Summary

Name: **Falko von der Weser**
Group: **An Dun Theine**

This entry is a poem I wrote in the style of the high medieval German Minnelieder (Minnesongs) like those found in the "Große Heidelberger Liederhandschrift", also known as Codex Manesse (The Great Heidelberg Songbook) and the "Weingartner Liederhandschrift" (The Konstanz-Weingarten Songbook). In those books, Minnelieder are compiled which originate between 1160 and 1330.

The original poems are written in the Middle-High-German (Mittelhochdeutsch) language. My entry is also written in this language. For better readability in the SCA context, I translated the poem into the English language.

The style of the poem is consistent to the original period Minnesongs, in this special case it is modeled after the theme, style and structure of three different poems from the same time period (end of 12th century/ beginning of 13th century):
1) The theme/subject and style of the Minnesongs of Reinmar von Hagenau (ca. 1190)
2) The rhyme scheme of "Der Ostertag" by Rienmar von Hagenau (ca.1190)
3) The structure of the poem "Verfluchte Linden" of the song collection Codex Carmina Burana (ca. 1230)

The following sources were used:
1) Gotische Buchmalerei – Minnesänger; R.Pieper & Co Verlag, München 1978; ISBN 3-492-02393-2
2) Codex Manesse – Die Miniaturen der Großen Heidelberger Liederhandschrift; Insel Verlag, Frankfurt 1988; ISBN 3-458-14385-8
3) Mittelhochdeutsches Taschenwörterbuch, Matthias Lexer, Hirzel Verlag, Stuttgart 1992; ISBN 3-7776-0494-1
4) www.minnesang.com
5) www.emory.edu/COLLEGE/CULPEPER/MCMAHON/minnesang.html

The Poem

English Version	Middle-High German Version
The Falcon's Flight	**des valkens vluc**
A dazzling maze	ein wirre zoubergarte
Where our spirit dances	wâ unser sinne tanzen mac
Are these spring days	wâ ieder ligt ûf warte
And their elusive glances	ist diser schoene meientac
If only I could fly	mîn wünschen ist ze vliegen
Above the clouds	wol über wolken
To reach the Falcon	dâ bî den valken
Oh would I dare to try?	anstete iewâ blôz ze ligen
A most appealing face	edel ist ir antlitze unde guot
Yet stifles all advances	doch erstickt si iedes werben
Her eyes with lovely gaze	durch ir ougen blitze senden tuot
Could melt all swords and lances	aller swert gelîch verderben
Her conduct rather shy	si beweget sich sô schûlich
A captivating guise	mit ûfrihtic gestalt
And beautiful sincerity	unde wunderhaft ërnest
Her virtues are so high	si ist sô waerbâre tugentlich
I fell into a daze	gevallen unde betoubt
Between a thousand fences	lag dâ dar ich zwischen hecken
A foglike tender haze	mîn sin war mir geroubt
Confusing all my senses	durch eine trüebe di tout alles verdecken
I looked above into the skies	mîn blic schouwet in den himel û<u>f</u>
The falcon soaring	der valke steigt
High and higher	hoch in die luft
Life goes on and time flies.	sô nëmet das lëben sînen louf

Documentation for the Poem "The Falcon's flight"

Introduction
This entry is a poem I wrote in the style of the German Minnelieder (Minnesongs) like those found in the "Große Heidelberger Liederhandschrift", also known as Codex Manesse (The Great Heidelberg Songbook) and the "Weingartner Liederhandschrift" (The Konstanz-Weingarten Songbook). In those books, Minnesongs, which originate between 1160 and 1330, are compiled.

History of the German Minnesang
The German *Minnesang* had its highpoint between the late 12th century and the beginning of the 14th century.
The expression is a construction of the two Middle High German words "Minne" (Love) and "Sang" (Song, Poem), and thus means "Love song" or "Love poem". In fact, in those times, the poems were mostly presented in the form of a song. Unfortunately, because the melodies were hardly ever written down, but conveyed through the generations by oral transfer, in most cases we can only speculate how such a song might have sounded like. The lyrics of these songs, however, were written down and have survived the centuries.

The roots of the German *Minnesang* lie in Southern France, where the local Troubadours or *Trouvères* sang their "Love songs" since the mid 11th century. From there it spread to other parts of Europe. Especially the time of the second crusade in the mid 12th century brought frequent contacts between the different European cultures, as knights and their entourage from various corners of Europe came together for the war in the Holy Land.
At first, the French songs of the *Trouvères* were just translated into German, and then the form, themes and melodies were used with original German lyrics.
But soon, a distinctive and genuine form developed, and at the end of the 12th century the German *Minnesang* had emancipated itself from the French origins – it had become an independent and authentic art form of medieval Germany.

Themes of the Minnesang
The premise of the *Minnesang* is the love of the writer for a noble woman.
The majority of the songs/poems typically begin with some description of Nature – characteristics of the seasons, like blooming flowers, green meadows, the scent of the forest, the chirping of bids and the like.
This picture is then used to describe the writer's own mood. This can either be done in a very cheery way: "Spring is here and my heart is filled with joy"; or in a contradictory manner: "Spring is here but I am depressed and without hope".
Invariably, there is a description of the woman he loves, her beauty, her virtues and her lovely features, which is either followed by his feelings of unfulfilled love and sorrow, because the woman is unattainable for him; or he describes his hope, that one day everything might fall into place and they would finally be together.

Forms of Minnesongs
The most common form of a Minnesong was the "canzone", which consists of "Stollen", "Stollen", "Abgesang".
Both "Stollen" had the same meter and rhyme scheme, whereas the "Abgesang" had a different structure.

Here is a typical example, by Friedrich von Hausen (ca. 1190):

Stollen 1

Ich muoz von schulden sîn unfrô,	a
sît si jach do ich bî ir was	b
ich möhte heizen Ênêas,	b

Stollen 2

und solte ab des wol sicher sîn,	c
si wurde niemer mîn Tîdô.	a
wie sprach sî sô?	a

Abgesang

aleine frömdet mich ir lîp,	d
si hat jedoch des herzen mich	w
beroubet gar für elliu wîp.	d

Each line has four iambic feet, except for the last line of the second strophe, in which each syllable fill a whole foot.

Note that one line in the Abgesang does not rhyme with any other line. Such a rhyme is called a **Waise**, an orphan. If, however, the orphan in one strophe rhymes with the corresponding line in other strophes of the same song, it is called a **Korn**.

Very popular was also a series of lines with the same ending. Here an example from Neidhart von Reuental (1180-1240):

Meie, dîn liehter schîn	**a**
und diu kleinen vogelîn	**a**
bringent vröuden vollen schrîn	**a**
daz si willekomen sîn	**a**
ich bin an den vröuden mîn	**a**
mit der werlde kranc.	**b**
alle tage ist mîn klage,	**c**
von der ich daz beste sage	**c**
unde ir holdez herze trage,	**c**
daz ich der niht wol behage	**c**
von der schulden ich verzage	**c**
daz mir nie gelanc.	**b**

But also more complicated constructions were used. Here an example from Konrad von Würzburg (1225-1287):

Jârlanc wil diu linde	**a**
vom winde	**a**
sich velwen,	**b**
diu sich vor dem walde	**c**
ze balde	**c**
kan selwen.	**b**
trûren ûf der heide	**d**
mit leide	**d**
man üebet:	**e**
sús hât mir diu minne	**f**
die sinne	**f**
betrüebet.	**e**

The models for my poem

The style of the poem is consistent to the original period Minnesongs, in this special case it is modeled after the theme, style and structure of three different poems from the same time period (end of 12th century/ beginning of 13th century):

1) I modeled the contents of my poem after the style of Reinmar von Hagenau, who lived at the turn of the 12th/13th centuries in Vienna. He was one of the most revered Minnesänger of his time and was considered to be the Master of the art of courtly poems. In his poems, he described the patiently endured sorrow of the Minnesänger, in his futile love for an unattainable noble woman. He praises the beauty of the woman, her high virtues and his undying and total devotion to her, although she never even rewards him with the tiniest smile, so his hopes are crushed.
Modern scholars describe his style the following way: "Nobody suffered more beautiful than Reinmar".

2) For the basic rhyme scheme of the poem, I used the poem "Der Ostertag" by Reinmar von Hagenau (ca.1190). As an example, only the first strophe is given here:

Reinmar's poem *(first strophe)*		My poem *(first strophe)*	In Middle High German
Ich wil allez gâhen	**A**	A dazzling maze	ein wirre zoubergarte
zuo der liebe, die ich hân.	**B**	Where our spirit dances	wâ unser sinne tanzen mac
sô ist ez niender nâhen,	**A**	Are these spring days	wâ ieder ligt ûf warte
daz sich ende noch mîn wân.	**B**	And their elusive glances	ist diser schoene meientac
doch versúoche ich ez alle tage	**C**	If only I could fly	mîn wünschen ist ze vliegen
und gediene ir sô, daz si âne ir danc	**D**	Above the clouds	wol über wolken
mit fröiden muoz erwenden	**E**	To reach the Falcon	dâ bî den valken
kumber, den ich trage.	**C**	Oh would I dare to try?	anstete iewâ blôz ze ligen

3) Whereas Reinmar uses different rhymes in the next strophe, I chose to repeat the endings of the rhymes in the first strophe in the remaining two strophes of my poem as well. This structure can be found i.e. in the Song collection of the Codex Carmina Burana (ca.1230). As an example, only the first two strophes are given here:

Carmina Burana – Verfluchte Linden (*two strophes*)		My poem (*two strophes*)		Middle High German Version
Er nam mich bi der wizen hant sed non indecenter, er wist mich div vise lanch valde fraudulenter. Hoy et oe! maledicantur tilie iuxta viam posite!	A B A B C D E	A dazzling maze Where our spirit dances Are these spring days And their elusive glances If only I could fly Above the clouds To reach the Falcon Oh would I dare to try?	A B A B C D E C	ein wirre zoubergarte wâ unser sinne tanzen mac wâ ieder ligt ûf warte ist diser schoene meientac mîn wünschen ist ze vliegen wol über wolken dâ bî den valken anstete iewâ blôz ze ligen
Er graif mir an daz wize gewant valde indeccenter, er furte mih bi der hant multum violenter. Hoy et oe! maledicantur tilie iuxta viam posite!	A B A B C D E	A most appealing face Yet stifles all advances Her eyes with lovely gaze Could melt all swords and lances Her conduct rather shy A captivating guise And beautiful sincerity Her virtues are so high	A B A B C F G D	edel ist ir antlitze unde guot doch erstickt si iedes werben durch ir ougen blitze senden tuot aller swert gelîch verderben si beweget sich sô schûlich mit ûfrihtic gestalt unde wunderhaft ërnest si ist sô waerbâre tugentlich

Sources

1) Gotische Buchmalerei – Minnesänger; R.Pieper & Co Verlag, München 1978; ISBN 3-492-02393-2
   This book contains all 27 paintings of the „little sister" of the Codex Manesse, the "Weingartner Liederhandschrift". The paintings are from the same period as the Codex Manesse, only of a much more simple artistic style. It also contains some of the Minnesongs of the Original.

2) Codex Manesse – Die Miniaturen der Großen Heidelberger Liederhandschrift; Insel Verlag, Frankfurt 1988; ISBN 3-458-14385-8
   This book contains all 137 paintings of the original Codex Manesse. It also contains some of the Minnesongs of the Original.

3) Mittelhochdeutsches Taschenwörterbuch, Matthias Lexer, Hirzel Verlag, Stuttgart 1992; ISBN 3-7776-0494-1
   This is the standard Middle-High German to (Modern) German Dictionary.

4) www.minnesang.com
   This German website is maintained by Dr.Lothar Jahn (PhD in Music Science), who is the director of the medieval theater group DINGO (a not for profit society).
   The website has a very extensive library of Minnesongs. It also delivers useful information about ca. 40 of the more prominent German Minnesänger, as well as some facts about the history of the Minnesang. It also delivers a very good insight into the themes of the poems, and also has some sound samples of Minnesongs.

   The sources that were used to assemble this site consist of the following publications:
   - Joachim Bumke: Höfische Kultur: Literatur und Gesellschaft im Hohen Mittelalter. dtv Verlag
   - Helmut Brackert: Minnesang. Mittelhochdeutsche Texte und Übertragungen. Fischer Verlag
   - Stefan Zeyen: daz tet der liebe dorn. Erotische Metaphorik in der deutschsprachigen Lyrik des 12.-14. Jhdts. Essen 1996
   - Carmina Burana. Die Lieder der Benediktbeurer Handschrift. Zweisprachig. dtv klassik Verlag
   - Heinrich von Morungen: Lieder. Reclam Verlag
   - Diverse: Frauenlieder des Mittelalters. Reclam Verlag
   - Neidhart von Reuental: Lieder. Reclam Verlag
   - Diverse: Tagelieder des deutschen Mittelalters. Reclam Verlag
   - Reinmar: Lieder. Reclam Verlag
   - Walther von der Vogelweide: Werke 2: Liedlyrik. Reclam Verlag
   - Heinrich von Morungen: Lieder. Reclam Verlag

5) www.emory.edu/COLLEGE/CULPEPER/MCMAHON/minnesang.html
   This website id maintained by James V. McMahon, Professor of German Studies at Emory University.
   It is part of a online university course about medieval German Music and Literature. Here is the course description:

This course will study Minnesang, German sung poetry of the 12th and 13th centuries. Literary scholars usually concentrate on the texts of this genre, acknowledging that they were always sung, but paying very little attention to the music. Musicologists consider the music, trying to find adequate ways to interpret the notation and the performance, but they usually ignore the poetic content of the texts. In this course we will give equal weight to both aspects, while investigating also the historical and cultural background against which this genre arose, the development of various themes within the genre, the poet-composers who produced the songs, and the influence of these songs on later literature, reaching even into the present.

The following sources were used:
- The so-called "Kleine Heidelberger Liederhandschrift," in the library of the University of Heidelberg.
- The "Weingartner" Liederhandschrift, in the *Landesbibliothek* in Stuttgart.
- The famous "Manesse" manuscript (named for the Manesse family in Switzerland, who formerly owned it); also called the "Große Heidelberger Liederhandschrift," also now in the library of the University of Heidelberg.
- The Jena manuscript, containing a song by Spervogel.
- The Münster Fragment, found in the Staatsarchiv in Münster in 1910, and containing 26 strophes or parts of strophes, one of which has the complete melody of Walther von der Vogelweide's *Palästinalied*.
- The "Carmina Burana" manuscript, containing songs attributed to Reinmar, Dietmar, Heinrich von Morungen and Walther von der Vogelweide.
- The Kremsmünster manuscript, in the library of the monastery in Kremsmünster in Austria. It contains seven strophes of a German song attributed in other collections to Walther von der Vogelweide.