undergraduate student. It contains a statement of Walther's life and work, a listing of manuscripts with Walther poems, and a discussion of rime and meter as found in Middle High German lyric poetry. The main part of the book contains sixty Walther poems, with Notes on each one of them (excepting No. 39) in the back of the book. A vocabulary completes the arrangement.

Rev.: F. P. Pickering, MLR., London, 1949, Vol. 44,  
 pp. 133-134.

Pickering relates that Miss Richey is retiring from Royal Holloway College. He considers the book an able scholarly presentation. The wealth of detailed commentary and interpretation is valuable.

- 16) Middle High German Courtly Reader, M. Joos and  
 F. R. Whitesell, Univ. of Wisconsin Press, 1951,  
 pp. 361.

In addition to excerpts from Hartmann, Gottfried, Wolfram, von Morungen, Reinmar, and Walther, there are two essays pertaining to this period, "Culture and Literature", and "History of Philology", which are of great

value to the student, as well as to others. A bibliography, a theory of reading, and grammatical tables are also included. Pages 190 to 236 are devoted to Walther, the first three of these being dedicated to a short commentary on the poet. There is one statement to which we should take exception, "Such changeableness could scarcely have been approved in a society which placed fealty above all or at least most other virtues; and Walther was enough of a child of his time and place to have a nagging sense of guilt on that account - which of course only sharpened his acerbity." (p. 190) We believe that the concensus of opinion of Walther scholars is that the poet was always loyal to the Imperium, i. e., the Hohenstaufen overlordship. True, Walther abandoned individuals, but never the crown itself.

Rev.: Wolfgang Fleischhauer, Mon., 1952, Vol. 44, No. 1, pp. 54-59.

Fleischhauer's main criticism of the Courtly Reader seems to be that there exists an overdosage of guidance for such an advanced reader. Many grammatical terms, according to him, should not have been explained. Students should be referred to the main dictionaries in the field, the "Benecke-Müller-Zarncke" and the "Lexer" volumes. Independent work at this level is important, however, one could easily remark that a good teacher will find, if he wishes, more problems for his students than the Joes-Whitesell reader could possibly contain. Favorable comments

were written by: a) Eli Sobel, *Germanic Review*, 1952, Vol. 27, pp. 74-75; b) Edwin H. Zeydel, *German Quarterly*, 1950-51, Vols. 23-24, pp. 204-205; c) Archer Taylor, *Journal of English & Germanic Philology*, 1950, Vol. 49, pp. 394-395.

- 17) *Poems of Walther von der Vogelweide, Thirty New English Renderings in the Original Forms With the Middle High German Texts; Selected Modern German Translations and an Introduction*, Edwin H. Zeydel and Bayard Q. Morgan, Thrift Press, Ithaca, New York, 1952, pp. 78.

The Introduction, which is a model of concise and careful treatment, encompasses the known facts about Walther's life, however, from a different angle. Mediate and direct influences are traced from Ovid and the Arabian love songs, the European folk song, the Troubadours, and the Goliards. Walther's influence reaches down "through the nineteenth century and colors the whole tradition of German lyricism" (p. 8).

The authors discuss the trap into which a translator usually falls who believes that words like "êre, triuwe, kunst, list, tugent, etc." are synonymous with the modern German counterparts. Failure to transmit the form, essential in the case of Walther, will make many a translation less than desirable. Rime, rhythm, and strophic forms must be considered as carefully, according to Zeydel - Morgan, as content, mood, temper, style, and spirit. The

thirty poems here translated are designed to show Walther in "his most characteristic utterances and excellences (p. 9)." Emphasis is laid upon the minnesongs, which have perennial significance. Walther's epigrams (Sprüche) are not included because, being dated, they will be of less interest to most readers. - Intended for students and general readers.

Rev.: George C. Schoolfield, *German Quarterly*, 1953, Vol. 26, pp. 220-221. The reviewer compares Colvin (see No. 11) with the Zeydel - Morgan translation and concludes that the former lacks scholarship, and does not have the impeccable metrics of this newest edition. Further favorable comments on the Zeydel - Morgan renderings, which appeared at about the same time, are: a) M. O'C. Walshe, *Modern Lang. Review*, Great Britain; b) F. Mosse, *Etudes Germaniques*, France; c) August Closs, *Euphorion*, Germany; d) J.M.S.P., *Medium Aevum*, England. The anonymous reviewer is one of the two dissenters among the friendly voices who believes that form is not as important as the content; e) The other negative criticism is by Carroll E. Reed, *M.L.Q.* (Univ. of Washington), who objects to some of the translations on syntactical grounds.

## ARTICLES.

1) The Athenaeum, London, April 24, 1869, p. 573.

Here is an interesting British criticism on the editing of original Middle High German texts, such as Walther's poems, according to the Lachmann method: "Led, or rather misled, by Lachmann, German editors conceive it to be their duty not to print the text they find, but as they conclude it ought to be. Accordingly, when a provincial form - say, Lachmann's special aversion, a Thuringianism - is found in a text, out it goes for what the editor supposes to be a standard form, though the value of the provincial one to the student of language may be great.... The process of thus editing or cooking texts is taught by professors to their pupils. The latter are set down with copies of a manuscript poem before them, told to collect its rhymes, to deduce from these the writer's mode of spelling and forming inflections, and then to alter accordingly all the inconsistencies of the manuscript. The product is symmetrical structure, like nothing old, like nothing new; but it is "a critical edition", and that is the one requisite. We have not yet reached this stage in our prints of Early English Manuscripts, as most of our editors approach their subject from the historical side of linguistics rather than the literary and critical, and preserve their 'Thuringianisms' with reverence." It is not true that the British have never produced a critic like Lachmann. Perhaps the writer

was not familiar with the work of such scholars as Bentley and ~~J~~ebb.

- 2) Walther von der Vogelweide, E. W. G., reprint from the Cornhill Magazine, Littell's Living Age, Boston, 1876, Vol. 15, pp. 229-239.

The article on Walther is only initialed, and contains a description of Walther's life with translations and excerpts from his poems. We may assume, since there is no statement contradicting this fact, that the writer of this essay also composed the translations. E. W. G., referring to Walther's "Under der linden", which he translates, waxes lyrical, "The innocent sweetness of these lines reaches at one bound the absolute perfection of such writing. In our own rich poetic literature we have equalled, but none could excel its divine simplicity and purity."

- 3) Unconventional Uses of Natural Imagery in the Poems of Walther von der Vogelweide, Henry Wood, The American Journal of Philology, Johns Hopkins Univ., Baltimore, 1890, Vol. 11, pp. 200-210.

It is said that Walther does not seek for any harmony between summer joys and those of love; neither does he contrast them, he just juxtaposes them to compare their effect. However, Wood points to Walther's poem 99,6 and suggests the existence of a certain harmony. Walther does not declare summer and winter equally good. Wood writes in this respect that "The analogy dá von sol man wizen daz is between winter, as representing some among the

elliu wip who should be honored, and summer, as preferring die besten, who shall be honored more." There are several such examples in this article.

- 4) The Home of Walther von der Vogelweide, H. S. White. A paper delivered during the Fourth Session of the Proceedings of the Modern Language Association of America, Dec. 27, 1895, at the 13th annual meeting at Yale University.

This paper seems never to have been published.

- 5) The Home of Walther von der Vogelweide, Horatio S. White, Cornell Univ., Journal of Germanic Philology, 1897, Vol. 1, pp. 1-13.

The author discusses the various opinions of those Walther friends who seek to establish his birthplace. King Ludwig of Bavaria located Walther's home along the Rhine, Wilhelm Grimm, identified him with Freidank and assigned Swabia as the birthplace. Austria also has good reason for claiming the poet as her own. Professor Hermann Hallwich (Böhmen - die Heimat Walthers von der Vogelweide? Prag, 1893) investigated the town records of Dux, a small community in northwestern Bohemia, dating back to at least 1250. Hallwich found a whole sheaf of Vogelweides, but so did others in different communities. Professor White comes to a negative conclusion as regards the original home of Walther, which, more than half a century later, has not been seriously challenged. Concerning this problem of Walther's home, we should like to quote a poem from a Walther album, kept for pilgrim entries at the

supposed Vogelweiderhof in Innsbruck recorded by a traveler whose name we do not know:

Ob Walther von der Vogelweid'  
An diesem Platz entsprungen,  
Das zu erweisen bis zur Zeit  
Ist Niemanden gelungen.

Herr Walther von der Vogelweid'  
War überall daheime  
Wo Vogelsang, wo schöne Maid -  
Das sagen seine Reime.

Drum lasst die Zweifel unberührt  
Uns den Gelehrten schenken -  
Wer einen Hauch von ihm verspürt,  
Der darf hier sein gedenken.

- 6) The Minnesinger Walther von der Vogelweide,  
Margaret Watson, Dublin Review, London, October,  
1898, Vol. 123, pp. 287-296.

Miss Watson relates Walther's life by quoting certain of his songs in New High German. There seems to be nothing new in the article.

- 7) "Fürbrechen: Walther von der Vogelweide (105-14)",  
Starr Willard Cutting, Univ. of Chicago, Modern  
Language Notes, 1907, Vol. 22, pp. 224-225.

The first three lines of this Spruch, which have hitherto been in doubt, seem clear to Starr Cutting:

Nû sol der Keiser hêre  
fürbrechen durch sîn êre  
des lantgrâven missetât.

Cutting shows that fürbrechen is a different word from verbrechen. In his Spruch, Cutting believes, Walther challenges the Emperor to prove or make clear (fürbrechen) the heinousness of the Thuringian's actions. The lantgrave was an honorable and open opponent:

Wand er was doch zewâre  
sîn vîent offenbâre.

The Emperor's real enemies, cowards, intrigued behind his back. There was only an honest difference of opinion between the lantgrave and the Emperor. This, according to Cutting, is the argument of Walther, and according to Lexer's definition of fürbrechen seems sufficient. This interpretation may carry important implications for Walther's character.

8) The Athenaeum, London, February 5, 1910, p. 158.

The present writer found this note relating to the poet: "A parchment just discovered in the State archives of Münster has proved to be the manuscript of three songs of Walther von der Vogelweide, together with the music, and a fragment of a poem by another writer. It had been used as a cover for a sixteenth century bill, and is judged, from the handwriting, to belong to the middle of the fourteenth century. The 'Münster Anzeiger' states that the music is being transcribed into modern notation."

9) A German Minstrel of the Twelfth Century, Rev.

Henry Bett, Lincoln, London Quarterly Review,  
5 Ser. 4, 1912, Vol. 118, pp. 238-249.

Rev. Bett was acquainted with the Walther translations of Edgar Taylor, Beddoes, Bithell, and W. A. Phillipps. He also quotes lines from Longfellow's version of Justus Kerner's poem on Walther. Bett discusses six formative influences leading to the Minnesang proper: a) Spirit of chivalry; b) The exalted ideal of personal honor; c) Personal service on behalf of the oppressed; d) Devout homage paid to women; e) The freer

intercourse which became possible through the fact that the knightly order promoted equality; f) The event of the Crusades.

The author states further that "The influence of wandering scholars, passing from one university to another, with a tincture of classical learning in their conversation, and something of the lyrical spirit in their students' songs, still further helped to foster that eager minstrelsy of love and nature which is so distinct and delightful an episode in medieval literature, and which attained its highest point in the lyrics of Walther von der Vogelweide."

10) Zu Walther von der Vogelweide, aus Rudolf Hildebrands Nachlass, offered by J. Goebel, *Journal of English & Germanic Philology*, 1914, Vol. 13, pp. 181-185.

This article seems to contain nothing new, however, it is of a certain interest because it was written by Hildebrand in 1870. One sentence about Walther stands out especially, "Er ist zuerst völlig Herr geworden über Vorbild und Nachahmung, bei ihm steht Vollendetes vor uns, als wäre es selbwahten." Hildebrand recognizes that Walther created his own art and that he amalgamated literary prototypes with his own literary genius, creating something entirely new, i. e., Waltherian poetry.

11) Notes on Walther von der Vogelweide, Starr W. Cutting, *Univ. of Chicago, Modern Philology*, 1914, Vol. 12, pp. 37-44.

We have here a textual discussion of certain verses in Lachmann (121,33) Die grîsen woltenz überkomen, involving several Middle High German manuscripts. Professor Cutting also tries to establish the correct lines for Lachmann (104,7) and (82,11).

- 12) Walther von der Vogelweide: 'Abschied von der Welt', Lachmann (100,24); Paul (9A), R. Friebisch, *Modern Language Review*, London, 1918, Vol. 13, pp. 465-473.

Friebisch takes exception to the usual interpretation of wirt in Frô Welt, ir sult dem wirte sagen/ daz ich im gar vergolten habe:/. This poem must be attributed to the evening of Walther's life. Friebisch believes that the meaning of 'wirt' is not host, or innkeeper in the New High German sense, but it should be spouse (cf. Parzival, 119,25: 'der hellewirt'). Then he holds that wirt has this meaning: the devil is the husband of frô Welt and is a great lord.

- 13) Walther von der Vogelweide. Vortrag gehalten in der Casinogesellschaft am 21. Oktober 1919, "Schriften der Casinogesellschaft", S. Singer Heft 2. Burgdorf: Langlois, 1919. Pp. 24.  
Reviewer: John L. Champion, Univ. of Pennsylvania, *Modern Philology*, Chicago Press, 1922, Vol. 20, pp. 106-107.

The article itself was not available, but the reviewer states that the lecture contains nothing that is not already known about Walther. However, the lecturer

believes that the Rhineland is the birthplace of Walther.

- 14) Der Ursprung der Reinmar-Walther-Fehde. Ein Problem der Textkritik, H. W. Nordmeyer, Washington University, Journal of English & Germanic Philology, 1929, Vol. 28, pp. 203-214.

Nordmeyer points out that scholarly investigation concerning the Reinmar-Walther feud commences with Erich Schmidt. It was he who first recognized Reinmar's Ton (196,35) as an answer to Walther's satire (111,23.32). Lehfeld, Burdach, Paul, Wilmanns-Michels, Streicher, and Jantzen adopted Schmidt's suggestion with great or lukewarm enthusiasm. Moreover, as Nordmeyer shows, it was Carl von Kraus who uncovered the close relationship between Walther's and Reinmar's verses. This feud made Walther realize his own artistic worth and led him to discover himself as a poet in his own right, although different from Reinmar.

This discussion is continued in the same journal, 1930, Vol. 29, pp. 18-40.

- 15) Walther von der Vogelweide: Strophe 56, 5-13 als Schlussstrophe des Liedes, 54,37-55, 34 von Walther Bücheler, Ohio State Univ., Germanic Review, 1929, Vol. 4, pp. 277-283.

Bücheler in his first footnote refers to the text used: Lachmann, 8th ed. (von Kraus), 1923. The discussion revolves about the stylistic elements used by Walther. The Troubadours Gautier d'Epinal and Conon de Béthune are mentioned as forerunners of certain stanzaic arrangements

used by Walther. Our poet connects his strophes by means of repetition of the same or synonymous words at critical places. Words at the end of a verse may be used, which will rime with a mate in the following stanza. Bücheler probably had Walther's orphans in mind, which may or may not rime with one another.

- 16) Zum Gedächtnis Walthers von der Vogelweide  
(1230-1930), Ernst Voss, Univ. of Wisconsin,  
Monatshefte, 1930, Vol. 22, No. 5, pp. 129-133.

This article, written for Walther's 700th anniversary, as well as No. 18, contains mostly a restatement of known facts. Walther's birthdate is set at 1160, probably ten years too soon. Voss refers to Walther as a teacher of Frederick's son, Henry. Irrefutable proof that this is actually true, has not yet been offered.

- 17) Ein Anti-Reinmar, H. W. Nordmeyer, PMLA, 1930,  
Vol. 45, pp. 629-683.

In his revealing monograph Nordmeyer maintains with Lachmann that the investigator of minnesongs, in order to discover their genuineness must study each as a separate entity. Since this maxim was applied to Walther, it should also be extended to include Reinmar. The genuineness of a song should be discovered through psychological analysis of the poet's style, based on parallels from other manuscripts, such as observations of syntax, lexical investigations and other means as used in text-critical studies. By this means Nordmeyer wishes to show conclusively the spuriousness of MF 175, 1-4. Comparisons with Veldeke's

and Walther's poems (during the period of the 'Fehde') serve to train a revealing light upon Nordmeyer's contention as to Reinmar's genuine verses.

- 18) Waltherforschung und Waltherschrifttum unserer Tage. Nachklänge zum "Waltherjahr", Joseph A. von Bradish, College of the City of New York. Monatshefte, 1931, Vol. 23, No. 7, pp. 193-199; also No. 8, pp. 233-238.

The author offers a survey of Walther literature as it appeared in Germany during the 700th anniversary in memory of the poet's death. The German professional journals took little notice because they usually print only new discoveries, or those articles which shed some new light on any phase of Walther's life and works. Apparently nothing really new was offered in the hundreds of articles found in German newspapers, magazines, and journals of all types. Von Bradish mentions the bookseller Siegfried Perschmann in Würzburg, who has compiled a Walther bibliography until the end of 1929. In June 1930 Perschmann presented his work to the Würzburg archives. Owing to lack of financial assistance, the bibliography could not be printed.

It is noteworthy, von Bradish goes on to say, what Friedrich Muckermann writes in "Der Gral", July 1930, p. 912: "Seitdem jemand so durch und durch deutsch und so durch und durch christlich gedichtet hat, dass aus beiden Elementen eine einzige künstlerische Gestaltung erwuchs, kann man Deutschtum und Christentum nicht mehr voneinander trennen. All das völkische Gerede von Chamberlain bis Ludendorff muss zusammenbrechen vor dem Tandaradei

eines Waltherschen Frühlingsliedes." In other words, German and Christian elements are fused together and cannot be treated separately. Chamberlain's and Ludendorff's racial talk must collapse if compared with the Tandaradei echoing in one of Walther's spring songs. Other contributors whom von Bradish mentions are Josef Alin, von Kraus, Friedrich Naumann, Franz Spunda, Ernst Jungwirth, Alois Bauer, Heinrich Kofink, Peter Schneider, Max Morold, Karl Wolfskehl, Ludwig Bennighoff. F. R. Schröder says that the greatest accomplishment of Walther was the complete integration of Romanic art with the German spirit. According to Kurt Herbert Halbach, Walther is the prototype of a classical humanity (Menschlichkeit) which was thriving during the Hohenstaufen period, and this type of Renaissance was revealed in the creation of the cathedrals at Bamberg and Naumburg. There exist also contributions from Hans Böhm, R. Schronbek, and A. Dörrer asserts that there would be no German Middle Ages without Walther. Others are Karl Schadelbauer, Emil Hadina, Friedrich Neumann-Göttingen, Aloys Dreyer, Leo Söhner, Johannes Ettl, and there is the special journal with pictures, proofs, and a bibliography by Friedrich Löers. We will close this valuable contribution with Franz Karl Ginzkey's poem "Der von der Vogelweide":

Längst ist Walther schon geschritten  
 Durch der Ewigkeiten Tor.  
 Doch er weilt auch noch inmitten  
 Deutschen Volkes wie zuvor.  
 Vor dem Wald aus banger Kehle  
 Klagt ein Vöglein viel an Leid:  
 Deutsche Seele, deutsche Seele,  
 Wirf nicht ab dein Feierkleid.

- 19) Walther von der Vogelweide, Anne Sutton, Catholic World, February, 1939, Vol. 148, pp. 538-546.

Miss Sutton pictures Walther in over\_enthusiastic terms. One who reads this article would want to know more of the singer. However, the author's enthusiasm leads her to stress certain points as facts, as yet unconfirmed. She writes, "... as with his lute and violin he wandered from the North Sea down to Spain and Italy, from the Seine to Constantinople and the plains of the East, who played chess, etc." (p. 539). Or she writes about the Minnesingers who owe allegiance to a lady, "and while each singer was bound to invent his own melodies and rhythms, yet they all followed a very definite pattern, - that of allegiance to an unknown lady, etc." The first stanza of "Under der linden" is translated. On the whole, it is a stimulating but unscholarly attempt to introduce Walther to a larger audience.

- 20) Were Walther and Wolfram Once at the Same Court?, A. T. Hatto, Modern Language Review, 1940, Vol. 35, pp. 529-530.

Hatto believes that the line, Parzival 294,24 "Mîne herrn sî diz getân" is a reference on the part of Wolfram to Walther's line 40,26, "frowe Minne, daz sî iu getân". Wolfram seems to indulge in a sly criticism of Walther.

- 21) Zum Leich Walthers von der Vogelweide, -R.-M.S. Heffner, Modern Language Notes, 1941, Vol. 56, pp. 54-56.

The author tries to show that the center part of the

Leich is not a bridge from the first main part to the second, and that it is doubtful that this center part was incorporated in the original.

- 22) Zum Uebersetzen mittelhochdeutscher Lyrik: Ein Lied von Hoher Minne, Henry W. Nordmeyer, Monatshefte, 1941, Vol. 33, No. 5, pp. 193-197.

The problem which Nordmeyer here discusses is that of translating from Middle High German into New High German. Among other books, he quotes Franz Saran "Das Uebersetzen aus dem Mittelhochdeutschen, Halle a. S., 1930" and "Des Minnesangs Frühling" by Friedrich Vogt, 1920, containing Reinmar's poem (176,5), which Nordmeyer here translated into modern German. The latter mentions Walther's "Under der linden" in connection with Reinmar's song. Since Reinmar called his poem "Aller saelde ein saelic wîp" the best he had ever written, Nordmeyer is unwilling to compare this poem with Walther's because of the fundamental differences. Reinmar's song also contains certain criticisms of Walther, which are difficult to discern for the uninformed reader.

- 23) Minnesangforschung und Psychologie, Henry W. Nordmeyer, Univ. of Michigan, Monatshefte, 1942, Vol. 34, No. 5, pp. 274-279.

Nordmeyer quotes Fritz Tschirch (Anz. f. dt. Alt., 1933, pp. 170-173), with whom he agrees concerning the interpretation of the Minnesinger whose attitude toward life and world cannot be compared with our own. Tschirch

makes us aware of the fact that "die Gesichtspunkte gegenwärtiger psychologisch-philosophischer Erkenntnisse" cannot be transplanted "ohne weiteres auf die Weltanschauung und das Lebensgefühl mittelalterlicher Menschen". Ehrismann was even more sceptical, "Der Minnesang wird uns immer ein Rätsel bleiben". The riddle of the Minnesang will be always with us. In Karl Korn's study "Studien über Freude und Trûren bei mittelhochdeutschen Dichtern: Beiträge zu einer Problemgeschichte. Von deutscher Poeterey, 1932, Vol. 12, Leipzig" we read about the gathering of material to prove that Reinmar was a dual character broken by the psychic struggles that faced him. Reinmar is generally considered as the poet of trûren. Reinmar, as Korn asserts, may be considered as decadent and modern because the lieb brings him the torture of trûren. It is also the result of his inability to take a manly stand in his longing for love. In this psychic attitude, maintained by Reinmar all his life, Korn sees perverse enjoyment derived therefrom. Nordmeyer does not subscribe to this. Reinmar simply created a series of minne-laws incorporated in his minne-poems which could then serve as a manual for the Minnesang in general. When the "Fehde" (feud) with Walther began, Reinmar sublimated his ideals and became even more rigid and conventional in his attitude toward his minne-ideal. Reinmar's ideal of trûren, as Nordmeyer suggests, was not the self-denial of a perverse mind, on the contrary, it was his means of artistic expression. What Reinmar did privately, whether he also

loved some young peasant maiden, or whether he lived in voluntary celibacy, will probably never be known. Nordmeyer has a plausible realistic approach to this psycho-erotic problem. In respect to Walther, this article is important since it points out that it was the feud with Walther which helped to make Reinmar over-conventional. The author concludes his contribution with the statement that every study of a medieval poet must begin with the critical interpretation of his work.

- 24) Three Aspects of Decline in the Later Middle Ages. A Note on an Idea-logical Problem, Ludwig W. Kahn, Bryn Mawr College, Monatshefte, 1943, Vol. 35, No. 1, pp. 41-44.

The writer speaks of three aspects of decline, which are the decline of feudalism and its institutions, decline of the spirit and ideal of courtesy, and finally a subjective sense of decadence. To prove his point, Professor Kahn quotes verses from Wernher's Meier Helmbrecht, Walther, and Steinmar. We know that Wernher's long poem is a satire spanking (sic) the decadent conditions of knighthood and society in general. Steinmar's verses, a travesty of the classical alba:

Ein knecht der lac verborgen,  
 bî einer dirne er slief  
 Unz ûf den liechten morgen (Bartsch, L.D., Vol.76,  
 101-103)

also prove the author's point. But Walther's poem, beginning with the lines:

Friuntlîchen lac  
 ein rîter vil gemeit  
 an einer frowen arme (88,9-11)

does not seem to the present writer an example of decadence. This poem shows Walther as a red-blooded human being who asserts his right to love. Walther created a healthy equilibrium between the early Reinmar and the later Neidhart. Unfortunately good balances never seem to be maintained for too long. Kahn writes, "The disintegration of chivalry in these examples seems too obvious to need further elaboration." We will go along with Kahn's example of Wernher and Steinmar. Walther's verses do not exactly belong in this category. When Kahn writes "Walther complains not so much because chivalry has declined but rather because literature has lost its courtliness: hoveliches singen, ... has been ousted by ungefuege doene (A 64,31)." This statement hardly seems to harmonize with Kahn's earlier one, "Or how greatly does courtly love seem debased if we think of Walther's tageliet."

25) Problems of Middle High German Accentuation,  
Alfred Senn, Univ. of Pennsylvania, Monatshefte,  
1943, Vol. 35, pp. 133-137.

The author bases his study on the principle that in case of disagreement the majority of the occurrences are to be considered as the 'rule' and the minority as 'exceptions'. Dr. Robert Weidman, when a member of Prof. Senn's seminar at the Univ. of Wisconsin, made a detailed study of the accentuation of Middle High German ellende. The results of this investigation are incorporated in this paper. Examples from Hartmann, Walther von der Vogelweide, Kudrun, and the Nibelungenlied are quoted.

- 26) Zur Geschichte des Wortes 'Innig' und seiner Verwandten, Wolfgang Fleischhauer, Ohio State Univ., Monatshefte, 1945, Vol. 37, pp. 40-52.

It was discovered by Fleischhauer that the word inniglich does not occur in the works of Der Arme Heinrich, Iwein, Parzival, and Des Minnesangs Frühling, whereas Gottfried seems to be very partial to it. The writer quotes Walther's poems (119,23), (101,1), and (120,7) which contain the word inneclîch. It is regretted that the various dictionaries in the field offer inadequate or false definitions of 'innig' and its derivatives.

- 27) Ueber die Ritterlyrik, Arno Schirokauer, Johns Hopkins Univ., German Quarterly, 1946, Vol. 19, pp. 199-203.

That the so-called Middle Ages were not as dark as usually painted, is the opinion of Schirokauer. He sees a rising and falling in the dark ages, which did not differentiate them in this respect from other human epochs. There was no lyric poetry in the strict sense of the word, according to the author. The publishers of old manuscripts do not speak of lyrics, but of Liederdichter, Minnesinger, and Minnesang. The Minnelied is an Etude, a characteristic sign of complete courtly education. There is no 'true' love in the Minnesang, because it is a conventional game. Where real love begins, the Minnesang ends. It is, as Schirokauer expresses poetically, a breath of Mozart, and the purity of a Lichtenberg in Walther's

Sprüche, or as he muses, "Es ist ja gesellschaftliches Spiel. Es ist ein Hauch von Mozart in der Grazie Gottfrieds, und die Sauberkeit Lichtenbergs in Walthers Sprüchen."

- 28) Walther von der Vogelweide, (106,17), (107,16),  
O' C. Walshe, Nottingham, Modern Language Review, London, 1948, Vol. 43, pp. 93-96.

The Heidelberg Codex A ascribes these poems to the Truhsaeze von St. Gallen, Ulrich von Singenberg. This, according to Walshe, remains doubtful. Lachmann's ascription of them to Walther is generally rejected. The author believes that (107, 6-28) is not likely to be by Singenberg, since the complaint of poverty in the poem does not fit in with his comfortable circumstances. The second (107,29 - 108,5) being in the same Ton as the first, is probably by the same author. The third cannot be by Walther since it laments his death. The Ton is that used by von Singenberg, and therefore may be ascribed to him.

- 29) Germanic Studies in Great Britain Since 1939,  
Alexander Gillies, Univ. of Leeds, Germanic Review, 1948, Vol. 23, pp. 5-17.

This is an important article, since it gives the names of books and authors since 1939, including those dealing with Walther von der Vogelweide; for instance, the commendable studies of Miss Richey and August Closs' "Genius of the German Lyric". Referring to Germanic studies, Gillies writes, "Neither the bitter dissensions that rocked the world in pre-war days, nor the searing shocks of battle have disturbed its progress, and opinion has been expressed with consistent wisdom, restraint, and precision."

- 30) *Les Etudes Germaniques en France de 1939 à 1947*, par Ernest Tonnelat, Collège de France, *Germanic Review*, 1948, Vol. 23, pp. 167-177.

Tonnelat, among many other books in the German field, also lists one by M. J.-A. Bizet "Suso et le Minnesang", which attempts to show certain literary relationships between the theological writings of Suso and the lyric poems of the 12th and 13th centuries.

- 31) *Walther von der Vogelweide's Ottonian Poems:*

*A New Interpretation*, Arthur Hatto, Queen Mary College, London; *Speculum*, 1949, Vol. 24, pp. 542-553.

Hatto deals here with six poems composed by Walther in the reign of Otto IV (1208-1218), all to the same melody. They are, according to Lachmann: (11,6), (11,18), (11,30), (12,6), (12,18), (12,30). The melody and the metrical structure are in the "Ottonian air" (Ottenton). The author states that scholars are generally agreed that these songs originated at the court, or at least, in the service of Otto; however, he himself does not follow these, as he calls it, "hallowed assumptions".

- 32) Herr Volciant von Erlach, Minnesinger, *American-German Review*, 1949, Vol. 15, p. 39.

See under Book Reviews No. 33.

- 33) *Heine's Indebtedness to Walther von der Vogelweide*, Daniel N. B. Hegeman, Univ. of Kentucky, *Monatshefte*, 1950, Vol. 42, No. 7, pp. 331-340.

The author of this <sup>tu</sup> study has assembled sufficient evidence to prove his assertion, namely that Heine used some of Walther's poems from which he learned imagery and terminology. He also drew substance from them; however, as Hegeman correctly writes, Heine infused the poems with the magic of his own personality.

- 34) Recent Work on the Arithmetical Principle in Medieval Poetry, A. T. Hatto and R. J. Taylor, Modern Language Review, London, 1951, Vol. 46, pp. 396-403.

This article deals with Huisman's book, who offers a structural analysis of the sequentia and its vernacular derivatives the lai and leich. To achieve this, he does not use as his unit of computation, as Professors Hatto and Taylor have employed for the shorter chanson or liet, the musical bar, but the line and half-line. The writers believe that Huisman has given us the correct structure of the leich of Walther von der Vogelweide, Tannhûser, Konrad von Würzburg, Reinmar von Zweter and Rudolf von Rotenburg (the third leich).

The belief is expressed that Walther's great crusading song "Owé war sint verschwunden", was misnamed by calling it a Palinode and consequently tended to be misinterpreted. The concluding sentence of the writers shows again the inherent difficulties which confront anyone who studies Walther's songs in relation to their inner structure and music, "But there is an ever-present danger of forcing matters by third-degree-methods - and both text and music will protest against such treatment."

- 35) "Ir habt die erde, er hât daz himelrîche" by Bjarne Ulvestad, Univ. of Wisconsin, Monatshefte, 1952, Vol. 44, No. 3, pp. 153-158.

The verse which Bodmer emended in his edition of the Minnesänger is used for the heading of this article. Lachmann adopted this emendation in his first edition of Walther Poems (1827). All successors of Lachmann have used this line. What the author of this study objects to is that no one ever questioned the validity of Lachmann's adoption. Professor Ulvestad offers a number of reasons why this line should not have been reinserted. In conclusion Ulvestad writes, "The poem contains nothing that points to a grading of the spiritual and secular powers on earth. Also here the poet attacks what he considers a false pope, not the pontifical institution, and there is every reason to believe that Walther's ideal world is one in which there is full harmony and concord between the Imperium and the Sacerdotium, in accordance with the medieval religious and political 'Gedankensystem'. At least there is no indication to the contrary."

- 36) "Der Sumer von Triere" (Minnesangs Frühling, 47,36), Hans Sperber, Ohio State University. Monatshefte, R. O. Röseler Number, 1953, Vol. 45, No. 4, pp. 272-276.

Sperber compares the various possibilities of the meaning "der sumer von Triere", whether it be a singing casket or a grain-measure of Trier. In this connection

Sperber refers to Walther's "sumerlaten" poem (73,22) as proof that poets sometimes repaid in kind when their ladies were rude to them. Sperber's belief is that Friedrich von Hûsen had even more freedom in this respect than Walther.

BOOK REVIEWS.

- 1) *Mittelhochdeutsches Lesebuch mit Grammatik und Wörterbuch*, A. Bachmann, Zürich, 2nd ed., 1898, pp. 274.

Rev.: von Jagemann, M.L.N., 1899, Vol. 14, pp. 91-92.

The writer describes the selections from the *Nibelungenlied* and *Kudrun*, *Lamprecht's Alexander*, *Iwein*, *Parzival*, *Tristan*, *Meier Helmbrecht*, et al. Turning to *Walther*, he writes, "Then follow extracts from some ten or twelve lyric poets, among them *Walther* with forty-two lieder and sprüche, a few of the songs of the Mystics, and some Carmina Clericorum."

- 2) *Geschichte der deutschen Literatur*, R. Seehausen. *Nebst einer kurzen Poetik*. 3rd ed., 1909, pp. 113.  
Rev.: Edwin C. Roedder, Mon., 1911, Vol. 12, pp. 28-29.

Seehausen made a statement which Roedder corrected, "Dass *Walther* von der *Vogelweide* sein *Tandaradei* in jungen Jahren am Wiener Hofe gedichtet habe, ist heute überwundener Standpunkt (p. 8)." *Walther* has not learned his "*Tandaradei*", which he uses as a refrain in his song "*Under der linden*", at the Viennese court.

- 3) *Auswahl deutscher Gedichte*, Otto Lyon, 6th ed. Leipzig, 1910, pp. 483; 1st ed., 1891.  
Rev.: A. R. Hohlfeld, Mon. 1912, Vol. 13, pp. 196-214.

Hohlfeld regrets that Lyon has not begun his Walther selections with the song "Under der linden". Intended for students.

4) Die deutsche Dichtung im Mittelalter, Wolfgang Golther, Stuttgart 1912, pp. 602.

Rev.: Edwin C. Roedder, Mon., 1915, Vol. 16, pp. 96-99.

Roedder criticizes contradictory and repetitious statements of the author concerning Walther's relationship to Reinmar, "... so wäre zu sagen, dass man zuweilen Wiederholungen begegnet (vgl. S. 361 und 375 über Walthers Verhältnis zu Reinmar) sowie auch Widersprüchen."

5) Harvest of German Verse. Selected and Translated by Margarete Münsterberg. 1916, pp. 239.

Rev.: F. Schoenemann, Mon., 1917, Vol. 18, p. 24.

This collection, according to Schoenemann, includes 150 poems from the time of Walther von der Vogelweide to the present. Besides, as Schoenemann states, "Ausserdem war es sehr verdienstlich, die besten patriotischen Lieder von Walther von der Vogelweide, Arndt, Körner, Schenkendorf u. a. zu bringen, vor allen das gutmütige (sic!) und edle 'Deutschland über alles'". The reviewer approves of the fact that Miss Münsterberg presents a series of patriotic songs of German poets, beginning with Walther.

6) Zu Walthers Elegie (124,1-125, 10). Pp. 13.

Rev.: B. J. Vos, "Festschrift für Konrad Zwierzina zum 29. März 1924; Graz, Wien, Leipzig, 1924."

Vos states that Kraus arrives at the conclusion that the poem originally had the rhythm of the Nibelungen line. Eleven of the forty-eight verses do not respond to this interpretation; however, five of the eleven verses, according to Kraus, show faulty scribal transmission. The ~~explanation for this~~ <sup>fault</sup> is believed to be due to a conscious attempt to force the Nibelungen lines into verses with six beats and alternating rhythm. Vos points at the novel generalization which concludes the study. Kraus believes that the Kurenberg strophe originated in Austria as a lyric measure, whereas the Austrian poet of the Nibelungen employed it as an epic stanza. Walther changed the form and transplanted the Kurenberg strophe to the lyric sphere. In this article both author and reviewer refer to the poet of the Nibelungenlied and Walther as Austrians. We may assume the former to be an Austrian, however, no conclusive proof exists for the home of the latter mentioned poet.

- 7) Vorspiel, Konrad Burdach. Gesammelte Schriften zur Geschichte des deutschen Geistes. Erster Band, erster Teil: Mittelalter. Pp. 400, Halle/Saale, 1925. Rev.: Helmut Wocke, 1926, Vol. 25, JEGP., pp.243-251.

The second contribution of the book deals with Walther von der Vogelweide, "Der mythische und der geschichtliche Walther". Walther is compared to Goethe. The latter's art is naive-individualistic, the former's based on bitter experiences. However, Walther's lyric poems are rooted in the

conventions and decorums of his time. His poems can only be understood within the circumscribed mosaic of the Middle Ages. Walther's work must be interpreted historically. According to Professor Wocke, it was Burdach who has unlocked for us many facets of Walther's multiple lives. The "Vorspiel" considers the Spruch "Ich sach mit mînen ougen" and the seven Sprüche against the Pope in the spring of 1213. The last paragraph discusses the skirmishing between Walther and Wolfram.

The reviewer shows the importance of Burdach's work on Walther by pointing to the succeeding editions by Pfeiffer, Wilhelm Wilmanns, and others, which are, in part, based on Burdach's investigations.

8) Ueber den Einfluss der lateinischen Vagantendichtung auf die Lyrik Walthers von der Vogelweide und die seiner Epigonen im 13. Jahrhundert, W. H. Moll, Amsterdam, 1925.

Reviewer: A. Le Roy Andrews, Cornell Univ.,

MLN Vol. 42, 1927, pp. 64-65.

Andrews writes, "The conclusion then drawn is that when the Middle High German Minnesang turned from the conventional to the fresh and more natural direction, it is in the Latin poetry of the "Vaganten" that the impulse is to be sought, which agrees with Brinkmann's theory as to Walther..." The author is trying to show presumable influence between Walther and the medieval Latin poets, especially with the Archipoeta.

- 9) Die Kulturwerte der deutschen Literatur in ihrer geschichtlichen Entwicklung. First Vol.: Die Kulturwerte der deutschen Literatur des Mittelalters, Kuno Francke, 2nd ed. Berlin, 1925.  
Reviewer: A. B. Faust, Cornell Univ., GR., 1927, Vol. 2, pp. 82-83.

Kuno Francke defends the thesis, according to Faust, that literary development is determined by the incessant conflict of two elemental human tendencies, the one toward personal freedom, and the other toward collective organization. Francke, then, believes, that the age in which these two tendencies are evenly balanced produce the great works of literature. This is very true as Faust points out from Francke's book, namely that the individual force of such poets as Wolfram von Eschenbach and Walther von der Vogelweide stood in opposition, yet in harmony, and consequently were the originators of the first classical period of German literature. As Francke says, "Walther firmly believed in the Empire and Papacy as the indispensable safeguards of temporal and spiritual welfare." In his "Personality in German Literature Before Luther, Cambridge, Harvard Univ. Press, 1916, p. 17, quoted by Faust, Kuno Francke states, "And here again, as in his love songs, the principal charm of his poetry seems to lie in the very union of these contrasting elements, of corporate consciousness on the one hand and individual consciousness on the other." This book is essentially

a reworking of the author's English book: *Social Forces in German Literature*.

10) Reinmar der Alte und Walther von der Vogelweide.

Zweite berichtigte Auflage mit ergänzenden Aufsätzen über die altdeutsche Lyrik, Konrad Burdach. Halle, 1928, Pp. 440.

Reviewer: A. C. Dunstan, London, *MLR*, 1929, pp. 98-100.

Dunstan regrets that Burdach has not written a new book. Much valuable material is scattered and the arrangement chaotic, so that the author has no right to complain about neglect on the part of researchers. The only new part of the book, as Dunstan writes, is the essay on Walther's "Owê war sint verschwunden" (pp. 344-356). The passage "die möhte ein soldener mit sînem sper bejagen" is explained as a reference to the Longinus legend.

11) As in number ten.

Reviewer: H. W. Nordmeyer, New York Univ. *JEGP.*, 1929, Vol. 28, pp. 594-596.

Nordmeyer mentions the fact that forty-eight years ago, prior to 1928, the book appeared for the first time. Hardly anything had to be changed and the author, Konrad Burdach, adheres to the same doctrine of truth as then, and criticizes speculative subjectivism, irrationalism, and mythological idealism. Nordmeyer suggests that the present concept of looking at literary problems from the individualistic-collectivistic viewpoint, is already found in Burdach's book.

- 12) Die literarische Kritik in der mittelhochdeutschen Dichtung und ihr Wesen, Karl F. Müller. Frankfurt am Main. 1933. (Deutsche Forschungen, Vol. 26) Pp. 116.

Reviewer: Alfred Senn, Mon., 1934, Vol. 26, pp.167-168.

The reviewer believes Müller's dissertation to be a positive contribution to the Middle High German field. Müller offers a juxtaposition of critical passages in Middle High German, i. e., those in which the various poets criticize or praise the works and beliefs of their contemporaries, Reinmar the Elder, Walther von der Vogelweide, Neidhart von Reuenthal. Walther's predecessors and successors are carefully considered.

- 13) Kleine Anthologie deutscher Lyrik, Fleissner & Fleissner, F. S. Crofts & Co., New York, 1935, pp. 136.

Reviewer: Friedrich Bruns, Mon., 1935, Vol. 27, p. 345.

Bruns, himself the author of a fine anthology DIE LESE DER DEUTSCHEN LYRIK seems to think that Walther is the standard of all good lyrics. In the review he makes this statement, "Goethe, Hebbel, Eichendorff, Keller, Mörike hätten über die gebotene Auswahl hinaus dem Schüler mehr geboten, echte Dichtung, die ewig lebendig bleibt, wie so manches Gedicht von Walther noch heute wirkt, als ob es zu unserer Zeit entstanden." In other words, an anthology of lyrics should have a selection of timeless poems, as, for example, Walther von der Vogelweide has written.

14) *Lyrische Weltichtung in deutschen Uebertragungen aus sieben Jahrhunderten*. Ausgewählt von J. Petersen und E. Trunz. *Literarhistorische Bibliothek*, hrsg. von M. Sommerfeld. Vol. IX, 1933, pp. 192.

Reviewer: Bayard Q. Morgan, Stanford Univ., *JEGP.*, 1935, Vol. 34, pp. 134-136.

In addition to translations from Walther von der Vogelweide, there are selections from the 23rd Psalm, Pindar, Anacreon, Catullus, Horace, Hrabanus Maurus, Petrarca, Michelangelo, Shakespeare, Jakob Balde, the old English ballad "Edward", Macpherson, Burns, Beaudelaire, Verlaine, Swinburne. The most important publications dealing with translations of each author are cited. Morgan compliments Petersen - Trunz on the selections of their examples, by mostly including outstanding literary personalities.

15) *Der Stil Frauenlobs* (*Jenaer Germanistische Forschungen*, Vol. 23), Herbert Kretschmann, Jena, 1933, pp. 281.

Rev.: Arthur F. J. Remy, Columbia Univ., *GR.*, 1936, Vol. 11, pp. 57-58.

The author shows that the non-personal elements in Frauenlob's work outweigh the personal ones. Only in great poets, like Walther von der Vogelweide, does it break through convention. We quote the terse comment Remy makes at the close of his review, "This sums up admirably the

thesis of the book, which shows great industry and careful study. In fact, here as elsewhere in literary history, the text of the poet is smothered by the ponderous commentary."

16) a Die Gedichte Walthers von der Vogelweide.

Zehnte Ausgabe mit Bezeichnung der Abweichungen von Lachmann und mit seinen Anmerkungen neu herausgegeben, Carl von Kraus, Berlin & Leipzig, Walter de Gruyter & Co., 1936. Pp. 243 & XXXII.

b Untersuchungen, Carl von Kraus, Berlin & Leipzig, Gruyter & Co., 1935. Pp. 500 & XVI.

Reviewer: H. W. Nordmeyer, Univ. of Michigan, GR., 1937, Vol. 12, pp. 279-280.

a Nordmeyer acknowledges the debt the Walther scholars owe Carl von Kraus by virtue of his revision of certain spurious texts and replacement of false strophes. Lachmann's Bodmer references have also been investigated.

b Every poem is studied individually and all known philological devices are employed to determine the correct place of the poem. Von Kraus has discovered the correct forms in many a Walther poem, for instance, in 18, 1.15 in the Wicman-strophe, liet instead of lieht; in 35,18 selde, not velde. The author also explains the function of tandaradei in 46,32. There are others. C. v. Kraus arranges 70 songs chronologically, whereas Lachmann had

only 6. Professor Nordmeyer concludes his enlightening review with these words, "Kein anderer unter den Lebenden als Carl von Kraus hätte dies Werk schreiben können, das schliesslich so allseitig befriedigen wird, indem es die Arbeit eines Jahrhunderts deutend, zusammenfasst und damit zu neuer Arbeit aufruft."

17) As in number 16.

Reviewer: Alfred Senn, JEGP., 1937, Vol. 36, pp. 558-565.

Senn discusses these two publications by Carl von Kraus as a unit. They deal with all material that has become known since the first publication of Walther's poems. The author's principal aim was the explanation of the poems which often revealed new meanings, and led to the rehabilitation of others. These two von Kraus volumes are the basis for all future researches on Walther.

18) Die sogenannten Spervogelsprüche und ihre Stellung in der älteren Spruchdichtung, S. Anholt, Amsterdam, 1937; Pp. 165.

Reviewer: James M. Clark, MLR., London, 1938, Vol. 33, pp. 468-469.

Clark considers Anholt's study an ambitious contribution to the study of medieval didactic poetry. The author uses as a starting point the text of the poems attributed to Spervogel in "Minnesangs Frühling". The

reviewer points to the investigations of Scherer, Schön-  
bach, Ehrismann and others. Clark feels very sceptical  
about the alleged dispute between Walther von der Vogel-  
weide and Spervogel that, according to Anholt, is supposed  
to have occurred at the court of Meissen. It seems that  
the reviewer is defending Walther against a charge of  
paganism, "In spite of Dr. Anholt's lengthy arguments one  
fails to discover anything pagan in 'Ich saz ûf eime steine'.  
Dr. Anholt does not distinguish sufficiently between what  
is possible, what is probable, and what is certain."

19) Walther von der Vogelweide, M. Hechtle (Deutsche  
Arbeiten der Universität Köln, 11. Jena, 1937,  
pp. 75).

Reviewer: A. T. Hatto, MLR., 1938, Vol. 33,  
p. 127.

The reviewer contends that Miss Hechtle has nothing  
new to say about Walther. The thesis' lesson that facets  
of Walther's personality appear and disappear with the  
changing ideas of new generations is supposed to be  
familiar as a general proposition. According to Hatto,  
the author fails to tell us what Walther was. In general  
Dr. Hechtle's work seems to be an abstraction of the views  
of these men: Uhland, Burdach, von Kraus, and Naumann.  
Although the reviewer recognizes that Naumann's picture of  
Walther is the most unified of recent times, nevertheless,  
he regrets the forced analogy with George.

- 20) Der Wartburgkrieg, kritisch herausgegeben, T. A. Rompelman. Amsterdam: H. J. Paris, 1939. Pp. 355. Reviewer: Carl Selmer, Hunter College of New York, GR., 1940, Vol. 15, pp. 300-302.

As far as the study of manuscripts shows, the Urtext points to the Thuringian-Rhine Franconian territory. Selmer agrees with the author pertaining to the approximate date of the Wartburgkrieg, and remarks, "Historically speaking, there must indeed have been about 1205 a contest of famous bards at the Wartburg, in which the contestants were Reimar, Bitterolf, Wolfram, Walther, the 'Schrîber', Klingsor, and Heinrich von Ofterdingen (not Tannhäuser)."

- 21) Des Minnesangs Frühling, Untersuchungen, Carl von Kraus; Leipzig, S. Hirzel, 1939.

Reviewer: George Nordmeyer, Yale Univ., GR., 1942, Vol. 17, pp. 291-292.

Nordmeyer begins his review thus, "These commentaries on the best-known collection of Middle High German lyrics follow the pattern of the author's Walther von der Vogelweide, Untersuchungen (1935), and are an equally monumental contribution to Middle High German philology." Nordmeyer directs our attention to a particular interesting critical study of von Kraus who holds that both Reinmar and Walther were influenced by Hartmann, and not vice versa.

- 22) Die Naturdichtung des deutschen Minnesangs, Ludwig Schneider. Neue Deutsche Forschungen, Abteilung Deutsche Philologie, Vol. 6, Berlin: Junker & Dünnhaupt Verlag, 1938; pp. 115.

Reviewer: George Nordmeyer, Yale Univ., GR.,  
1944, Vol. 19, p. 227.

This review investigates the stylistic development of nature phrases from their formula - like usage by the early Minnesingers to the Baroque language of the Fourteenth Century epigones. Of course, Walther freed himself from the overconventionalism of these phrases, as Professor Nordmeyer, in regard to L. Schneider's study, remarks, "Walther - as one expects - breaks through the conventionalism of patterned phraseology by using the stereotyped expressions he inherited in new word-contexts, with the result that his poetry communicates an intense phenomenal reality."

23) As in number 18.

Reviewer: Arthur F. J. Remy, GR., 1945, Vol. 20,  
pp. 71-72.

According to the reviewer, the most startling thesis in the book deals with the alleged literary relations of Spervogel and Walther. Both were supposed to have been at the court of Meissen. Walther's denunciation of the bean is a polemic against the stalk-verse of Spervogel, so Anholt claims. Remy is sceptical and asks, "Why must it be Spervogel against whom Walther polemicizes?" Likewise, it seems but a conjecture to Remy when the author suggests that Spervogel's assertion that a virtuous woman needs no elegant dress to establish her worth, whereas a false one has no worth no matter how she dresses, is an attack <sup>on</sup> ~~against~~

Walther's song "Ir sult sprechen willekomen". The reviewer also turns thumbs down on any identification of Spervogel with Wicman-Volcnant.

The author describes both Herger and Spervogel as court poets, positions which from time to time were held by Reinmar von Zweter and Walther. The reviewer agrees with Anholt's statement that the social position of the early Spruchdichter was far more elevated than usually surmised. It is also suggested by the author that the high position of the gnomic poet may lead us to believe that he is the direct descendant of the old Germanic priest or Kultredner. The reviewer concludes his penultimate chapter with this sentence, "He stood by the side of the lord as counsellor, and it may well have been a fact that Walther was in charge of the education of King Henry IV (sic!) in his youth."

24) Walther von der Vogelweide, der Sanger des Reiches, Hermann Harder, Leipzig, Ph. Reclam Jun., 1943, pp. 197.

Reviewer: Gerd Gillhoff, Adelphi College, Mon., 1948, Vol. 40, No. 6, p. 367.

According to the reviewer, the author does not intend to present an academic study, although he bases his findings on Wilmanns-Michels, Schonbach-Schneider, Carl von Kraus, and Konrad Burdach. Harder attempts to show Walther as a fighter for the Hohenstaufen realm and as a political poet. About fifty poems are reproduced in prose.

Thirty-one poems in the original are printed in the supplement (Anhang).

25) Walther von der Vogelweide, Gedichte, ausgewählt und herausgegeben von Max Wehrli, A. Francke, Bern, 1946, pp. 88.

Reviewer: -R-M.S. Heffner, Univ. of Wisconsin, Mon., 1948, Vol. 40, No. 2, pp. 109-110.

Heffner remarks that "for the purposes of text-kritische Uebungen and for exercises in the Interpretation des Textes they provide excellent material in the field of Middle High German lyric poetry. The lyrics of Walther are divided into Sprüche (51) and another group, which comprises Lieder as well as Sprüche. This second half is directly related to Frauendienst, or service to one's lady.

26) Karl Lachmann als Germanist, H. Sparnaay. Bern, A. Francke A. G. Verlag, 1948, pp. 142.

Reviewer: -R-M.S. Heffner, Univ. of Wisconsin, JEGP., 1949, Vol. 48, pp. 298-299.

The author discusses severally Lachmann's efforts as editor of the Nibelungenlied, Iwein, Gregorius, Wolfram, Walther, et al. According to Heffner, the treatment is not sufficiently exhaustive for a review of Lachmann. He writes, "One needs to read the essay on Walther, for example, with the medieval text in hand, and one needs to have leisure to think while one reads. Given this condition, the book will be found useful and interesting."

- 27) Ein Jahrtausend Oesterreichischer Dichtung,  
Joseph A. Lux, Bernina-Verlag, Wien, 1948,  
pp. 351.

Reviewer: Alfred Apsler, Columbia Junior College,  
Mon., 1950, Vol. 42, No. 1, pp. 53-54.

The author, who died in 1947, made an attempt to show Austrian literature as the peculiar product of its cultural development. Walther is considered as the great Minnesänger who spent some time at the court of the Babenberger. Apsler mentions the one-sidedness of the book, because the subject has been treated entirely from the Catholic viewpoint. However, as Apsler writes, Lux' book is important as valuable source material for a future scholarly presentation of Austrian literature.

- 28) Anthologie du Minnesang, André Moret, Paris,  
Aubier, 1949, pp. 305.

Reviewer: -R-M.S. Heffner, Mon., 1950, Vol. 42,  
No. 1, pp. 60-61.

The categories in the Introduction are: L'annonce du printemps, Le printemps du Minnesang, L'été du Minnesang, Plein été (Walther), L'automne du Minnesang. Eighty-two pages are reserved for Walther's poems. Heffner believes the book well adapted to classroom work. He states, "If one wished to give less time to Minnesang, then the Introduction and the Selections from Walther might well make up a portion of an Middle High German reading course.

29) Tausend Jahre deutscher Dichtung. Hrsg. von  
Curt von Faber du Faur und Kurt Wolff. Pantheon,  
New York, 1949; Pp. 489 & XLIV.

Reviewer: Lore B. Foltin, Univ. of Pittsburgh,  
GQ., 1950-51, Vols. 23-24, pp. 266-268.

This is an anthology of German verse, including poems from the early ninth century (Wessobrunner Gebet) to Georg Trakl, who died in 1914. The Preface contains an exceptionally well written discourse on lyric poetry by Curt von Faber du Faur. There are many useful cross-references, and an index of first lines of the poems. The selections from Middle High German poets are given in modern German. Foltin writes, "Mr. von Faber's versions are all happy choices, including such well-known favorites as Walther von der Vogelweide's 'Ich sass auf einem Steine', and his 'O weh, wo sind verschwunden'".

30) Anthologie du Minnesang. Par André Moret.

Paris, 1949. Pp. 305 (Bibliothèque de Philologie Germanique XIII).

Reviewer: F. R. Whitesell, Univ. of Wisconsin,  
JEGP., 1951, Vol. 50, pp. 416-418.

Under the heading "Les idées et thèmes", Moret characterizes Minnesang in the various stages of its development, giving Walther von der Vogelweide the greatest share of attention. Whitesell says of this book, "The Anthologie du Minnesang is a much needed and on the whole an excellent textbook, not only for French students of

German, but for English, American, and German students as well."

- 31) Anthologie du Minnesang, André Moret; Textes avec introductions, notes et glossaire, etc., as in number 30.

Reviewer: Carl Hammer Jr., Louisiana State Univ. GR., 1951, Vol. 26, pp. 144-145.

The author presents forty Minnesänger and some anonymous songs. The nature of the Minnesang is discussed in the Preface. To give Moret's point of view in regard to the difficulty of explaining the nature of the Minnesang, Hammer quotes the author: "Le présent travail n'a d'autre ambition que de projeter une lueur dans cette pénombre." Language, style, metrics, music, and mimicry, are also discussed. The reviewer writes, "Professor Moret deserves commendation of Germanists everywhere for making an extensive selection from the corpus of the Minnesang easily available in such handy, scholarly form."

- 32) Die Gedichte Walthers von der Vogelweide. Hrsg. von Carl von Kraus. Elfte, unveränderte Ausgabe. Berlin: Walter de Gruyter & Co., 1950. Pp. 243. Reviewer: -R-M. S. Heffner, Univ. of Wisconsin, GR., 1951, Vol. 26, pp. 143-144.

We believe that the brief prefatory statement of Carl von Kraus, which Heffner prints in his small review, is tragic and to the point: "Es war mir unmöglich, in der zur Verfügung stehenden kurzen Frist die seit der zehnten Ausgabe erzielten Ergebnisse der Forschung vollständig kennen zu lernen. Die Schwierigkeiten bestanden in der

Hauptsache darin, dass mein eigenes Heim und mit ihm ein Teil meiner Bücher durch Brand ebenso zerstört waren wie die Gebäude unserer Staats- und Universitätsbibliothek; dass die Quellen, aus denen wir unsere Kenntnis der neuerschienenen Fachliteratur zu schöpfen pflegten, versiegt, die Arbeiten, deren Titel ich erfuhr, grossenteils unerreichtbar waren und dass ich selbst durch geraume Zeit in Tirol fern von wissenschaftlichen Hilfsquellen Unterkunft hatte suchen müssen." The eleventh edition was printed and bound in Göttingen.

33) Herr Volcnant von Erlach, Minnesinger, Sponsor, and Associate of Walther von der Vogelweide in Franconia and Thuringia, Calvin Kephart. Reprinted (slightly revised and augmented) from The Journal of English & Germanic Philology, 1943, Vol. 42, Strasburg, Virginia: Shenandoah Publishing House, Inc., 1949. Pp. 31.

Reviewer: Carl Hammer, Jr., Louisiana State University, GR., 1951, Vol. 26, pp. 142-143.

The author, Kephart, applies the genealogical test to the minnesinger Hêr Wîcman in the Manuscript A of the Heidelberg Codex, and to Hêr Volcnant in Manuscript C (Paris). In Lachmann-Kraus, the poem is marked 18,1. Volcnant seems to have enjoyed a certain reputation as a poet, but won fame through his mastery of the zincke, or medieval cornet. Kephart gives about the same dates, as we usually assume for Walther. Volcnant's friendship with Walther is supposed to have thrived between 1206

and 1212. The poem's (18,1) date is cited as 1205. Volcnant is supposed to have sponsored Walther's appearance at the Franconian and Thuringian castles. Especial mention is made of the fact that Volcnant's son Heinrich named his first-born son Walther. The reviewer calls Kephart's 'allusions' conjectures and believes that tangible evidence is missing. We believe that Calvin Kephart has presented new material, which deserves closer scrutiny and study.

- 34) Neue Wege zur dichterischen und musikalischen Technik Walthers von der Vogelweide. Mit einem Exkurs über die symmetrische Zahlenkomposition im Mittelalter, Johannes Alphonsus Huisman. Academisch Proefschrift, Utrecht, 1950. Pp. 164. Reviewer: Ernst A. Philippson, Univ. of Illinois, JEGP., 1951, Vol. 50, pp. 252-255.

According to the reviewer, the author wishes to demonstrate that the freedom found in the meter of older Germanic poetic documents, pertaining to the use of unstressed and semi-stressed syllables, has never been entirely lost. Furthermore, Middle High German poems should not be measured by the standards of Martin Opitz. Johannes Huisman strives to obtain more genuine texts by "scratching off" some of the polish of Andreas Heusler's prosody. Huisman introduces two new fields, i. e., Musical History and Mathematics. He applies these disciplines as an aid to widen the field of narrow poetic criticism by placing it on a horizontal level, in order to achieve comparative

integration of all European literatures. Huisman draws frequently upon the studies of F. Gennrich in music and upon E. R. Curtius (*Europäische Literatur und lateinisches Mittelalter*) for mathematical problems, such as mysticism of numbers, etc. Philippon believes that Huisman has ventured upon new paths for the understanding of Walther and the entire field of Middle High German lyric poetry. He states, "Es besteht kein Zweifel, dass die Arbeit von Huisman neue Wege zum Verständnis Walthers und der mhd. Lyrik eingeschlagen hat."

35) *Liebeslyrik der deutschen Frühe in zeitlicher Folge*, Hennig Brinkmann, Düsseldorf: Verlag Schwann, 1952; pp. 439.

Reviewer: -R-M.S. Heffner, Univ. of Wisconsin, Mon., 1953, Vol. 45, No. 3, pp. 157-158.

This book contains the poems which are printed in Minnesangs Frühling, the minnesongs of Walther von ~~der~~ Vogelweide, and the songs of Wolfram. All these poems are arranged as far as practicable in chronological order. The Introduction contains a discussion of Minne, Minnesang, and Minnesänger. Heffner considers this essay a stimulating contribution to the field of Minnesang. He remarks, however, critically on the lack of external organization. The Lachmann-Kraus arrangement of a List of First Lines according to rime words is here replaced by the alphabetical listing of first words. This is one of the good features of the book.

## CONCLUSIONS.

The wealth of multifarious material presented in the list on books, articles, and book reviews has as its main purpose to show how far Walther has been read and studied and appreciated in England and America. The variety of material covering more than a period of one hundred and twenty-five years shows that Walther fared well, ever since Karl Lachmann's critical Walther edition appeared in 1827.

Leading periodicals in England and America have frequently printed articles dealing with some phase of Walther's life and poetry. The translators, discussed in the previous chapter, have similarly had a fair share in bringing Walther closer to the American and English reader. Also important are the general books and school texts containing selections from Walther, be they readers or grammars. In this way Walther's name as the greatest German lyricist before Goethe lives on in the English-speaking world through the generations. There is hardly a literary history of Germany that does not devote a few sentences to Walther, or it may even give considerable space to him, as in the works of Scherer-Conybeare, Francke, and Robertson; historical treatises dedicate more space to the poet, taking into account his growing historic importance in the whole fabric of minnesong and medieval society.

There are several groups which are interested in Walther. There is the historian, who attempts to learn more of Walther's relations with King and Pope through interpretation of his Sprüche. There are also the student of literature, the poet, and the general reader. The spadework, of course, must always be done by the Middle High German philologist, whose interests are manifold.

As early as 1825 the anonymous writer in the Taylor volume called attention to Walther. Then a long period of silence followed, during which, however, Longfellow's poem on him appeared. In 1873 Kroeger revealed a high regard for the style of the poet, and in 1886 Mrs. Conybeare made accessible to English readers the most important German history of literature then available, and with it significant comment on Walther. Francke added to this in 1896, as did also Robertson in 1902. In 1912 and 1914, respectively, Morgan and Lees contributed the results of their own independent research. Meanwhile Phillips presented in English the fullest selection of Walther poems thus far available. Of importance, too, are the readers of Richey, Senn, and Joos-Whitesell, which make it possible for students in America and England to read Walther in the original without recourse to help from abroad. But perhaps the most significant contributions to a knowledge of Walther in the English-speaking world are the Word-Index of Heffner-Lehmann and the book of Closs. The former has been so much in demand here as well as abroad that a second edition became necessary within

ten years. The book of Closs remains one of the most important treatments of the German lyric - and of Walther - ever published in any language. The Zeydel-Morgan anthology of thirty poems, with the original as well as modern German versions appended, have reached scores of American and British classrooms and lecture halls and in that way contributed to a better knowledge of Walther in the United States and England through the medium of three tongues, Middle High German, modern German, and English, with strict attention to form as well as content.

As for articles, important research has been contributed by American scholars. These contributions usually deal with details and minutiae of scholarship, but they are significant in rounding out the modern picture of Walther. The articles of Henry W. Nordmeyer are particularly important in this respect. The many reviews of Walther literature (especially the literature published on the European continent) have been significant in showing the awareness of British and American scholars to the problems involved.

SUMMARY.

The various problems outlined in our Introduction above have now been traversed, and it remains only to summarize briefly our answers to them. Since Walther was the child of a peculiar age, which came rapidly to flower and then declined again just as rapidly, it is no wonder that his name faded with the conditions upon which his fame was based. The formal garden representing the culture of Walther's age covered a very small area, and "inside it no growth was tolerated which cannot be harmonized by rule with the rest", as Joos-Whitesell have said.<sup>1)</sup>

Since the seventeenth century, when, as we have seen, interest in Walther was again revived in the German area, his critics have taken various attitudes toward him. One of the most significant was perhaps that of the Romanticists of the early 19th century, who saw in him an early German patriot. This view cannot stand in the light of our better insight into political conditions during his time. If there is any patriotism in Walther, it is only of a cultural kind, certainly not one with political overtones, which did not exist in 1200.

Turning now specifically to the problems involved in introducing Walther to an English-speaking audience, we have found that the writers and translators who introduced him were attracted primarily by the light, play-

---

1) Op. cit., p. 237.

ful nature of his art, his naiveté, his humor, his ingenuousness, and his tendency to combine love and nature as themes. Only secondarily were they attracted by his polemical, satirical attitude and by the social and political poems, felt by the majority of his translators to be "dated". In other words the British and American interest has inclined to the timeless Walther and less to the teacher, the moralist, the mentor of society. That explains why the Lieder have been more popular with translators than the Sprüche.

As for the question to what extent a poet like Walther can be translated, we have found that the content is much more readily Englished than the style, spirit, atmosphere, mood, and temper. In catching the latter, only relatively few translators have succeeded. The difference in mores between Walther's time and age, and the ways of British or American life during the past 130 years (when Walther was "discovered") is too great to make a perfect bridging possible. An English or American translator may write in the style of, say seventeenth century England or America, but not in that of thirteenth century Central Europe. The remark of Henry W. Nordmeyer in the PMLA - Germanic, April, 1954, LXIX, 2, 168, in cataloging Zeydel's article on "Under der linden", viz. that Walther is here proved "inimitable" in English, has much truth in it. Examination of the modern German renderings of Walther, incidentally, leads to a comparable conclusion. Finally, as for a message which British and

American Walther translation and scholarship may have, it can be said that these activities have revealed a keen and estimable desire on the part of translators and writers to make a great foreign poet of a remote age better known in a foreign garb. However, the enthusiasm of these literary men and women has hardly been matched by a comparable interest on the part of the reading public, for Walther has not, to any marked degree, become a living tradition in the English-speaking world. Indeed, Longfellow, through his interest in Walther and his charming poem on him, quoted in Chapter I above, has probably done more to make him known in that world than the surprisingly numerous translations. In addition, opera lovers in England and America who are familiar with Richard Wagner's works may recall two references to Walther there - in Tannhäuser, where he is one of the contestants in the Contest of Minstrels, and in Die Meistersinger von Nürnberg, where the hero (perhaps named for him) says that he learned his art from nature and Walther von der Vogelweide. Much more important has been the scholarly contribution of Americans to Walther research. This in itself is no mean achievement.

BIBLIOGRAPHY OF BOOKS USED

(The works considered in chapter VI are not included in this Bibliography).

- T. Barnes, Walther von der Vogelweide, Dublin Review 192, June, 1933.
- Bartsch-Golther, Deutsche Liederdichter, Berlin, 1901.
- H. Bartsch, Meisterlieder der Kolmarer Handschrift (Bibliothek des Stuttgarter Literarischen Vereins, 1862, Vol. 68).
- R. Bechstein, Gottfried von Strassburg: "Tristan und Isolde", Leipzig 1873.
- R. Bechstein, Ulrich von Liechtenstein: "Frauendienst", First Part, Leipzig, 1888.
- T. L. Beddoes, The Works of, London, 1935.
- H. Bett, Studies in Literature, London, 1929.
- F. Betts, Songs and Sayings of Walther von der Vogelweide, Minnesaenger. Sheldonian Series, London, 1917.
- P. Beyer, etc. Heinrich Heine, Sämtliche Werke in 12 parts, Leipzig, 1921.
- J. Bithell, The Minnesingers, Vol. I, Translations, London, Bombay, Calcutta, 1909.
- H. Böhm, Walther von der Vogelweide, Stuttgart, 1942.
- K. Burdach, Über den Ursprung des mittelalterlichen Minnesangs, Liebesromans und Frauendienstes, 1918, Vorspiel, Vol. I, Part I.

- K. Burdach, Reinmar der Alte und Walther von der Vogelweide, Leipzig, 1880.
- C. Bützler, Die Strophenanordnung in mittelhochdeutschen Liederhandschriften, ZfdA, 1940, Vol. 59.
- H. Cairns, The Limits of Art, poetry and prose chosen by ancient and modern critics, New York, 1948 (Bollingen Series, 12).
- A. Closs, The Genius of the German Lyric, London, 1938.
- Ian G. Colvin, I Saw the World - sixty poems from Walther von der Vogelweide set into English verse, London, 1938.
- E. Elster, Heines Werke, Leipzig, 1887.
- G. Ehrismann, Hugo von Trimberg: "Der Renner", (Bibliothek des Litterarischen Vereins in Stuttgart, Vol. 247, Tübingen, 1908).
- G. Ehrismann, Geschichte der deutschen Literatur, Second Part, München, 1935.
- H. Frenz, JEGP, Vol. 41, 1942.
- T. Frings, Minnesinger und Troubadours. Deutsche Akademie der Wissenschaften zu Berlin, Vorträge und Schriften, Heft 34, Berlin, 1949.
- G. Gerstmeyer, Walther von der Vogelweide im Wandel der Jahrhunderte (Germanistische Abhandlungen, 68. Heft, Breslau 1934).
- M. Goldast (von Haiminsfeld), Paräneticorum veterum, Part I, 1607.

- J. Gostwick, German Literature, Edinburgh, 1849.  
Grand Dictionnaire Universel, Vol. XV.
- E. Grieg, Fifty Songs (Die verschwiegene Nachtigall, op. 48, No. 4), New York, Chicago, etc., 1908.
- J. and W. Grimm, Deutsches Wörterbuch, Vol. VI, Leipzig, 1885.
- C. Grünanger, Heinrich von Morungen e il problema del Minnesang. *a* *date, place?*
- F. von der Hagen, Minnesinger, Leipzig, 1838, Vol. II.
- M. Hamburger, The New Statesman and Nation, Feb. 1951.
- M. Haupt and E. Wiessner, Neidhart von Reuenthal, 2nd ed., Leipzig, 1923.
- A. Hecht, Kenyon Review, 1952, Vol. 14.
- D. V. B. Hegemanx, Walther's Indebtedness to Walther von der Vogelweide, Monatshefte, 1950, Vol. 42, No.7. *Heinrich*
- A. Hein, Walther von der Vogelweide im Urteil der Jahrhunderte (bis 1700), Greifswald, 1934.
- A. Heusler, Deutsche Versgeschichte, Vol. II, Leipzig, 1927.
- A. Hilka and O. Schumann, Carmina Burana, Heidelberg, 1941.
- J. A. Huisman, Neue Wege zur dichterischen und musikalischen Technik Walthers von der Vogelweide, Utrecht, 1950.
- Joos and Whitesell, Middle High German Reader, Ann Arbor, Michigan, 1951.

- V. Junk, Rudolf von Ems: "Willehalm von Orðens",  
hrsg. aus dem Wasserburger Codex in Donaueschingen,  
Berlin, 1905.
- J. Kerners Werke, published by R. Pissin, 1914.
- K. K. Klein, Zur Spruchdichtung und Heimatfrage  
Walthers von der Vogelweide (Schlern-Schriften No. 90),  
Innsbruck, 1952.
- M. Kommerell, Gedanken über Gedichte, Frankfurt am  
Main, 1943.
- H. Kuhn, Minnesangs Wende (Hermaea, Neue Folge, Vol. I),  
Tübingen, 1952.
- C. von Kraus, Die Gedichte von Walther von der Vogel-  
weide, 11. unveränderte Ausgabe, Berlin 1950.
- C. von Kraus, Untersuchungen, Berlin and Leipzig,  
1935.
- A. E. Kroeger, The Minnesingers of Germany, New York,  
London, 1873.
- K. Lachmann, Wolfram von Eschenbach, Werke, (Parzi-  
val and Willehalm) 4th ed., Berlin, 1879.
- Lays of the Minnesingers or German Troubadours of  
the Twelfth and Thirteenth Centuries, London, 1825.
- H. W. Longfellow's Poetical Works, Vol. I, Boston,  
1888.
- L. Manchester, Poems of 1848 and Earlier Days, 1904.

- H. F. Massmann, Gottfried von Strassburg: "Tristan und Isolt", Leipzig, 1843.
- Merker-Stammler, Reallexikon der deutschen Literaturgeschichte, Berlin, 1925/26, Vol. II.
- B. Q. Morgan, A Critical Bibliography of German Literature in English Translation, 1481 - 1927. With supplement embracing the years 1928 - 1935.
- B. Q. Morgan, Nature in Middle High German Lyrics, Göttingen and Baltimore, 1912.
- M. Muensterberg, A Harvest of German Verse, with a foreword by Kuno Francke, New York and London, 1916.
- H. Naumann, Das Bild Walthers von der Vogelweide, Berlin and Leipzig, 1930.
- W. Naumann, "Tristan and Isolde" (E. H. Zeydel's translation), Monatshefte, Univ. of Wisconsin, March, 1951.
- Neuer Büchersaal der gelehrten Welt (XIX Oeffnung, Leipzig 1712).
- J. J. Nunes, Cantigas d'amigo dos trovadores galego-portugueses, 3 Vols., Coimbra, 1926 - 1928 (Vol. II).
- Old German Love Songs, translated from the Minnesingers of the 12th to 14th centuries, London, 1907.
- H. Paul, Die Gedichte Walthers von der Vogelweide, Halle (Saale), 1945, 6th ed.
- W. A. Phillips, Selected Poems of Walter von der Vogelweide, London, 1896.
- Poets and Poetry of Germany, 2 vols., London, 1858.

- E. K. Rand, *Ovid and his Influence*, Boston, 1925.
- F. von Raumer, *Geschichte der Hohenstaufen*, 3rd ed., Vol. III, Leipzig, 1857.
- M. F. Richey, *Essays on the Mediaeval German Love Lyric with Translations in English Verse*, London, 1943.
- M. F. Richey, *Selected Poems of Walther von der Vogelweide*, Oxford, 1948.
- J. G. Robertson, *History of German Literature*, London, 1944.
- G. Roethe, *Die Gedichte Reinmars von Zweter*, Leipzig, 1887.
- M. S. Rose, *The Catholic World*, Feb. 1939, Vol. 148.
- W. Scherer, *Geschichte der deutschen Literatur*, Berlin, 1910.
- F. R. Schröder, *Germ. Rom. Monatsschrift* 21.
- J. Schwietering, *Einwirkung der Antike auf die Entstehung des frühen deutschen Minnesangs*, 1924, *ZfdA*, 61.
- A. Senn, *An Introduction to Middle High German*, New York, 1937.
- P. Strauch, *Der Marnier*, Strassburg, 1876.
- Studies in German Literature*, New York, 1879.
- L. Tieck, *Minnelieder aus dem schwäbischen Zeitalter*, Wien, 1920.

- T. von Zirkaria, Der welsche Gast (Bibliothek der ges. deutschen National-Literatur, Leipzig 1852, Vol. 30.
- F. Vogt, Des Minnesangs Frühling, 5th ed., Leipzig, 1930.
- V. Watkins, Poetry, 1948, Vol. 73.
- G. A. Weiske, Die Minneverhältnisse Walthers von der Vogelweide (Weimarisches Jahrbuch für deutsche Sprache, Literatur und Kunst, Vol. I., Hannover 1854.
- Horatio S. White, The Home of Walther von der Vogelweide (Journal of Germanic Philology, 1897, Vol. I).
- C. Winkworth, Christian Singers of Germany, London, 1869.
- E. H. Zeydel and B. Q. Morgan, Poems of Walther von der Vogelweide; thirty new English renderings in the original forms, New York, 1952.
- E. H. Zeydel, The English Versions of Walther's "Under der linden": A Study in Translation, MLJ, Vol. 37, No. 1, Jan. 1953.