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THREE SONGS OF REINMAR DER ALTE: A FORMAL-STRUCTURAL INTERPRETATION.

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THREE SONGS OF REINMAR DER ALEE
A FORMAL-STRUCTURAL INTERPRETATION

DISSERTATION
Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in the
Graduate School of The Ohio State
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The modern interpreter of medieval literature faces certain difficulties which are, by the nature of things, insurmountable. The most serious from a practical viewpoint is perhaps the lack of reliable texts. The manuscripts which transmit Reinmar's songs, for example, date at the earliest from the end of the thirteenth century — nearly a century after the death of the poet. During the several generations which separate the songs' composition from their collection and copying in the various manuscripts, numerous corruptions, omissions, and rearrangements necessarily occurred which, despite the best efforts of distinguished textual scholars since Karl Lachmann and before, simply cannot be rectified. The critic, seeking to approach and understand Reinmar and the other Minnesingers, deals at best with an approximation of what the poet actually sang.

In yet another sense our understanding of Reinmar's songs can only be approximate. Reinmar, like his contemporaries, was as much composer as poet. Words and music of the Minnesang were created together, each song in its own characteristic "Ton," and undoubtedly the musical structure of the songs in large part determined their verbal form. The music is now totally lost, apparently
even beyond the possibility of reconstruction, and with
it is lost a major dimension of the Minnesinger's art.

Strictly speaking, therefore, the final and com­
plete understanding of Reinmar's art must be considered
an unattainable goal. This realization, however, should
not deter us from the pursuit of the best and fullest
possible appreciation of the poet and his work, about
which there is still much to learn. To a considerable
extent, as a matter of fact, necessity may be found a
virtue. The following investigation departs somewhat
from traditional methods of medieval study and, precisely
because no other approach is available, undertakes to
examine several of Reinmar's songs as purely literary
works of art. The investigation is primarily concerned,
furthermore, not so much with the explication of the
songs, the weighing of meanings and the defining of in­
dividual words and expressions, as with the description
and illumination of the songs' inner workings, of the
formal relationships among their parts and the manner of
their construction and unification. In this way it is
expected that a fresh and worthwhile contribution can be
made toward understanding and appreciating Reinmar's
artistic accomplishment. In addition it is hoped that
such a close examination of Reinmar's compositional
techniques may eventually work backwards, through the
elaboration of internal formal and structural criteria, toward the resolution of certain textual problems, particularly the establishment of Reinmar's authorship and the determination of the proper ordering of the strophes of individual songs.

The best available text of Reinmar's songs is found in Friedrich Vogt's edition of Des Minnesangs Frühling (3d edition; Leipzig: S. Hirzel Verlag, 1920) on which the three following interpretations are based. This text is altogether more reliable than the more recent edition of Carl von Kraus (30th printing [4th edition]; Leipzig: Hirzel, 1950). Both these editions have been compared, of course, with each other as well as against the reproductions of the original manuscripts; and occasional disputed readings, as well as departures from Vogt's text, will be indicated as they occur. Here it should be mentioned, however, that Vogt's arrangement of the strophes of In disen boesen ungetriuwen tagen... (chapter I) and also of Daz beste daz ie man gesprach... (chapter II) has been altered in accordance with the formal findings of the investigation. Finally, I have followed the manuscripts in restoring throughout, without comment, the full forms of words and phrases which all editions of Minnesangs Frühling render in contracted form, presumably in the interest of "regularizing" the metre of
the songs. These contractions, many of them involving simply the omission of an unstressed syllable: e.g., dëst for daz ist, sist for si ist, diech for die ich, perhaps seem insignificant enough. But the superficial metrical regularity which they impose on the songs -- neither Lachmann, nor Vogt, nor Kraus explains the metrical theory on which they are based -- gives a distorted impression. In these matters it is by far preferable to follow the manuscripts, even though they may be in error, than to force the texts to conform to a set of preconceptions.

My especial gratitude is due to Professor Walter Naumann, now of the Institut für Vergleichende Literaturwissenschaft of the Technische Hochschule, Darmstadt, and to Professor Norbert Fuerst of the Department of Germanic Languages, Indiana University, who guided the early stages of this dissertation and have been constant pillars of support and encouragement. I am also extremely grateful to Professor Wolfgang Fleischhauer of the Department of German, The Ohio State University, who has on quite short notice taken over the guidance of this work and has been unstinting of his wisdom and energy.
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FIELDS OF STUDY

German Language and Literature:
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INTRODUCTION

At the beginning of his influential study of "Die Lieder Reinmars des Alten," Carl von Kraus\(^1\) makes a significant and somewhat surprising confession. Kraus describes his long inability to warm personally toward the songs of the poet, whose intellectuality and limited thematic and emotional range he finds decidedly tedious. Kraus seems almost painfully conscious of the contradiction which stands between Reinmar's great contemporary reputation, his recognized influence upon generations of successors and imitators, and the general characterization of the poet in the literary histories. "Auch ich," he confides,

\[\text{habe lange Zeit statt der an ihm von Gottfried gerühmten Kunst der Variation vorwiegend Monotonie gefunden; und die von Walther in beiden Nachrufen gepriesene Technik (kunst) vermochte ich ebensowenig zu entdecken wie anders.}\] ^2

\(^1\)(Abhandlungen der Bayerischen Akademie der Wissenschaften, philosophisch-philologische und historische Klasse, XXX; München, 1919), in three parts.

\(^2\)Kraus, part I, p. 5.
Interestingly, however, Kraus makes his personal disappointment the point-of-departure for a new investigation of the poet. In evident awe of Reinmar's reputation, he suspends his own negative impressions and allows himself to be guided by Reinmar's own contemporaries who "auf alle Fälle recht gehabt haben müssen. . . ."

Sie haben unter der unmittelbaren Einwirkung seiner Kunst gestanden, während wir uns ihr nur nähern können nach Überwindung all der Hindernisse, die die Zeit und die Überlieferung dazwischen gelegt haben. . . und schliesslich: sie waren Dichter, und wir sind bloss Gelehrte.

3Ibid., p. 6.

Kraus's attempt to discover the Reinmar that Walther and Gottfried knew, however, evidently springs more from a sense of duty than from any personal sympathy for or fascination with Reinmar himself. Kraus's mixed feelings seem generally symptomatic of Reinmar's modern reception.

Other medieval poets -- above all Walther von der Vogelweide with his human good sense and Heinrich von Morungen in his sparkling sensuousness -- seem to speak directly to our modern sensibilities. Reinmar, on the other hand, the introverted analyst of fleeting emotional states, the resigned "Scholastiker der unglücklichen Liebe" (Uhland's epithet), is accorded great "historical
significance," but apparently has not been much enjoyed.

Much more outspoken than Kraus in his distaste for Reinmar is, for example, Kurt Plenio. Plenio compares Reinmar's character unfavorably with that of Friedrich von Hausen, whom he finds "maßnlich" and "fest . . . während Reinmars weichheit durch die schwankenden stimmungen des weiblichen und weibischen, frauenhaften und damenhaften gleitet." Plenio takes further offense at Reinmar's artificiality:

Der künstler wurzelt im menschen: seine lyrik charakterisiert ihn als einseitig. Die zwar mannigfach wechselnde beleuchtung, in die er sein ewiges tema 'liebe und leid' immer wieder und von allen seiten rückt, ist weniger gefühlsreichtum als gefühlsakribie, nicht beweglichkeit und überschwang, sondern sorgfalt and pedanterie, die nicht erst uns, sondern schon seinem publikum auf die nerven fiel.

But particularly Plenio misses in Reinmar the formal virtuosity which characterizes Hausen and the Rhenish poets in their development of Romance models. Plenio seems unmoved by Reinmar's high credentials.

Wer Reinmar mit offenen ohren liest, hört aus jeder strophe, dass dieser mann unmusikalisch
ist, unberührt von dem mitschwingenden Gefühl für rhythmus und melodie, das dem tiefen und feinen lyriker eignet und uns voll und rein aus Morungen, graziös und zart aus Neifen entgegenklingt. . . So werden Reinmars lieder doktrinär und unlyrisch: ihre formung ist prinzip, nicht kunst.6

6Ibid.

Even critics more favorably disposed toward Reinmar have felt it necessary to apologize for his inward turning, his distance from the real world. Erich Schmidt's comments typify this tendency.


7Erich Schmidt, Reinmar von Hagenau und Heinrich von Rugge (Quellen und Forschungen zur Sprach-und Culturgegeschichte der germanischen Völker, IV; Strassburg: Karl J. Trübner, 1874), p. 54.

Reinmar is characteristically viewed, finally, as a classic, as the perfecter and completer of the German Minnesang. But while his songs represent the high point
in the development of courtly poetry, they also mark the ultimate bankruptcy of the tradition. Reinmar's turning from the external world, his sharpening of the inner, psychological conflicts of *Hohe Minne* lead to a dead end, beyond which only the genius of Walther von der Vogelweide -- far more compatible with modern tastes -- was capable of effecting, in a new direction, the revitalizing of the medieval lyric.

Der Minnesang führt dann weiter bei Reinmar fernab von mittelalterlicher Poesie. Er erreichte zugleich einen Höhepunkt, über den hinaus eine weitere Steigerung nicht mehr denkbar war in Ablehnung alles Naturhaften, Realen, alleiniger Kultivierung des Fiktiven... Auch Walther übernahm in seinen Anfängen diese Dichtungsart, die schon in eine Sackgasse geraten war. 8


This brief survey of Reinmar's modern critical reception should serve initially to clarify the position which the poet holds in the standard literary histories. At the same time it reveals what, to my mind, has stood as the single greatest hindrance to a full and unprejudiced appreciation of Reinmar's actual artistic accomplishment. Because Reinmar does not speak to their
predilections (generally Romantic) as to what poetry should be — recall here Plenio's "Weichheit," his desire for "mitschwingende gefühl," or Schmidt's "Gelegenheitsdichtung" — the critics dismiss him as a bad poet or are compelled to treat him apologetically, in comparison with other Minnesinger. Hardly a critic has managed to approach Reinmar's work on its own terms. Even Carl von Kraus, whose expressed humility and open-mindedness are altogether commendable, seems moved primarily by a sense of his own inferiority; his inability to discover what Walther and Gottfried valued, drives him to justify rather than appreciate the poet. By and large Reinmar has received only lip-service without understanding.

Reinmar-scholarship has developed, historically and methodologically, along three main lines, all of which converge and culminate in the work of Kraus. The early part of the nineteenth century, which first gave rise to the serious and scientific study of older German literature, may be characterized very generally as the period of textual criticism. After the very early collections of medieval songs by Ludwig Tieck⁹ and Friedrich

⁹Ludwig Tieck, Minnelieder aus dem schwäbischen Zeitalter (Berlin, 1803).
von der Hagen, Karl Lachmann and Moritz Haupt edited their definitive anthology, *Des Minnesangs Frühling*.


11 *Des Minnesangs Frühling*, ed. Karl Lachmann and Moritz Haupt (first edition; Leipzig, 1853). The original page and line numbers of this edition will be employed in parentheses in the text to identify verses of the songs, e.g., MF 165,10.

containing songs of Reinmar and a number of other twelfth-century poets. Lachmann and Haupt are primarily concerned with the establishment of canonical texts, through painstaking analysis, evaluation, and comparison of the surviving manuscripts. The early editors are understandably conservative in their approach to the songs, confining their comments for the most part to the specifics of the surviving manuscripts.

12 The major manuscripts containing Reinmar's songs:

A, the so-called "small Heidelberg manuscript," reproduced by Franz Pfeiffer, *Die alte Heidelberger-Liederhandschrift* (Literarischer Verein, IX; Stuttgart, 1844).

B, the Weingarten manuscript, reproduced by Pfeiffer and F. Fellner, *Die Weingartner Liederhandschrift* (Literarischer Verein, V; Stuttgart, 1843).

C, the Manesse or great Heidelberg manuscript, reproduced by Friedrich Pfaff, *Die grosse Heidelberger Liederhandschrift in getreuem Textabdruck* (Heidelberg, 1909), and also in a magnificent facsimile edition: Faksimileausgabe der Manessischen Handschrift (Leipzig: Insel Verlag, 1925-29).

E, the Würzburg manuscript.
philological task. In fact they are often annoyingly taciturn in the explanation of their readings, which often seem to be based as much on subjective opinion as on scientific weighing. Lachmann and Haupt strive to establish a definitive and "normalized" text, and all subsequent study of Minnesang is based on their work. These editors do not, however, attempt to interpret the texts, beyond demonstrating the literal sense of difficult passages.

Erich Schmidt$^{13}$ and Hermann Paul$^{14}$ are the first scholars to view Reinmar individually. They both concern themselves with the problem of identifying Reinmar's authorship, and attempt by different methods to separate a number of Reinmar's songs from those of Heinrich von Rugge, with which they appear together in the manuscripts.

Schmidt combines a biographical technique of interpretation with certain formal observations, and as such represents the second main tendency of Reinmar criticism. He attempts to establish personal and thematic criteria for recognizing Reinmar's work, and finds generally characteristic of the poet "die feingewebte Empfindung

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$^{13}$Reinmar und Rugge, pp. 29-122.

$^{14}$"Kritische Beiträge zu den Minnesingern,"

PBB, II (1876), pp. 487-560.
eines Melancholkers, der sich in Contrast zu der Welt setzt und ganz in Klagen aufgeht.15 Reinmar's melancholy

15Schmidt, p. 65.

is to be explained by the fact that the poet actually suffered in an unsuccessful love affair. Schmidt finds that a number of songs, connected with each other through the central motif of a rede, form a cycle and seem to describe the course of this unhappy relationship. He assigns a few "joyful" songs of Reinmar, on the other hand, to an earlier period, in which the poet apparently enjoyed the favor of a lady. Schmidt thus seems to take the poet literally at his word, and finds that the poems can be explained, as well as identified, in connection with Reinmar's life. On the formal side Schmidt observes that Reinmar, in contrast to Rugge, tends to compose songs in more than one strophe, that his syntax is generally complex and periodic, that he avoids impure rhyme and the use of "Responsion" (refrains).

In reply to Schmidt, Hermann Paul finds that it is not always so simple to distinguish clearly between the two poets and demonstrates that it is altogether difficult and dangerous to establish authenticity on the basis of general, external characteristics. Paul is particularly skeptical of the value of Schmidt's biographical criteria.
Es wird. . . jedes lied, in welchem der dichter sich der gunst seiner dame sicher zeigt, oder die redend eingeführte dame ihre zuneigung unverhüllt ausspricht und liebesgenuss hoffen lässt, Reinmar abgesprochen. Ich finde, dass, wer ein solches criterium aufstellt, dem dichter alle poetische freiheit nimmt.16

16 Paul, p. 504.

Paul also finds Schmidt's other, formal, distinctions unreliable. He finds, in fact, that many of the characteristics which Schmidt considers typical of Rugge could apply equally well to Reinmar in individual instances, and vice versa. On the whole, Paul hesitates to generalize; he is unwilling to limit the poet to one or another set of characteristics, and finds that in most cases there is no ground for valid generalization anyway. He dismisses, for example, Schmidt's criterion of "Ein-" and "Vielstrophigkeit."

Die lieder Reinmars wie die der meisten minnesinger haben in der regel keine durchgeführte gedankentwicklung. Ein logischer Zusammenhang zwischen den einzelnen strophen ist sehr oft kaum oder gar nicht zu bemerken. jede strope könnte für sich ein ganzes bilden. . . Wir müssen. . . annehmen, dass auch solche eines inneren zusammenhängs entbehrenden strophen doch äusserlich zu einem liede aneinander gereiht waren d.h. zusammen vorgetragen wurden.17

17 Ibid., p. 510.
For his own part, Paul tends to rely on the established methods of philological criticism. By comparing the arrangement of the controversial texts in the various manuscripts, he reverses many of Schmidt's attributions. Paul notes, formally, that Rugge tends to employ the metrical techniques of Romance poetry — above all "Durchreimung" and dactylic metres — of which Reinmar's songs seem relatively free. Paul insists, however, that his judgment is tentative, that such criteria can at best be suggestive.

Konrad Burdach is primarily concerned in his comparative study of Reinmar and Walther\textsuperscript{18} with tracing Reinmar's influence in Walther's development; but his analysis of Reinmar -- which includes a text-critical appendix to Reinmar's songs -- has been highly influential. Burdach continues and extends the biographical and formal approach of Schmidt, and at first contrasts Reinmar's with Walther's external "Lebensverhältnisse." He determines from his songs that Reinmar was a noble -- although probably not a poetic amateur like many of his predecessors -- and apparently enjoyed a secure and comfortable existence as an established singer at the court of Vienna.\textsuperscript{19} Walther,
Burdach, p. 4: "Dass Reinmar Ritter war, wird dadurch bezeugt, dass er in den Handschriften BCE herre (her) heisst und sich selbst in seinen Gedichten Ritter nennt (150,15; 151,3)." This seems quite naive reasoning concerning a relatively minor and external matter. The manuscripts, copied a century at least after Reinmar's death, cannot be considered a trustworthy witness to his social circumstances. And actually the poet does not call himself a knight in either of the passages which Burdach cites. MF 150,15 he speaks generally: sol sich ein riter flizen maniger güete; MF 151,3 a Lady speaks about an unspecified knight: ein riter des ich lange ger. As a biographical method, Burdach's procedure seems even more tenuous than Schmidt's. As literary criticism, it fails entirely to do justice to the poems as poems. Burdach is similarly insensitive to poetic nuance, the likelihood that the poet exaggerates or invents for rhetorical effect, as he demonstrates — prosaically — that Reinmar lived comfortably (ibid., p. 8):

"Reinmar erscheint frei von jedem materiellen Druck; er ist ein wolhabender Mann, der kein anderes Missgeschick kennt als seinen Liebeskummer: 168,32 michn beswaere ein rehte herzeltichiu nöt, mfn sorge ist anders kleine..."

on the other hand, was forced to endure poverty and hardship as a wandering singer. From this biographical contrast Burdach explains the contrasting artistic developments of the two poets. Walther, forced to leave the courtly life, abandons the service of Hohe Minne and gains knowledge of human nature, as well as natural inspiration, in contact with the real world. His songs become "volkmäßig." Reinmar's songs, on the other hand, reflect in their refinement and artificiality the taste and fashion of a narrow courtly circle of listeners.

Ibid., p. 33:
"...denn jede poetische Richtung erhält ihre
Thus Burdach explains Reinmar's art in terms of his life, and particularly in terms of his audience. In a chapter entitled "Reinmar und seine Vorgänger," Burdach seeks to define the tastes and expectations of this courtly audience by surveying the thematic and stylistic development of the Minnesang, from its simple and "popular" beginnings to its culmination in the sophisticated refinement of poets like Reinmar and Morungen. About Reinmar's thematic connections with the tradition, Burdach is quite general:

Er trägt die eigentlich höfische Lyrik aus dem Westen nach Oesterreich, wo vor ihm nur Dietmar von Eist Versuche gemacht hatte, die neuen Lebensformen poetisch zu verwerten, und bildet ihren Kunststil aufs feinste aus. . .21

21Ibid., p. 43. Although practically nothing is actually known about Reinmar's origins or his life, and although his songs show practically no formal traces of the Romance tendencies cultivated in the Rhineland, this is the generally accepted view of Reinmar's development. Reinhold Becker, Der altheimische Minnesang (Halle*, 1882) and Max Ortner, Reinmar der Alte. Die Nibelungen. Osterreuchs Antheil an der deutschen Nationalliteratur (Vienna, 1887) represent the view that Reinmar is actually Austrian in origin and attempt to relate his songs to earlier Austrian lyrics.

Following Erich Schmidt, Burdach posits the existence of an early, happy love relationship; a few songs expressing
nocturnal fulfillment apparently link Reinmar with traditionally joyful modes. And later the poet is concerned with the traditional motifs of triuwe and unstaete.

Burdach's stylistic analysis, while by no means exhaustive as far as Reinmar is concerned, seems to produce more definite results. Burdach first describes the syntactical development of Minnesang, from the simple, paratactical style of the earliest singers to the elaborate and complex periodic style of the later poets.  

Burdach desires too much, I think, to demonstrate the intellectual sophistication of high courtly poetry in contrast to the "volkstümliche" origins of the Minnesang. He is certainly too quick in equating syntactical parataxis with artistic primitiveness. Cf. ibid., p. 56:

"Die allmählich zum Bewusstsein kommende Selbstanschauung sieht in den Erscheinungen der Aussenwelt . . . noch nicht das verwickelte Gewebe von Ursache und Wirkung, Bedingung und Bedingten, sondern fasst beides als neben einander stehend, sich an einander reihend auf. . . ."

This psychological explanation is appealing; but Burdach goes too far in interpreting a stylistic phenomenon as the expression of a worldview. Certainly no one would seriously call European men of the twelfth century primitive -- and how much less the poets! -- either in their perceptions or their expression. Burdach also fails to observe that even Reinmar -- see below p. 215-- composes paratactically when it suits his purpose.

Reinmar's predilection for extended hypothetical constructions, which also had been noted by Schmidt, marks an extreme development in this direction. Rhetorically, the high courtly style is characterised by the increase of
antithesis and oxymoron, of *revocatio* -- the figure of contradiction, which Reinmar strongly cultivates -- of rhetorical questions, and of exclamations, all much employed by Reinmar. Burdach concludes his stylistic investigation with attention to verbal devices; he lists numerous examples in Reinmar's songs of repetitions, both parallel and antithetical; he finds additionally many instances of response, apparently unnoticed by Schmidt before.

Burdach's study thus continues and extends the biographical and stylistic investigations of Schmidt, undeterred by Paul's serious criticism of the method. Both Schmidt and Burdach are too prone to take the poet literally and to generalize upon the observation of external characteristics. Both overlook the significance of the individual song, and view Reinmar's poems as a means to establishing general criteria, rather than as ends in themselves.

The following passage from Wilhelm Wilmanns, the biographer of Walther, capsulizes the nineteenth-century view of Reinmar.

Reinmar erreicht... auf der Bahn Friedrichs von Hausen das Ziel. Seine Natur ist fast ganz auf Reflexion gerichtet. Die Analyse des Gefühls ist seine Aufgabe, die Liebesklage das Hauptthema seiner Poesie, seine Stärke die Mannigfaltigkeit der Wendungen für dasselbe Gefühl; bei keinem andern Dichter sind die Synonyma für
Liebesschmerz so zahlreich wie bei ihm. Seine Poesie ist nach innen gewandt; es fehlt ihr an Anschaulichkeit; Vergleiche und Bilder sucht er nicht; Naturschilderungen... begegnen bei ihm wenig. Charakteristisch ist für ihn die Neigung zu konditionalem Ausdruck; er hat auch Geschehenes nicht zu berichten; nur Mögliches, Gewünschtes und Bedingtes. Die Sprache des Dichters ist gefeilt und fein; Reim- und Versbau streng; auch in schwierigen Aufgaben versucht er sich, wendet Körner an, grammatische Reime und dergleichen.

\[23\]


The third main "school" of Reinmar critics moves away from overtly biographical interpretation and concentrates more on the songs themselves. In this direction Carl von Kraus has been the dominant influence. Kraus improves upon Paul's hypothesis, that formally similar strophes were sung together, even though their logical connections are not obvious. He adopts the principle that all genuine strophes by Reinmar in the same "Ton" must belong together in a coherent whole. The first part of Kraus's study accordingly attempts to demonstrate, in a series of paraphrases, the relationships between similar strophes -- the unity of individual songs. Kraus proceeds mainly on the thematic level; he is primarily concerned to discover and show logical connections which link the individual
strophen in larger units. But he points out, in addition,

Occasionally Kraus seems embarrassed to show a clear logical development within a song and is often obliged, in paraphrasing, to provide his own rhetorical connections. His interpretations are therefore not always convincing. Basically, however, Kraus's unitary principle is correct; his occasional difficulty seems to lie in assumption that the songs are necessarily logically unified. Cf. below p. 43.

verbal and motivic parallels between strophen, where they occur, and pays much attention to the formal technique of "Reimbindung." Kraus closes the first part of his study with an examination of a number of songs, transmitted in the manuscripts under Reinmar's name, which he considers of doubtful authenticity. He applies to these songs the criteria developed in the preceding analysis of the genuine songs. He observes where he can the lack of "Reimbindung" or of motivic linking between strophen. Mainly, however, Kraus appears to support his judgments by noting the lack of a clear, logical thread of development. Reinmar's
songs, he assumes, invariably make logical sense, are organized according to rational principles.

The second part of Kraus's study concerns the relationships of the individual songs to each other. Kraus discovers a chain of events, drawing through the background of Reinmar's songs, which connects 31 of the 35 genuine songs. With this discovery of a higher organizational principle, Kraus believes he has uncovered the essence of Reinmar's genius: "wenn [die] Ergebnisse standhalten, so wächst die Gestalt Reimars ganz beträchtlich hervor; der zarte Lyriker wird zum Schöpfer eines grossen Liebesromans."²⁶

²⁶Kraus, pt. II, p. 3. Later Kraus amplifies this brief description; he seems to believe that his discovery promotes Reinmar from an occasional lyricist to the creator of a great and significant "Gesamtkunstwerk!" (ibid., p. 42).

... An die Stelle je nach Belieben und zufälliger Laune varierter, kaleidoskopartig zusammengewürfelter und darum monoton wirkender Motive treten planmässige Anordnung und kunstvolle Steigerung. Was willkürliche Empfindung des Augenblicks schien, wächst in Wahrheit überall aus einer bestimmten Situation heraus: die idealisierende Darstellung erhebt sich auf einem sehr real gedachten Untergrund.

What Kraus originally misses in the songs individually is restored in his view of the songs all together. As a demonstration of Reinmar's greatness as an artist, Kraus's observations, whether or not they are well-founded, strike me as irrelevant.

The term "Liebesroman" Kraus employs advisedly. He seems to recognize the dangers and limitations of "biographical"
interpretation: "In der Kunst sind ja doch nie die Tatsachen das Interessante, sondern nur die Art wie sie behandelt werden." The events of the cycle do not necessarily correspond to external reality. The Reinmar cycle

27Ibid., p. 5.

28At the same time Kraus modifies the fictional character of the cycle. A poet who appears personally before an audience which knows him cannot contradict reality; nor may he allow himself to fall out of his adopted role, to contradict in his present performance what he has claimed in a former song. "Auf diesem Wege," Kraus concludes (ibid., p. 4) "konnte sich also gelegent­lich ganz ungezwungen die höhere Einheit des Zyklus ergeben."

represents the account of a purely fictional minne-relationship, as the poet unfolded it gradually before his courtly audience, the history of long and unrewarded service to a high, unattainable Lady, which the poet presents in all its complications and emotional shadings: of love and suffering, of hope, despair, and resignation. To be sure, the cycle does not develop in a straightforward manner. The events of the love affair are interspersed with flashbacks, with pauses to assess the situation, with expressions of devotion and attempts to threaten, to reason with the Lady. On occasion the Lady herself speaks her own point of view. But numerous thematic and situational references allow the arrangement of the songs in a definite sequence. The poet's attempt to approach the Lady, his speaking out too boldly
a request for her favor, angers the Lady and causes her to forbid him access to her ("Zutrittsverbot"). The poet complains of this treatment, and gives occasion for her renewed anger (ein niuwer zorn), expressed now in the prohibition to address her ("Redeverbot"). Gradually the poet softens the Lady's anger; she at length gives him permission to speak again; but she makes it plain that she can never grant him her favor. The cycle ends in the poet's resigned continuance of his service.

Kraus finds that numerous verbal and motivic allusions, which before seemed obscure, now explain and clarify each other in relation to the events of the cycle. Indeed, such references seem to take on a deeper meaning:

Wo immer der Dichter von rede oder zorn. . . .
oder von haz, von tröst oder wän, von gewalt
oder leit spricht, steht immer eine ganz bestimmte Anschauung dahinter, ein real gedachter Anlass . . . Wo er eine Angabe macht, wird sie durch ein früheres oder späteres Lied bestätigt.28

In addition to these thematic and motivic connections among the songs of the cycle, Kraus again observes rhyme-connections between individual songs, which represent at once a further evidence of Reinmar's artistic finesse and also a secondary demonstration of the cycle's existence as a deliberately constructed work.29
Again the rhyme-connections seem sparse and in general not consequently carried out. Friedrich Vogt, "Strophenbindung bei Reinmar von Hagenau," Zeitschrift für deutsches Altertum, LVIII (1921), seriously doubts whether such a formal technique was consciously employed by Reinmar. He concludes:

"... dass sie ein klangliches bindemittel nur da empfunden sein könne, wo ihre besondere anordnung, ihre aussergewöhnliche häufung oder ihre verbindung mit andern verkettungen die beziehungen verdeutlichte. an sich ist eine häufige widerkehr derselben reine in der hauptsache schon durch die enge begrenzung des inhaltes und der ausdrucks-mittel dieser lieder gegeben." (p. 209)

In consideration of Kraus's express dismissal of the "actual," of his protestations that the cycle is purely a work of fiction, it is surprising and disappointing that he defines and interprets the cycle so much in terms of its events. In freeing Reinmar from the embrace of strictly biographical interpretation, Kraus moves considerably beyond Burdach. But still he finds the significance of the songs -- finds Reinmar's art! -- on a relatively external and superficial level, removed from the songs themselves. Even though he does not consider them "real," Kraus, like Schmidt and Burdach, persists in extracting from them a "real gedachter Untergrund," a pseudo-biographical context in which they are to be understood. Kraus seems to fall into a contradiction of which he himself is scarcely aware.
DeBoor evidently has this unrecognized contradiction in mind when, setting Kraus on the same plane with his fore-runners, he sharply dismisses all forms of biographical criticism (Die höfische Literatur, p. 220):


With the discovery of the song-cycle Kraus finds he has established not only a "Gesamtkunstwerk" in whose terms Reinmar's artistic accomplishment can at last be recognized, but also the chronological sequence of the songs' composition. He now attempts to place in relation to this sequence Reinmar's famous elegy for his feudal lord, the Arch duke Leopold V (si jehent der sumer der st hie . . . , MF 167,31 ff.), Reinmar's only externally datable song. In a concluding consideration Kraus subjects all the songs of the cycle to a comparative formal -- i.e. metrical and syntactical -- analysis and attempts to determine the direction and the stages of the poet's artistic development. The results of this comparison are quite disappointing; Reinmar's songs seem to exhibit no striking changes or strong developmental tendencies. Kraus does note, however, an increasing fluency of expression, "ein beständiges Wachsen der Kunst, Gedanken und Empfindungen
The songs in sequence also seem to show an increasing metrical refinement, principally in the gradual elimination of "zweisilbiger Auftakt." The elegy, probably composed in 1195, Kraus places chronologically after the twenty-second song of the cycle.

In the third part of his study Kraus turns to the quite frankly biographical consideration of Reinmar's relationship with Walther von der Vogelweide. Burdach seems to have recognized that one of Walther's songs represents a parody of a Reinmar song. Kraus now demonstrates that a good number of the songs of both poets make direct and indirect reference to each other, that they give evidence of a poetic feud carried on between master and protégé. Kraus arranges these songs in the apparent order of their appearance and follows the development of the feud, which seems to have engaged two parties among the Viennese aud-

\textsuperscript{31}Kraus, pt. II, p. 5.

\textsuperscript{32}Burdach, p. 140.
ience. Walther apparently attacks Reinmar first, criticising the poetic excess in his praise of his Lady and later continues to mock the older poet's interminable service without reward, while Reinmar defends himself as best he can, complaining of the injustice of his critics and emphasizing his personal innocence and sincerity. This feud apparently contributed to Walther's leaving Vienna; upon his return in 1203 there is apparently a brief resumption of hostilities. The last word, of course, was spoken by Walther in his elegy on Reinmar's death, in which, while mourning the passing of Reinmar's art, he expresses also his personal dislike for the man.

Kraus's work has continued to dominate, for better or worse, the succeeding development of Reinmar criticism, which has chiefly concerned itself with the further elaboration and interpretation of his findings. Marlene Haupt,\(^33\) for example, re-examines the relation of the

\[^{33}\text{Reinmar der Alte und Walther von der Vogelweide (Giessener Beiträge zur deutschen Philologie; Giessen, 1938).}\]

Walther-feud with the cycle and, correcting in a few respects Kraus's arrangement of the songs, arrives at an "absolute" chronology of Reinmar's works. Kurt Hal-
bach,\textsuperscript{34} on the other hand, is not completely satisfied

\textsuperscript{34}Walther von der Vogelweide und die Dichter von
Minnesangs Frühling (Tübinger Germanistische Arbeiten,
III; Stuttgart, 1927).

with Kraus's representation of the feud and brings Reinmar
(on rather tenuous grounds) into a further poetic rivalry
with Wolfram von Eschenbach. Both Haupt and Halbach seem
primarily concerned with external biographical relation­ships.

More recently, Hermann Schneider\textsuperscript{35} has made Kraus's

\textsuperscript{35}"Die Lieder Reimars des Alten," DVLG, XVII (1939).

cycle the basis for a higher interpretation of Reinmar's
artistic achievement, an interpretation, however, which
consists in a renewed series of paraphrases: 
"... denn
keinesfalls war es der Techniker Reinmar, der sich den
Ruhm der Leitfrau der deutschen Nachtigallen ersang. ...
Was er sang hat eingeschlagen, nicht, wie er es sprachlich
auszierte und vertonte."\textsuperscript{36} Schneider stresses Reinmar's

\textsuperscript{36}Ibid., p. 315.

idealizing tendency; Reinmar's Lady is not merely a Lady,
the object of erotic aspirations, but a symbolic figure,
the embodiment of a platonic ideal of perfection, in the service of which the poet becomes elevated. "Der Frauendiener preist in Wirklichkeit sich selbst. Er sagt nicht: meine Dame ist die schönste und beste, sondern: ich bin der höfisch platonische Musterminner."37 Wolfgang Mohr pursues the Walther-feud in a similarly ideal direction and asks:

... ob es bei dem Streit zwischen Reinmar und Walther tatsächlich nur um Fragen der rechten Minne gehe, oder ob das Thema "Minne" nicht das Verhältnis der Dichter zur Gesellschaft symbolisiere.38

Mohr finds Reinmar's purpose and accomplishment -- an interpretation reminiscent of Burdach's -- in his position as the representative of his society. The poet is the spokesman of the ideals and emotions which inform their life. He opens for them, by his genius, "Bereiche, in die sie von selbst aus nicht hätten gelangen können."39

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37 Ibid., p. 313.


39 Ibid., p. 22.
Helmut DeBoor seems to reflect in his summary account of Reinmar this same tendency toward a higher, comprehensive, and somewhat idealized portrait of the poet.  

40 DeBoor, Die höfische Literatur, treats Reinmar pp. 282-292.

DeBoor is quite skeptical of the validity and significance of the Reinmar-cycle as Kraus elaborated it.

Es besteht kein Zweifel, dass Reinmar wirklich in späteren Liedern auf ältere anspielend zurückgegriffen hat. . . Es ist auch nicht zu bezweifeln, dass alle diese Lieder vor derselben Hofgesellschaft vorgetragen worden sind, die sie demnach als Ganzes kannte. Dennoch regen sich Bedenken, ob ein so dünner Ereignisfaden die Kette dieser Lieder zu tragen vermag, die doch sehr allmählich im Laufe von Jahren entstanden sein müssen. . . Gerade die von Kraus angenommene Lückenlosigkeit des Zyklus weckt Bedenken.  

41 Ibid., p. 284.

He recognizes Reinmar's poetic accomplishment in the fulfillment of the courtly lyric, to which Reinmar brings a new formal refinement, a classical "Stilisierung":

Die volle Beherrschung von Form und Sprache ist bei ihm gewonnen. Es scheint keine Mühe mehr zu machen, jede Form zu meistern, jede Schwingung des Gefühlslebens auszudrücken. Alles steht unter dem Gedanken der zuht . . . Er hat die vorbildliche, die klassische Form geschaffen. . .  

42 Ibid., p. 285.
Stylization, however, does not confine itself to poetic form; DeBoor finds in Reinmar's songs, in the inward and reflective nature of their content, in the restraint of their expression, the outward manifestation of an ideal "Selbststilisierung". Not only in his songs, in his whole person Reinmar strives to fulfill and maintain an ideal attitude, which DeBoor, citing the poet, can only describe as "beautiful"...

sein Leid "schön" zu tragen, ist Reinmars Ehrgeiz... Die Erziehung durch die Minne ist also eine ästhetische Erziehung...

Hinter seiner Dichtung steht die Selbststilisierung eines Menschen in seinem ganzen Denken und Verhalten. Ihr gilt die unaufhörliche Selbstbeobachtung und Selbstanalyse seiner Gedichte. Sie sind im Grunde ein ständiges erzieherisches Selbstgespräch und sind zuweilen unmittelbar als solches abgefasst.43

43 Ibid., p. 287. In pointing to the specifically aesthetic in Reinmar's attitude, DeBoor follows Henry Nordmeyer (see below).

In the light of this "ästhetische Erziehung," DeBoor re-interprets the Walther feud; Walther's attacks on Reinmar represent not merely a conflict of personalities or a poetic rivalry, but reflect a real resistance within the society, schooled in the older Austrian tradition of successful love and joyful songs. Reinmar's ethical strictness, his idealization of suffering for its own sake, simply becomes too much for many of his listeners. Walther leads
a revolt against "das Lebensfeindliche in Reinmars Emporstilisierung der wän-Minne zu einer Lebensbestimmenden Macht."  

Ibid., p. 289.

Almost alone, it seems, among Reinmar's commentators Henry Nordmeyer has shown the understanding and sensitivity — and also the fundamental confidence in the poet — to approach Reinmar, without prejudice or apology, on his own terms. In a series of separate articles, Nordmeyer subjects five of Reinmar's songs to what he calls a "psychogenetische Stilanalyse." Nordmeyer concerns himself with

46 This term, which fully describes Nordmeyer's method, is employed first in "Fehde und Minne," p. 39.
the old problem of the "genuineness" of Reinmar's authorship -- in his examinations of the songs he detects the presence of a "Pseudo-Reinmar" as well as of an "Anti-Reinmar," later imitators who apparently appropriated and adapted for their own use a number of Reinmar's songs; he also attempts to save for Reinmar a song of doubtful authenticity. He takes the "events" of the cycle seriously, insofar as these situational and thematic relationships serve to clarify the individual songs. The feud with

47 Nordmeyer ("Fehde und Minne,") interprets the cycle, however, somewhat differently from Kraus, as "das Fortspinnen von Situationsmotiven aus früheren Liedern... aus dem sich das Bild eines idealen dienstes ergibt," rather than as a consciously constructed work. The fictional character of its "events" he interprets ("Der Hohe Mut") on a metaphorical level:

"Sein leit war eine Stilform, die ihm aus immer tieferem gedanklichen Eindringen in das Wesen hoher Minne, so wie er sie sah, erwuchs: seine kunst blieb dadurch unberührt, wenn sie nicht gar gewann." (p. 393).

Walther he takes even more seriously, and bases his investigation of Reinmar on the real biographical background of the songs. 48

48 Nordmeyer finds in the precisely-definable role of the songs in the feud a clear proof of their genuineness. For it is exactly the references to Walther which the later imitators, apparently no longer aware of the songs' specific background, found it necessary to alter. But in yet another sense, the conflict with the critics
brings out the most characteristic in Reinmar. In his "Streitgedichte" the poet finds himself called upon to demonstrate the best of which he is capable. "Fehde und Minne," p. 40:

"Es kam ihm nicht darauf an, einem unbequemen Nebenbuhler Abbruch zu tun, durch hie und da eingestreute Anzähllichkeiten und Sticheleien, auch nicht darauf, eine poetische Manier auf diese Weise zu verteidigen oder zu beschönigen, sondern er kämpfte in der ganzen Fehde bewusstermassen um eine streng ethische Kunst, deren Wert und Wahrheit ihm selber an dem Leid dieses Kampfes immer mehr aufging.

Nordmeyer, however, makes of the biographical and situational background not an end in itself, but the starting point for a closer approach to the individual songs. He is concerned to discover and dramatize the inner stylistic and psychological form of each song, and subjects each one to a detailed analysis, showing ultimately how all parts are related and united in a coherent whole. Nordmeyer finds it unnecessary to generalize; interestingly, he judges spurious verses and strophes not by abstract comparison with "Reinmarian characteristics," but in the poetic contexts in which they occur, where it becomes clear that they fit neither the psychological occasion nor the stylistic unity of the rest of the song. In his attempt to save the disputed song, aller saelde ein saelic wip (MF, 176,5), to be sure, he does appeal to Reinmar's well-known passivity. At the same time, however, he specifically underscores the principle of artistic
individuality when he insists that the presence of an "Un-Reinmarian" word (merkaere) does not dictate against the song's authenticity: "Reinmar braucht das Wort sonst nicht, weil er sonst die Situation nicht wieder braucht."\(^{49}\)

\(^{49}\) Nordmeyer, "Hohe Minne bei Reinmar," p. 163.

Nordmeyer closes his investigation of "Der Hohe Mut bei Reinmar" by giving the poet himself the word. He cites the highly significant strophe (MF 163,5) in which Reinmar rises above all suffering in a clear and confident definition of his own art:

\[
\begin{align*}
\text{Des einen und deheines më} \\
\text{wil ich ein meister sëin die wële ich lebe;} \\
\text{daz lop wil ich daz mir bestë} \\
\text{und mir die kunst diu werlt gemeine gebe,} \\
\text{daz niht mannes sëniu leit së schöne kan getragen. . .}
\end{align*}
\]

Reinmar finds höhen muot, the conviction of personal worth, the reason of his existence, in a primarily aesthetic fulfillment:

\[
\begin{align*}
\ldots \text{Wenn ein Dichter, ein Sänger um das lop} \\
\text{der werlte buhlt wie Reinmar hier, so kann er} \\
\text{seine Ansprüche letzten Endes nur auf das setzen,} \\
\text{was diese werlt von ihm hat: auf seine kunst,} \\
\text{sein Sängertum, die ihren Wert behielten ganz} \\
\text{unabhängig davon, ob ein Lied auf trüren oder} \\
\text{fröide gestellt war.}^{50}
\end{align*}
\]

\(^{50}\) Nordmeyer, "Der Hohe Mut bei Reinmar von Hagenau," p. 393.
Reinmar's art -- what his critics by and large seem to have missed in their various excerptings, their siftings and weighings of biographical data, their systematizings of stylistic criteria, in their attention to theme and situation of his songs -- centers on itself and is its own justification. It is the poet we must seek out, not the unfortunate lover, if we would understand Reinmar.

Das herkömmliche Reinmarbild ist unhistorisch, es tut weder dem Dichter-Sänger noch der geistigen Gestalt seiner Zeit Genuge. Ein neues ist zu entwerfen, sowohl seiner Entwicklung, bzw. der seines inneren Stils, wie des schaffenden und wirkenden Künstlers.51

51Ibid., p. 394.

It is therefore time to adopt, with Nordmeyer, a fresh approach to Reinmar, a new view which takes the poet seriously as a creative and effective artist. For Reinmar exists first and foremost as a poet; as a person he is almost totally inaccessible to us and furthermore (as Kraus experienced) basically uninteresting.52 Not only does Reinmar himself, as Nordmeyer has pointed out,


Ich wilz bi mînen triuwen sagen,
dich selben wolt ich lützel klagen;
ich klage din edelen kunst, daz sist verdorben.
emphasize his artistic vocation; in the absence of practically all information about his actual life, we can know Reinmar only as the singer of his songs.

The study which follows may be considered experimental, in that it is undertaken with no preconceptions about what may be, or should be, its results. Underlying this experiment are only a pair of critical convictions: first, that any attempt to approach and understand a poet in meaningful terms must take place at the level of his work alone; and second, that Reinmar is an artist of sufficient excellence that his work will support and reward such an experiment. It is hoped that a thorough descriptive analysis of Reinmar's songs, such as has to my knowledge never before been undertaken, will lead ultimately to a fuller and more appreciative understanding of the poet and his art.

Such a literary and descriptive approach to the poet imposes certain limits on investigation. In the first place, formal analysis, to be fruitful, must also be exhaustive. Obviously it is not feasible here to treat more than a handful of Reinmar's songs in sufficient detail. This investigation chooses, rather than attempting to survey generally all of Reinmar's work, to subject only three songs to thorough examination. Furthermore, following the prescription of Kraus -- that with a work of art
not the facts are interesting, but only the manner in which the poet treats them -- this investigation will approach these three songs in isolation from their external biographical or pseudo-biographical contexts and will concentrate on illuminating, on the other hand, their internal formal and structural relationships. Thirdly, while its ultimate goal remains the fullest possible illumination and understanding of Reinmar and his work, this investigation will resist the temptation to indulge in the abstraction and formulation of general characteristics. It will confine itself, rather, to analyzing and interpreting each song individually, as completely as possible within its own formal context. It is believed that such general and abstract characterizations, divorced from the context of the individual songs, can have little critical significance for the understanding and evaluation of the individual, concrete, and immediate work of art.

Thus the underlying theme of this study emerges as a question after aesthetic unity, perhaps the only proper object, after all, of a critical investigation. Reinmar's songs are to be approached individually as works of art, as independent and self-sufficient totalities. This study is concerned with determining by detailed examination in context, how in each case Reinmar actually constructs a song. Such an investigation of the songs themselves should yield important conclusions about the nature of Reinmar's art.
In the following, three songs will be examined: first in disen boesen ungetriuwen tagen. . . (MF 163,23), in the second chapter daz beste daz ie man gesprach. . . (MF 160,6), and finally waz ich nu niuwer maere sage. . . (MF 165,10). All three are doubtlessly authentic songs of Reinmar, and may be taken as representative of Rein-

53 Only one strophe of the first song -- ich bin der sumerlangen tages so froe (MF 165,1) -- does not seem to fit with the rest of the song. It has been disregarded in the examination of the song, and is probably spurious.

mar's very best work. It will be noticed that each song deals, to a greater or lesser extent, with the poet's art. Investigation of each of the songs will proceed in two parts. Following the text of each song and its translation into literal (but regrettablly unpoetic) English, an extended paraphrase traces the logical and psychological development of the whole song, pointing out the thematic connections among the strophes. The second part of each examination concerns itself with the formal and structural analysis of the songs, considering first the construction of the individual strophes, then their formal relationships with one another, finally their function within the whole economy of the song.
The first song: *In disen boesen ungetriuwen tagen*, seems to have been quite troublesome over the years to Reinmar's commentators. The seven strophes in this Ton are transmitted in several different arrangements in the various manuscripts. Furthermore they deal with several seemingly unrelated themes which critics have largely been at a loss to reconcile. The early editors of *Minnesangs Frühling*, for example, divided the seven strophes into four distinct songs. One of these comprises the two strophes (MF 163,23-164,2):

\[
\begin{align*}
\text{Mich hoehet daz mich lange hoehen sol.} & \quad \text{and} \\
\text{Wie mac mir iemer iht sā liep gesin.} & \quad \text{. . .}
\end{align*}
\]

Another song of three strophes includes (MF 164,3-29):

\[
\begin{align*}
\text{Der ie die werlt gefröite baz dan ich.} & \quad \text{. . .} \\
\text{Ich sach si, waere ez al der werlte leit.} & \quad \text{. . . and} \\
\text{Owê daz ich einer rede vergaz.} & \quad \text{. . .}
\end{align*}
\]

But two remaining strophes, one beginning *In disen boesen ungetriuwen tagen*, and another *Ich bin der sumerlangen tage sā frō*, Lachmann and Haupt consider as isolated songs of one strophe. The early editors, unfortunately, offer no explanation of their joinings and dividings.
Very interesting is the treatment of this Ton by Max Ortner. Ortner, who makes of Reinmar the paramount social critic of his time, does not seem concerned with the coherence of the several strophes, but considers them seemingly at random individually and with obvious enthusiasm. The strophe *In disen boesen ungetriuwen tagen*, he finds highly significant:

*Boese ungetriuwe tage nennt R. seine Zeit; konnte er leit nicht mit zühten tragen, so ware er in der Zeit zu Grunde gegangen. Und nun klagt er über seine eigenen Freunde, die ihm ehemed sanfte wären bi, die ihn früher doch eteswenne gerne sählen, die würden ihn jetzt ganz beiseite setzen, wenn er seinen tiefen Schmerz nicht zu bemeistern, äusserlich wenigstens nicht zu zeigen verstünde.*

*Nu muoz ich fröide noeten mich dur daz ich bi der welte si! (p. 138).*

This strophe, Ortner finds, indicates the poet's dissatisfaction with the senseless and superficial hedonism of his society. "Dass diese Zeit R. nicht begriff und daher nur verspotten konnte, ist begreiflich." Ortner, however, approaches yet another passage in even greater admiration. He cites the whole strophe *Ich sach si waere ez al der werlte leit*, depicting the poet's unhappy departure from his beloved, which ends with the verse *wie jaemerliche ich umbe sach*. Ortner exclaims: "Wird man bei dieser Stelle
nicht unwillkürlich an die Gestalt von Orpheus erinnert? Und ist dieser nicht auch der göttliche Sänger der treuen, unwandelbaren Liebe?" (p. 137).

Erich Schmidt,² whose reading has won the assent of both Burdach and Friedrich Vogt, goes even further than

²Reinmar der Alte und Heinrich von Rugge. Page numbers in parenthesis.

Lachmann and Haupt, separating the seven strophes into five short songs. At the same time, he begins to give these songs a fuller explication. With Minnesangs Frühling, Schmidt isolates the single strophe: Ich bin der sumerlangen tage so frô, as "ein kurzes prisliet frühen Datums." Its joyful tone and "mehr als ärmlicher Natureingang" set it in the earliest period of Reinmar's activity, during the first, happy relationship. "Noch hat er das Bittere des zweiten Verhältnisses nicht erfahren" (p. 50). Also the strophe In disen boesen ungetriuwen tagen, is removed from the rest as a separate short song, "allgemein gehalten" (p. 50). The two strophes Mich hoehet daz mich lange hoehen sol and Wie mac mir iemer iht so liep gesîn, as in Minnesangs Frühling, form one song which, together with the one-strophe song Der ie die werlt gefrôite baz dan ich, belongs to a cycle of songs. In the first of these songs the poet determines not to break off his service to his Lady, although
this decision seems to surprise him; he stresses his hope, however small, of ultimate success *swaz geschehen sol, daz geschiht*. In the second song, however, he has come to realize that his service is hopeless, and decides therefore not, indeed to abandon this service, but to cease singing until she shall show herself more favorably disposed: *ensaelic wip enspreche sinc, niemer mære gesinge ich liet.*

Both songs are intimately connected, furthermore, in relation to a later song which alludes to both of them, as the Lady attempts to decide what attitude she shall take toward the poet: MF 177,21 *er sprichet allez daz geschehen sol daz geschiht* and 177,23 *hät aber er gelobt... daz er niemer märe gesinge liet, ezñ sì ob i'ns biten welle?* The last verses of these two songs represent *Pointen*, aimed at setting the Lady, humorously, in the position where she must answer him favorably. The two songs must therefore be separate, since otherwise these twin *pointes* would be obscured (p. 48).

Two other strophes, describing the poet's meeting with his Lady, his inability to speak to her, and his miserable departure from her, Schmidt separates from this second song (*Der ie die werlt gefröite baz dan ich*), although *Minnesangs Frühling* joined them. He notes an internal contradiction; the poet could hardly say here *mir hât min rede niht wol ergeben* if he hadn't spoken to her. These two remaining strophes belong, as one song, "einer früheren Zeit an, wo Reinmar vor Schüchternheit die Dame gar nicht
anzureden wagte; so blendete ihn der Glanz der Geliebten" (p. 48).

Burdach agrees basically with Schmidt's textual arrangements, but expands somewhat on his arguments. He finds no necessary contradiction between the verse mir hat min rede niht wol ergeben and the situation of the poet's speechlessness. Min rede, he interprets in the sense of "sein Dichten überhaupt" with reference to the social situation rather than to the poet's speechlessness before the Lady. Burdach finds, however, that Schmidt's separation of these songs is correct, for the two earlier strophes are bound together through the return of the opening words of the first at the end of the second (ich sach si....als ich si sach) to form a self-contained unit.

In disen boesen ungetriuwen tagen represents a song of one strophe, as does Ich bin der sumerlangen tage so frô, whose position in the manuscripts shows it to be a "Nachtrag."

Carl v. Kraus effectively reverses the critical


3Reinmar der Alte und Walther von der Vogelweide, Max Verlag, p. 208.
tendency toward the isolation of many short songs, and attempts to establish a connected reading of all seven strophes together. He finds, in the first place, no insuperable contradictions among the various strophes. "Positiv," on the other hand, "spricht ferner die Verknüpfung durch gleiche Reime, ja Reimwörter, für die Einheitlichkeit des Ganzen."

Kraus rearranges the order of strophes in Minnesangs Frühling, following the arrangement of the manuscript E but including the strophe Ich bin der sumerlangen tage s8 fr8 (transmitted alone and only in the manuscript B), as the third strophe. Kraus interprets the whole song in the following fashion. The first strophe declares that the poet will continue to serve his Lady; in spite of the grief she causes him, he has never accused her. He realizes (str. II) that relief for his suffering can only come from her, "wenn er auch allerhand Trostliches hat: dass alles kommen muss, wie es bestimmt ist."

Among these external comforts (str. III) he numbers also the pleasant summertime, the fact that he loves her and strives toward her, and that she surpasses all others.

Freilich im Winter, da war eine ganz leidvolle Zeit: auf das Glück sie zu sehen folgte unmittelbar bitterstes Leid, denn er fand in ihrer Gegenwart keine Worte, seine Empfindungen auszudrücken und schied mit Qual im Herzen (IV,V).

Without self-control he would have perished in those bad times, and even now he only forces himself to appear joyful
for the sake of the world (str. VI). The last strophe forms an embracing conclusion: "freilich mit Gesang hat er die Welt -- ohne je Lohn zu erhalten -- schon genug erfreut." He has controlled himself and has never left off serving his Lady. But if he is ever to sing again, it will be only at her request. Apparently he anticipates that social pressure, once the world is deprived of his singing, will compel her to relent.

Die Pointe des Liedes ist: wenn die Welt künftig ohne Freude ist, so liegt die Schuld an ihr. Dadurch soll ein Druck auf sie ausgeübt werden. Ihre Antwort, der in unser Lied wiederholt zitiert wird, 177,10 . . . zeigt, dass der Dichter seine Absicht erreicht hat. (p. 50)

Kraus quite correctly recognizes that the social and erotic aspects of the poet's rede play complementary, not contradictory roles, that the whole song treats the poet's relations both with his public and with his Lady.

Warum soll beides nicht in einem Liede Platz haben? 'Mein Singen ist vergeblich, denn sie lässt es unbelohnt; und mein Reden frommt mir auch nichts, denn in ihrer Gegenwart verstumme ich vor Glück'. (p. 48)

Still the very form of Kraus's summary betrays the insecurity of its logical connections. "Aber wirkliche Hilfe. . . auch allerhand Tröstliches. . . freilich im Winter. . . freilich mit Gesang. . . ;" these are not even logical connections but merely external rhetorical links which Kraus himself provides and which, at least to some extent, distort the sense of the individual strophes. Particularly
Kraus seems embarrassed to show a convincing connection between his third strophe and the rest of the song, to reconcile its joyful expression with his general observation that "der Grundton des Ganzen ist der des Leides."^5

The summer-strophe: Ich bin der sumerlangen tage sô frô clearly influences Kraus’s interpretation of boese ungetriuwe tage (his str. VI) as a contrasting winter-situation (cf. p. 48 below), an interpretation which seems forced at best, and still does not justify "freilich im Winter" to introduce the account of the poet’s unsuccessful interview with the Lady: Ich sach si.

Nor does Kraus adequately explain what the connection is between the poet’s service to the Lady and to the world.

So many arrangements of these strophes have been suggested, and with so little success, that there is no good reason why yet another attempt may not be undertaken. The manuscripts themselves, of course, present the strophes in diverse orders, and do not offer much help; except it must be noted that b and C and the independent manuscript E, upon which the texts of Minnesangs Frühling and Kraus, respectively, are generally based, do appear to transmit the strophes in well-defined pairs. By retaining two of these strophic pairs one may preserve connected accounts, first of the poet’s service to his Lady, then of the fruitless attempt to speak to her. By splitting the other pair, however, a strong general introduction and an all-embracing
conclusion may be found, in the account of the poet's relations with his audience:

In disen boesen ungetriuwen tagen, and

Der ie die werlt gefröite baz dan ich.

The one remaining strophe has no internal connection with the others. This sequence of strophes allows, as should become plain in the following discussion, a reading of all

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6 This troublesome strophe, with which this investigation will not deal, is very poorly represented in the manuscripts. It appears, in an evidently corrupt form and isolated, only in the manuscript B, from which the compiler of C has copied it, adding it to the other six strophes almost as an afterthought. It may probably be regarded as spurious. Vogt's edition of Minnesangs Frühling presents this strophe as follows:

Ich bin der sumerlangen tage só vró
daz ich nu hügende worden bin;
ouch stät mín herze und mín wille alsó:
ich minne ein wip, då meine ich hin.
diust höhgemuot und ist só schoene
daz ich si då von vor andern wiben kroene.
wil aber ich von ir tugenden sagen,
des wirt só vil, swenn ichz erhebe,
daz ichs iemer muoz gedagen.

six together as a logically, formally, and aesthetically satisfying whole.
In disen boesen ungetriuwen tagen
ist min gemach niht guot gewesen.
wan daz ich leit mit zühten kan getragen,
ichn könde niemer sin genesen.
taet ich näch leide als ichz erkenne,
si liezen mich vil schiere die mich gerne säh en eteswenne
und mir vil sanfte wären bi.
nu muoz ich fröiden noeten mich
dur daz ich bi der werlde si.

Mich hoehet daz mich lange hoehen sol,
daz ich nie wîp mit rede verlôs.
sprach in ieman anders danne wol,
daz was ein schult die ich nie verkôs.
in wart nie man só rehte unmaere
der ir lop gerner hörte und dem ie ir genâde lieber waere,
doch habent si den dienest mín:
wân al mín tröst und al mín leben
daz muoz an eime wîbe si.

Wie mac mir iemer iht só liep gesin
dem ich só lange unmaere bin?
lîd ich die liebe mit dem willen mín,
sôn hân ich niht ze guoten sin.
ist aber daz ich's niht mac erwenden,
sô môhte mir ein wîp ir rât enbieten unde ir helfe senden
und lieze mich verderben niht.
ich hân noch tröst, swie kleine er si:
swaz geschehen sol, daz geschiht.

Ich sach si, waere ez al der werlde leit,
die ich doch mit sorgen hân gesehen.
wol mich só minneclîcher arebeit!
mîrn könde niemer baz geschehen.
dar näch wart mir vil schiere leide:
ich schiet von ir daz ich von wîbe niemer mit der nôt gescheide
noch daz mir nie só wê geschach.
ôwê, dô ich danne muoste gên,
wie jaemelîche ich umbe sach!
Owê daz ich einer rede vergaz,  
daz tuot mir hiute und iemer wè.  
dô si mir âne huote vor gesaz,  
war umbe redte ich dô niht mâ?  
dô was aber ich sô frô der stunde  
und der vil kurzen wil daz man der guoten mir ze sehenne gunde,  
daz ich vor liebe niht ensprach.  
ez möhte manigem noch geschehen  
der si saehe als ich si sach.

Der ie die werlt gefrôite baz dan ich,  
der müeze mit genâden leben;  
der tuoz och noch, wan sin verdriuset mich:  
mirn hät min rede niht wol ergeben.  
ich diende ir ie, mirn lônde nieman,  
daz truoc ich alsô daz min ungebaerde sach vil lützel ieman  
und daz ich nie von ir geschiet.  
si, saelic wip, enspreche 'sinc',  
niemer mâ gesinge ich liet.

Translation

1. "In these evil, faithless days my comfort has not been good. Were it not that I can bear misery with decorum, I could never get over it. If I were to behave according to the misery I know, they would quickly abandon me who were once glad to see me and stood by me kindly. Now I must compel myself to be joyful because I am with the world.

2. "It exalts me and will long exalt me that I never offended any woman with my words. If anyone spoke to them any way but well, this was a fault which I never condoned. Never was anyone held in so little esteem by them who was more glad to hear them praised and to whom their favor would be more dear. Yet they have my service, for all my comfort and all my life depend on one woman.

3. "How can anything possibly be so dear to me to which I mean so little? If I suffer love by my own choice, then my intelligence is not too good. If, however, I cannot avert it, then a certain Lady might offer me her counsel and send me her help and would not let me perish. I still have hope, however small it may be: what should happen will happen."
4. "I saw her, even though it might displease the whole world, whom, however, I saw with sorrow. How happy I from such delightful trouble! Never could anything better happen to me! Immediately afterward I was in misery. I parted from her with such distress as I shall never more part from a woman, nor that ever such grief happened to me. Alas, when I had to go from there, how wretchedly I looked back!

5. "Alas that I forgot my words; that pains me now and always. When she was sitting there before me without observers, oh why didn't I speak any more? But I was so glad of the opportunity and the short while they permitted me to see the goodly one, that I couldn't speak for happiness. It could happen to many another who saw her as I saw her.

6. "If anyone ever gave the world more joy that I, he would have to live in favor. Let him continue to do so, for he annoys me. My singing has not turned out well for me. I served her always; no one rewarded me. This I have borne so that no one saw me behave indecorously and so that I never parted from her. If she, blessed woman, does not speak: 'sing', I shall never again sing a song."

At the beginning of this song, Reinmar appears to speak out directly to his audience as he announces, in an arrestingly violent image, that he has fallen on evil days. The boesen ungetriuwen tagen in which he lives reflect externally an inner sense of frustration and irritation.

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Kraus, pt. I, p. 48, interprets boese ungetriuwete tagen realistically as an actual description of winter. "... denn im Winter sind die tagen wirklich ungetriuwe, weil sie uns bald verlassen, und boese, weil die Sonne keine Kraft hat." Kraus and Max Ortner, who understands this opening verse as an explicit social criticism (cf. p. 38 above), both obviously recognize but evidently under-estimate the personal, metaphorical significance of the opening; Reinmar sets himself, figuratively, in a hostile environment which seems to reflect his own inner condition.
as the poet focuses, by way of an introduction, on his own miserable state of mind. In the second verse his inner state is set forth more explicitly, with ironic understatement: the poet's "comfort has not been too good."

Reinmar sets himself somewhat apart, as a suffering individual, from his audience. The next verses make plainer what has only been suggested metaphorically before. The poet mentions that he suffers from an as yet unspecified leit, which he must manage to bear. *Wan daz ich leit mit zühnten kan getragen;* if he were not capable of exercising self-control, of bearing suffering gracefully, then he could never hope to recover from it. The poet opposes zuht, an ideal of personal decorum, to his misery; if he did not have this courtly form of behavior to cling to, he would soon give in to despair. In the next verses the poet turns from the description and definition of his personal situation to consider his relationship, as a performing artist, with his listeners. Artistically as well as personally, he finds another benefit in maintaining decorum. *Taet ich nach leide als ich z erkenne.*...

If he were to give free expression to his real feelings and act according to the misery he has come to know, he would not long have an audience. The listeners who used to be glad to see him, even the friends who stood by him benevolently, would quickly abandon him. His personal feelings
are clearly at variance with the desires of his audience, who evidently wish to be made joyful and will hear nothing of sorrow. Thus the poet finds himself involved in a personal and artistic dilemma, which he states clearly in the last two verses:

nu muoz ich fröiden noeten mich
dur daz ich bi der werlde si.

He must not express his true feelings. For the sake of society and for the sake of his position in society, in spite of his own misery, he must force himself to be joyful.

In the second strophe Reinmar considers, theoretically, another aspect of the poet's rôle in society. He now approaches the fair sex, in a discussion of service to women. Again, although the word is not employed, he seems concerned with the maintenance of zuht, with upholding courteous behavior in spite of personal disappointment. In this strophe, in connection with courtly service, a fuller explanation and justification of this self-denying posture develops. The poet actually expects that his self-control will help him. Mich hoehet daz mich lange hoehen sol; he is elevated, finding both personal uplift and moral superiority in the claim that he never offended any woman with his words.8 In fact, he states, if anyone ever spoke to the

8 Georg Friedrich Benecke, Mittelhochdeutsches Wörterbuch, edited and expanded by Wilhelm Müller and
Friedrich Zarncke (3 vols.; Leipzig: S. Hirzel Verlag, 1854-61), I, 1032: "ich verliuse einen verliere sein wohllwollen." Benecke gives an interesting example in which verliesen is employed (as here) together with verkiesen: "daz ich si verliese, ich verkiiuse of iuch min herzeleit. Parz. 428.18" -- sooner than lose her favor I will forgive you my misery.

ladies in any way but well, this was a fault which he always thoroughly condemned. In his service to the ladies, Reinmar not only establishes his own superiority, but also draws a contrast between himself and an (imaginary?) third party; if others have acted unbecomingly, still he has never compromised his personal standards. Reinmar's sense of ethical and aesthetic correctness, however, although it produces in him a sense of moral elevation, seems to meet with no practical success in the social world. Despite the fact that no man was ever more glad to hear them praised and that no one would be more delighted than he to enjoy their favor, he remains, more than any other, little esteemed (unmaere) by the ladies: in wart nie man sō rehte unmaere der ir lop gerner hörte und dem ie ir gnāde lieber waere. But now Reinmar suddenly reveals the compelling reason which causes him to endure such difficulty. He continues to serve all ladies for the sake of one lady (eime wībe), who is his sole source of comfort and consolation, upon whom his very life depends. Al min trōst und al min leben daz muoz an eime wībe sīn. He restrains himself and
uncomplainingly conceals his misery for her sake and in the hope that she may favor him.

The third strophe is very closely connected with the second. The poet apparently continues his attempted application of zuht to his personal plight. At the same time his misery itself becomes more and more clearly defined as the suffering of unrequited love. The same personal paradox of liep and unmaere is carried forward. But now the poet questions his high sense of service and ethical correctness. How, he asks, can he be so devoted to anything when he himself is so little esteemed? How can he continue to serve his Lady with enthusiasm, when so obviously she will not hear him? Reinmar concedes that this is an unreasonable posture; if he suffers love⁹ by his own

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⁹The word liebe has the basic meaning of "joy" or pleasure," with "love" as only a secondary sense. Either translation is possible here, but "love" -- as the poet is defining his devotion to the Lady -- probably fits the context better. The ironical overtones of lfd ich die liebe: "if I suffer this pleasure," should, however, not be overlooked.

will, then he is not too intelligent. If he has chosen to love hopelessly, then he may justly be considered foolish and can have no claim to indulgence. If, on the other hand, he is powerless to change his situation, if he loves in-
voluntarily — and the poet clearly implies that this is
the case — then the lady ought to look upon him gener­
ously: sō möhte mir ein wīp ir rāt enbieten unde ir helfe
senden, and not allow him to languish in despair. Reinmar
implicitly excuses himself of the responsibility for loving;
his helplessness emphasizes the totality of his devotion.
At the end of the strophe the poet sums up his personal
situation and expresses his faint hope of bettering it:

ich hān noch trōst, swie kleine er sī;
swaz geschehen sol, daz geschiht.

This conclusion has been interpreted as an expression of
hopeless resignation; the poet will continue to endure
whatever disappointments are yet in store for him.10 But

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10 Thus Kraus, pt. I, p. 49: "Aber wirkliche Hilfe
kann ihm nur von ihr werden, wenn er auch allerhand
Tröstliches hat: dass alles kommen muss, wie es bestimmt
ist."

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these verses seem to express even more strongly the poet's
optimism that in the long run everything will turn out
for the best. Reinmar seemingly attempts to impose his
own ethical ideal on the real world. He evidently ex­
pects that his exemplary courtesy, his uncomplaining devo­
tion, will persuade his Lady and his society also to
satisfy his desires in accord with courtly forms. What­
ever should happen (sol) will happen. The poet is person-
ally confident of reward in accordance with his deserts.

The fourth strophe, however, now brings an unexpected reversal of this confident and optimistic conclusion. After the poet's more-or-less theoretical consideration of his relations with the social world and the Lady, after the establishment and justification of a posture of moral superiority, which elevated him and gave him comfort in his misery, the poet turns to the description of an actual experience:

ich sach si, waere ez al der werlde leit, 
die ich doch mit sorgen hän gesehen.

Though it might displease the whole world,\(^{11}\) he saw her!

\(^{11}\)This parenthetical expression, to the effect that the meeting with his Lady took place in defiance of the world, is not altogether clear. Does the poet's society necessarily oppose itself to any chance of personal fulfillment? Professor Harry Velten of Indiana University has suggested conversationally that al der werlde leit is simply an intensifying interjection. Benecke, Mittelhochdeutsches Wörterbuch, III, 580, notes without giving examples: "in zusammensetzungen dient das wort mehrfach zur Verstärkung". Waere es al der werlde leit would mean thus: "no matter how much pain it might cause (me)."

This simple and forceful exclamation expresses the high emotion of the poet's happy anticipation. But immediately, seeing her caused him great sorrow. In the following verses the poet elaborates on the ambiguous experience of
his minneclíche arebeit, dwelling on the joy of expectation and then the distress of realization. Nothing better could ever happen to him, he states: mirn künde niemer baz geschehen. But immediately afterward he was again plunged in misery: dar nach wart mir vil schiere leide. And at the end he had to leave her, feeling much worse than he ever before felt or ever again will feel at parting from any woman. The strophe ends with a highly emotional gesture of his wretchedness as he looked back upon what he had to leave.

The fifth strophe seems to elaborate and explicate the general scene of misery depicted in the fourth strophe. The whole situation is seen in the light of a new detail which is now revealed for the first time. The poet missed his chance; he did not speak when he had the opportunity: Owë daz ich einer rede vergaz; he will always be sorry for it. The next two verses describe the situation in more detail. As he saw her sitting before him, without witnesses, he became tongue-tied. Inexplicably he fell silent and was unable to speak what was on his mind. Now the poet explains. He was so overcome with joy at having achieved an interview, so glad of his small opportunity, that the very sight of her took his speech away — he was unable to speak vor liebe. This emotionally-charged incident
underscores the poet's feeling of personal helplessness, introduced in the third strophe; here, as before, he finds himself unable to give expression to his true feelings. But his reticence is no longer a matter of personal zuht. So high does he hold his Lady that she becomes unapproachable, even where an approach is allowed. The last two verses of this strophe sound like an excuse for personal failure, but at the same time the poet raises his Lady to new and transcendent heights:

\[ ez \öhnte \textit{manigem noch geschehen}, \\
\textit{der si saehe als ich si saach!} \]

It could have happened to anyone -- that is, to anyone who had seen her through his eyes!

The poet returns, at the beginning of the sixth strophe, to the social situation of the first. Reinmar again considers his relationship in general to the social world of his audience and appears again to be concerned with his artistic function -- of bringing joy to the world. But here the poet approaches his social problem at first indirectly, through a personal contrast with another:

\[ \textit{der ie die werlt gefröite baz dan ich,} \\
\textit{der müeze mit genäden leben.} \]

The poet thinks it unlikely that anyone has contributed more than he to the world's joy. At least, if anyone has, he would deserve all the favor and fortune which the poet himself lacks. The poet seems bitterly disappointed.
Ironically, he wishes this "other" all success: "Let him continue to enjoy his good fortune -- for I am sick of him!" The poet then summarizes his situation in two verses, with reference both to the world and the Lady: mir hât min rede niht wol ergeben and ich diende ir ie, mirn lônde nieman. His speaking and singing have not done him any good; his long service has not brought any reward. Yet, in spite of his lack of success, he maintains, he has borne his disappointment well. He is proud that no one ever saw him relax his self-control and give vent to his misery, and also that he has never departed from her. The net result of his suffering and disappointment has been increased steadfastness in service, both to the world and the Lady. But with startling suddenness, the poet finally comes to a concluding formulation which draws together and "resolves" both his main problems:

si saelic wfp enspreche 'sinc',
niemer må gesinge ich liet.

If she, the "blessed" woman, does not bid him sing, then he will terminate his poetic activity once and for all. There is no other way in which he can continue to be true to himself, to his audience, and to her upon whose favor all else depends.

The preceding paraphrase has established a tentative arrangement of the strophes of this song which allows a
connected reading of all six together. At the same time it has laid down the general outlines for interpretation of the song. Reinmar's song seems to carry out a dialectical process,\(^{12}\) by means of which the poet seeks to uphold

\(^{12}\) Karl Korn, Studien über 'Freude' und 'Trüren' bei mittelhochdeutschen Dichtern (Leipzig, 1932), p. 55, characterizes the dialectical tendency of Minnesang as a process of bringing clarity into an initially confused and hopeless situation, while bringing an individual case into broad and general relationships.

his exemplary devotion to an ideal of courtly behavior and, especially, to his Lady, who emerges in the course of the song more and more plainly as the ultimate inspirer of such devotion. But even more tellingly, the dialectical process is the formal expression of a personal dilemma. Reinmar is a man in an exceedingly uncomfortable position; he seeks to reconcile his personal sense of ethical and aesthetic correctness (zuht) with the evident indifference of the world -- always the social world of his audience -- and the Lady. He must find a way to balance the deeply-felt discrepancy between his service and its reward.

The first part of the song, after the poet's personal expression of discomfort, seems like a theoretical justification of courtly zuht. The poet balances against his discomfort the practical and imagined advantages of personal restraint and self-control. At the end of the
third strophe, Reinmar still hopes that his perfect devotion will ultimately prevail. In the fourth and fifth strophes, however, the poet recalls a "real" instance in which his hopes turn out to be illusory. He was unable even to speak to his Lady, and had to leave her in disappointment and dejection. Finally, in a simultaneous consideration in the last strophe of the world, the Lady, and his personal situation in respect to both, the poet finds his dilemma sharpened to the point of absolute disproportion between his ideal behavior and its practical reward. The song concludes with the poet's decision, not indeed to abandon his devotion, but to remain silent until she bids him sing. He recognizes at the end that without the favor of the Lady he is unable to be personally joyful or to give joy.

A reasonably well-defined program of thesis, antithesis, and synthesis; but is it yet possible to talk of a unified whole? The very tentativeness with which the arrangement of the strophes was adopted makes an affirmative answer at best premature. For while it has been possible to discover and justify a plausible sequence of strophes and to show motivic and "logical" connections between them, nothing like formal inevitability has emerged. The following part of this investigation now concerns itself with a more detailed formal analysis of the six strophes.
At first it will be convenient to examine in great detail the construction of a single strophe. Then this strophe will be compared with the others. Finally the formal and structural relationships between the individual strophes will be investigated. By these stages it is expected that formal analysis will lead toward a deeper understanding of the "meaning" of the song.

Wie mac mir iemer iht sō liep gesīn
dem ich sō lange unmaere bin?
lid ich die liebe mit dem willen mīn,
sōn hān ich niht ze guoten sin.
ist aber daz ichs niht mac erwenden,
sō möhte mir ein wīp ir rāt enbieten unde
ir helfe senden
und lieze mich verderben niht.
ich hān noch trōst, swie kleine er sī:
swaz geschehen sol, daz geschīht.

In the third strophe Reinmar, still attempting to define and justify a personal posture of zuht, applies this ethical ideal -- now apart from the social sphere -- to his relations with one woman, his Lady. The course of this strophe appears to typify the dialectical form of self-analysis which the song as a whole carries out. The poet finds himself in a dilemma, and the strophe begins with a question which it is his vital need to answer: how can he reconcile his devotion to her with her obvious indifference toward him? The strophe elaborates on this paradoxical question, even while it proposes a pair of
possible solutions, but it is soon clear that neither alternative can be satisfactory. If, on the one hand, the poet suffers in love by his own volition, then he would have to admit his own lack of understanding: són hän ich niht ze guoten sin. If, on the other hand, he is powerless to change his situation, then the Lady ought to encourage and help him. This possibility offers a fairer prospect, but the poet must recognize that it is only a lovely dream, with no correspondence to reality. Rational analysis of his personal dilemma has brought the poet to a dead end. But the last two verses do produce, unexpectedly, a kind of resolution. Suddenly the poet shifts his consideration beyond the realm of logical analysis with an emotional assertion: ich hän noch tróst. Here, at the end of his consideration, the poet essentially "begs" the question he posed originally; far from reaching a rationally tenable solution to his dilemma, he finds himself again precisely where he stood at the start. The strikingly-formulated final verse: swaz geschehen sol daz geschicht, Reinmar's expression of resignation in an impossible situation, is simultaneously, however, a strong declaration (with emphasis on sol) of confidence in his personal worth and the correctness of his attitude. Everything will turn out as it should.
The metrical structure of this strophe, of course, is identical with that of all the other strophes of the song. Reinmar here employs the so-called "Stollen-form," typical of the high-courtly lyric, a form which, however, is capable of many variations and which the poet handles with great originality. Essentially, the conventional form is a three-part structure, consisting of two identical metrical units, or Stollen, which stand in balanced opposition to each other and are followed by a concluding part which is formally different. Reinmar here rebalances the conventional structure, by increasing the relative weight of the third part, so that the strophe emerges as a two-part form. Here the two Stollen together make up a strophic Aufgesang of four verses which is set as a whole against a slightly longer Abgesang of five verses. The following scheme of the stress-pattern makes these relationships plain: 5-4-5-4 / 4-8-4-4-4. The opposition of two different formal motions may be observed. The Aufgesang moves in a balanced and relatively static alternation of 5- and 4-stressed verses, while the Abgesang seems to flow forward freely in a linear progression. The only apparent interruption of this progression -- the long sixth verse -- actually represents a doubling of the predominant 4-stress pattern, and hence does not interrupt but rather seems to stand, as a "heavier" place in the
middle of the strophe, as a metrical "center-of-gravity". 13

In this strophe and all others, the long sixth verse stands through enjambement in an especially close syntactical relationship to the following verse, so that metrical "doubling" actually becomes a "tripling". Here:

sō möhte mir ein wīp ir rāt enbieten unde ir helfe senden und lieze mich verderben niht.

The same opposition of alternation and straightforward progression is also to be noticed in the rhyme-scheme of the strophe: a-b-a-b / c-c-d-w-d. The inclusion of a "Waise" as the next-to-last verse, a verse which does not rhyme with any other verse in the strophe, 14 interrupts this progression, producing a certain tension between the two d-rhymes to mark the cadence of the whole strophe. All the verses of the strophe are iambic; furthermore the 4-stress verses of the Abgesang clearly are related to identical verses of the Aufgesang. Rather than contrasting directly with the first section, therefore, the second part seems to grow out of it as an expansion and broadening of
the whole strophe. Finally, the penultimate verse, with its *Waise*, together with the last verse constitute an 8-stress unit, which balances against the long sixth verse, and draws the end of the *Abgesang* into a rounded conclusion.

The formal development of the strophe does not, however, coincide with its two-part metrical structure. As has already been observed, the logical analysis which this strophe carries out takes place in four stages. Correspondingly, the strophe is formally divided into four distinct parts, which may briefly be summarized thus: (1) statement of the poet's problem in the form of a question; (2) an elaboration of this initial problem, coupled with a suggested solution; (3) a further elaboration of the problem, resulting in a second, alternative solution; (4) finally a conclusion — drawn, however, from beyond the terms of the argument itself — which provides an unexpected answer and resolution. Each strophic division occupies two verses, with the exception of the third (v. 5-7) which fills three, including the long sixth verse. And each section is a syntactical unit, containing a single complete sentence.

The opening section of the poem contains a question, stating as a paradox the personal dilemma in which the poet finds himself:

\[
\text{wie mac mir iemer iht s\dig liep gesin}
dem ich s\dig lange unmaere bin?
\]
The antithesis of these two verses is immediately apparent in the contrast between the two opposites: liep and unmaere. But the syntactical opposition of these two verses is even more striking. The subject of the first clause (iht) appears in the second as a dative object (dem), while conversely, the dative object of the first (mir) becomes the subject of the second (ich); poet and Lady\(^\text{15}\) by turns act

\(^{15}\)Here, in the first verse, the poet refers to the Lady with the general and impersonal term iht ("anything"). This very unusual usage is probably explainable in the terms of the whole strophic development: the poet begins his analysis on an abstract level and gradually becomes involved emotionally. When ein wip appears in the sixth verse, it is charged with emotion.

and are acted upon by each other in a completely reciprocal relationship. The syntactical reversal in the second verse is, in fact, so complete that practically every element in the first verse finds a counterpart here. Thus gesin at the end of the first verse stands against bin -- a different form of the same verb -- at the very end of the second verse. Iemer finds a similar temporal correspondence in lange; and evidently sô and sô in the two verses balance. Furthermore, on a purely phonetic level, mac at the beginning of the first verse and unmaere at the end of the second /m/ and the whole phrases iht so liep and ich so lange /ix/, /zo:/, /l/, at the end of the first and at the beginning of the second, work in a curious "crossing" relation-
ship to draw the two verses tightly together. Only the introductory question-word: wie, seems to have no formal correspondence in these two verses.

After this impressive complex of antithetical relationships, the following two verses are arranged in a parallel construction:

\[
\text{lîd ich die liebe mit dem willen min,} \\
\text{sôn hän ich niht ze guoten sin.}
\]

Syntactically these verses are connected, as a statement of condition and result, through the punctuational word sô. The result-clause expresses a situation equivalent to that of the conditional; contentually the two verses are practically identical, and this equivalence is pointed up by their formal parallelism: lîd ich is paralleled by sôn hän ich at the beginnings of both verses; and dem willen min, at the end of the first verse, has at least contentual similarity with sin -- both express a mental function -- at the end of the second verse.

The following section seems to combine, in an extraordinary way the syntactical and formal structures of both preceding sections:

\[
\text{ist aber daz ich's niht mac erwenden,} \\
\text{sô möhte mir ein wîp ir råt enbieten unde ir helfe senden} \\
\text{und lieze mich verderben niht.}
\]

Like the immediately preceding verses, these three are arranged in a conditional relationship; the introductory clause: ist . . . daz ich's niht mac erwenden leads through
the connecting word so to an equivalent and balancing consequence: möhte mir ein wip ir rät enbieten. But this balance of condition and result contains, as in the first strophic section, a syntactical "reversal" which sets poet and Lady (ich and ein wip) in contrast as opposing agents. Möhte, of course, corresponds to mac, but now contrastingly in the subjunctive; furthermore the order of subject and verb has been reversed in the two verses: ich mac to möhte ein wip. The balance of these verses, however, is offset by the beginning of a new parallel motion. The result-clause in the second verse is extended through the inclusion of a second term; niht mac erwenden, the condition, thus finds a double consequence: möhte . . . ir rät enbieten unde ir helfe senden. The balance of condition and result is still further offset with the appearance in third verse of another complete result-clause: und lieze mich verderben niht. The tripling of result-clauses, in parallel sequence, greatly overbalances the original statement of condition, and brings the development of this section to a solid, seemingly final conclusion. Thus formally, as well as metrically, these verses function as a center-of-gravity. There is no doubt as to where the weight of the poet's consideration lies; he hopes, in view of his own helplessness, that she will do something to help him. The first appearance of the word wip, together with
verderben, heightens the sense of emotional involvement, as the poet outlines the "ideal" solution to his problem. The subjunctives: möhte and lieze, however, also make plain that this ideal consummation is merely hypothetical. The word niht, first appearing in the conditional clause, is repeated at the end of the second result-clause to enclose the whole third section as a unit. These two negatives reflect the poet's realization that the Lady's help is an impossible hope.

The last verse brings a return from conditional speculation to the poet's own person, from this vision of success to the real situation:

ich hän noch tröst, swie kleine er sī;
swaz geschehen sol, daz geschiht.

These two verses balance each other as independent clauses and are roughly parallel in structure, in that they both have two parts. Both seem to combine a definite statement with a more concessive one, a positive assertion with a more negative sense of resignation. Ich hän noch tröst is such a positive assertion, and corresponds to the similarly definite daz geschiht at the end of the last verse. Swie kleine er sī -- swie is formally related with swaz -- and swaz geschehen sol are more tentative, involving the recognition of an unfavorable situation. Thus, the two verses seem to be connected formally in a "crossing" motion, a chiasmus similar to that of the first strophic section.
Formally most interesting here, however, is the last verse. *Swaz geschehen sol, daz geschiht* represents a formal antithesis, which pivots about the central word *sol*. *Geschehen* stands opposite *geschiht*; but the "antithesis" of this last verse sets identical terms against each other. This, obviously, represents a formal resolution of the strophe's antitheses: contrasting terms here become an identity.

Just as interesting as the composition of the individual strophic parts are the formal relationships between these parts. It has just been pointed out that the first two verses seem to contrast, structurally, with the second two -- there is an opposition of antithetical and parallel motions, -- while the third section, in combining both formal motions, seems to start a new kind of development. The final verses, however, a pair of independent clauses, each divided into two parts, seem to have their own unique form.

The two central divisions of the strophe (v. 3-4 and v. 5-7) are clearly much more closely associated with each other than with any other part of the strophe. Contentually, as has been observed, these two sections balance each other as a pair of alternative "solutions" to the initial question:

1fd ich die liebe mit dem willen mfn,
sön hån ich niht ze guoten sin.
ist aber daz ich's niht mac erwenden,
s6 möhte mir ein wfp ir rät enbieten
unde ir helfe senden,
und lieze mich verderben niht.
These two sections stand, first of all, in almost exact syntactical parallelism. Each section is composed of a conditional clause and its consequence: *lief ich*. .. *sön hän ich* and *ist aber daz ich's*. .. *sö möhte mir ein wip.* Aber in the fifth verse, however, connects the two sections in an antithetical relationship. Actually the two sections move formally in opposite directions. From an affirmative introduction in verse 3, the second section results in a negative consequence: *sön hän ich niht.* The third section begins in a negative condition: *daz ich's niht mac erwenden,* and results, at first, affirmatively -- in the consideration of all that the Lady could do for the poet. The seventh verse, however, a second result-clause, is expressed negatively, apparently in the realization of the poet's actual condition: *und lieze mich verderben niht.*

The second and third sections, comprising the end of the *Aufgesang* and the beginning of the *Abgesang*, are thus united as a single central unit in the strophe. Between the first and last sections there is no such obvious formal relationship; but, read together, the opening and closing verses of the strophe do form a connected sentence:

wie mac mir iemer iht sö liep gesin
dem ich sö lange unmaere bin?... 
ich hän noch tröst, swie kneine er sí: swaz geschehen sol, daz geschiht.

These two sections stand opposite each other as question and answer, a sequence which the central sections of the
strophe seem to interrupt. The "answer" in the last verses, of course, "begs" the question; the poet does not actually "explain" the opening paradox. On the other hand, the personal assertion of these last lines works directly as an emotional resolution of the paradox. The poet demonstrates how he can maintain devotion in spite of the Lady's indifference.

The first and last sections, containing question and answer, stand as a formal framework, which encloses the development of a larger central section. The strophe proceeds formally from an opening antithesis, over an intervening expansion and elaboration to a resolution in formal identity in the final verses.

The close relationship between the outside sections basically defines the nature of the strophic argument. The solution contained in the last verses is not won out of rational analysis, but rather these verses answer the initial question directly and emotionally, in terms drawn from beyond the argument itself. The intervening sections of the strophe, thus, rather than truly analysing the poet's dilemma and progressing logically to a solution, represent an exhausting of rational possibilities.

The second section of the strophe is linked to the first through the repetition of *liebe*, a reference to *liep* in the first verse. Similarly, *mac* in the first verse
finds echoes in mac and also möhte in the third section. In both cases, the opening verse seems to anticipate a verbal duality -- līd ich die liebe in verse 3 and the contrasting ich niht mac. . . möhte mir ein wīp in verses 5 and 6 -- which forms the heart of the consideration in the respective sections. Ich hān noch trōst in the concluding section also seem to refer back to sōn hān ich niht ze guoten sin (v. 4). These verbal links connect and unify the four parts of the strophe.

The logical sequence of the strophic argument, furthermore, is accompanied on the verbal level by a series of word-pairs, sometimes antithetical, sometimes in parallel, which leads through the whole strophe and seems to define the nature of the argument. The question posed in the opening lines is formulated, as has been seen, upon the antithesis of lieb and unmaere, a paradox of two opposing and mutually exclusive attributes which is even more emphatically underscored through the repetition of two like-sounding phrases. Not simply liep and unmaere, but also the whole groups: iht sō liep and ich sō lange [unmaere], stand opposed to each other. In the third verse, liep is carried forward out of its first context and is placed in another paradoxical relationship with its opposite, leit, in the formula: līd ich die liebe. . . Again the antithesis is intensified through the pairing of
similar sounds — here /l/. In the third section, however, a new pairing of terms is introduced which stand in a complementary rather than antithetical relationship: ir råt enbieten unde ir helfe senden. The form of antithesis, which the foregoing word-pairs expressed, seems here to broaden into a more positive — a progressive and not self-denying — relationship. Also in the third section the sequence möhte... unde lieze expresses the same parallelism. At the end, however, comes the striking formulation: swaz geschehen sol, daz geschiht. In appearance, as has been noted, this is still an antithesis; the two halves of the verse stand syntactically opposed to each other. But the antithetical structure contains a statement of identity, as the same word is now set in antithesis to itself. The formal paradox with which the strophe begins undergoes a series of modifications in the course of the poet's consideration until it is brought to a resolution in the last verse. The contrast of liep and unmaere is first seen as a paradox, then as a pair of complementary terms, finally as a balanced equation. Formally, the initial paradox of the strophe is resolved, not by elimination, but by conversion.

Another verbal development is possibly of great formal significance. In the first verse of the strophe, Reinmar unaccountably refers to his Lady with the indefinite
and impersonal pronoun: *iht* -- "something"! Such a reference seems irreverent at the least; also, logically, it seems inconceivable that even Reinmar could be held "in small esteem" by "something". It is reasonable to conclude that *iht* must fulfill a formal rather than expressive function; indeed, it has already been remarked how the phrase *iht só liep*, in balance with *ich só lange*, serves to intensify the antithesis of *liep* and *unmaere*. *Iht*, however, rhymes with *niht*, its opposite, a word which appears three times in stressed position in the subsequent course of the strophe. With this series: *iht, niht, niht, niht*, Reinmar appears to have constructed a kind of *Leitmotiv*, which recurs throughout the strophe -- in verse 1, 4, 5, and 7 -- as a unifying and also a defining element. After the introductory *iht*, the negative *niht* appears at each logical stage of the strophe's development -- except the last. In the third section, this word appears twice, the second time in the important rhyme-position at the end of the section. In these terms it is possible to talk of a "negative" course of consideration, in contrast to the "affirmative" statement at the beginning. The final appearance of *niht* marks a highly important turning point in the strophe, where both possible "answers" to the opening question have been applied and rejected. Now, remarkably, in the last verse a new element caps the
motivic sequence. The rhyme-word, geschiht, at the same time it resolves the whole strophic development by completing the identity swaz geschehen sol, daz geschiht, completes and resolves the opposition of iht and niht in a final positive turning.

The individual sections of the third strophe seem to form almost entirely independent units. Each step of the strophic argument is a balanced and self-contained formal statement; and the successive stages of the poet's consideration tend to be set against each other rather than "following" naturally from each other. Thus the strophe begins with a paradoxical statement: wie mac mir iemer iht so liep gesin dem ich sō lange unmaere bin? and moves, without transition to a pair of contrasting considerations: lfd ich die liebe. . . and ist aber daz ich's niht mac erwenden. . . The conclusion is similarly unconnected with the foregoing development: ich hän noch tröst. Only between the two middle sections is there a connecting aber; this word, however, separates rather than joins. Also, syntactically each section forms an end-stopped unit; there is no case of enjambement between the sections. The strophe is unified chiefly about its antithetical structure. As has been shown, all sections refer to the same central theme, the personal dilemma of the poet whose devotion finds indifference; all sections carry out the
development and elaboration of this theme in a series of antitheses, resulting finally in a formal identity. This antithetical pattern is underscored, on a more superficial formal level, in a systematic pairing of words and even whole phrases, sometimes in contrasting, sometimes in parallel relationships. At the same time a leitmotivic series of correspondences parallels, step-by-step, the development of structural antithesis, linking the several sections verbally. This antithetical development, however, the form of rational analysis, is contained, unified, and finally resolved by the enclosing section of the first and last sections. The opening paradox, after being greatly expanded in the contrasting central verses, is drawn finally together to a statement of verbal identity, as the poet asserts his own personality: swaz geschehen sol, daz geschiht.

The other strophes of the song all show a similar pattern of formal enclosure. As in the third strophe, the concluding verses seem in all strophes to follow directly as an answer to the opening statement. Thus, in the first strophe, nu muoz ich fröiden noeten mich . . . clearly resolves min gemach [ist] niht guot gewesen and the implied question: "what shall I do about it?" In the second strophe, the last verses: wan al min tröst und al min leben daz muoz
en eime wibe efn, explain and give a convincing reason
for the poet's sense of superiority, expressed at the
beginning in mich hohet daz mich lange hohen sol. The
fourth strophe sets in contrast, at beginning and end,
the poet's arrival by and departure from the Lady; but
the last verses: ow8, dê ich danne muoste gên, wie jaemer-
liche ich umbe sach, also explain the poet's misery: ich
sach si . . die ich doch mit sorgen hên gesehen. In the
fifth strophe, ez möhte manigem noch geschehen partly
excuses, with reference to "others," the poet's failure
to speak when he had the opportunity: ow8 daz ich einer
rede vergaz. In the sixth strophe, finally, the last
verse: niemer mê gesinge ich liet, although more distantly,
expresses the poet's personal attitude and decision in
opposition to der ie die werlt gefröite baz dan ich.

The conclusion of each strophe does conclude,
answer and resolve a problematical situation outlined in
the beginning. The connection between beginning and end,
however, is not usually an eminently logical one. Rather
it must strike one -- as has already been observed in
connection with the third strophe -- that an internal and
chiefly emotional demonstration has been tacitly fulfilled.
The conclusion is invariably made at the level of the
poetic ich, pops out of the poet's heart directly, rather
than emerging from the strictly logical course of the
strophe. The question which every strophe implicitly treats,
under one or another guise, is this: "How should I behave under these circumstances?"

In most of the other strophes, the two statements of the middle section also seem much more closely related to each other than to either of the outside elements. In the third strophe the two steps of the exposition stand in precise syntactical balance as two conditional sentences, linked by aber. A similar balance is apparent in the fifth strophe: *dō si mir āne buote vor gesaz, war umbe redte ich dō niht mē?* stands against *dō was aber ich sō frō der stunde. . . daz ich vor liebe niht ensprach.* These two statements balance each other as question and answer, not as entirely equivalent statements. But the repetition of *dō* and the antithetical linking through *aber*, as well as the actual similarity in content: *war umbe redte ich niht?* against *daz ich niht ensprach*, all underline the fundamental parallelism and opposition. Again, as in the third strophe, the two considerations tend to cancel each other. In the other strophes the same close relationship occurs, though less obviously, between these expository verses. The first strophe sets *wan daz ich leit mit zühten kan getragen, ichn körde niemer sin genesen against tæt ich måch leide als ichs erkenne, sie liezen mich vil schiere.* . . Two conditional sentences here express two alternative attitudes toward *leit* and their respective results, personal
and public. And in the fourth strophe, \textit{wol mich sò}
\textit{minneclícher arebeit; mirn künde niemer baz geschehen}
and \textit{dar nàch wart mir vil schiere leide; ich schiet von ir}
\ldots, the two sentences linked temporally through \textit{dar}
\textit{nàch}, express contrasting emotional states (\textit{wol mich vs.}
\textit{mir leide}) and their explanations.

While the two outside elements of these strophes
relate to each other as "proposition" and "conclusion",
the inner section contains an "expository" development which
widens the scope of the proposition, antithetically, in
order to consider possible solutions. Whereas the begin­
nning and the end seem primarily emotional in tone, the
inner section tends to follow a pattern of formal logic.
In each case the outside, emotional elements seem to hold
together the fundamental antithesis which the central
section represents, and unity as well as a resolution is
won through the formal enclosure of two opposing tendencies.

The second and sixth strophes organize their mater­
ials in a somewhat different way. The second strophe, in­
stead of a three-part, "embracing" structure, shows a
fairly clear division into two main parts which coincide
with the metrical divisions of \textit{Aufgesang} and \textit{Abgesang}.
The first four verses comprise a single rhetorical unit,
in which two contrasting forms of behavior: that of the
poet and that of a \textit{ieman}, are described antithetically.
As well as the opposition between *ich* and *ieman* in these opening verses, also the parallel expressions: *nie... verlōs* and *nie verkōs*, emphasize this antithesis. Also the second part of the strophe is a single rhetorical unit:

```
in wart nie man sō rehte unmaere
der ir lop gerner hörte und dem ie ir genāde
lieber waere,
doch habent si den dienest mīn:
wan al mīn trōst und al mīn leben
daz muoz an eime wībe sīn.
```

Here the two-verse conclusion at the end seems much more closely connected to the preceding verses than in any other strophe. The conclusion is expressed in a dependent *wan*-clause, while the seventh verse *doch habent si den dienest mīn*, seems to provide a transition from the foregoing consideration.

The sixth strophe, as the conclusion of the whole song, presents a special case. Here again, the first four verses are a syntactical and rhetorical unit. Again the *Aufgesang* contains an antithetical pairing of the poet in contrast to another man:

```
der ie die werlt gefröite baz dan ich,
der mūeze mit genāden leben,
der tvoz ouch noch, wan sīn verdriuset mich:
mir hāt mīn rede niht wol ergeben.
```

*Gefröite* and *genāden* -- giving pleasure brings success -- contrast with *verdriuset* and *niht wol ergeben*. "He" does not give the poet any pleasure, for Reinmar has been unsuccessful. The triple repetition of *der*, standing against
mir, intensifies the sense of personal opposition. The last two verses seem to stand as a separate unit apart from the rest of the strophe:

\[
\text{si saelic wip enspreche: 'sinc',} \\
\text{niemer më gesinge ich liet.}
\]

The whole song now shows numerous examples of verbal doubling, either in antithetical or parallel relationships. Similarly as in strophe III, these doublings parallel and to a great extent define the development of the various strophes. The first strophe opens, of course, with a formal pairing. The poet finds that his emotional state corresponds to his external environment, the boesen ungetriuwen tagen in which he lives. \textit{Leit mit zühten tragen} (v. 3) now is a paradoxical statement which expresses a discrepancy between inner feeling and outer appearance, as the poet defines the personal posture which circumstances force him to adopt. The sixth and seventh verses bring an extended antithesis, which further describes the poet's relationship to the external world: \textit{si liezen mich vil schiere die mich gerne sählen eteswenne}. This verse, in spite of its subordinate relative construction, contains an almost perfect opposition between two verbs (\textit{liezen} and \textit{sählen}) and all their modifiers and objects. The antithesis is completed in the seventh verse with another opposing element: \textit{und mir vil sanfte waren bf}. The two parallel clauses, \textit{gerne sählen} and \textit{sanfte waren bf}, themselves are a
perfectly balanced double unit, which contrasts as a whole with the main clause. From this antithetical expression, the strophe moves to a second paradoxical statement in the eighth verse, fröiden noeten mich, which corresponds to the paradox of verse 3.

Strophe II begins as the third strophe ends: in a statement of formal identity, a "balanced equation", achieved by setting the same word antithetically against itself. Mich hoehet daz mich lange hoehen sol. This construction evidently reflects a sense of confidence in personal excellence, an enthusiasm for zuht, which seems only slightly dampened by the opposition in verses 5 and 6 between unmaere and the parallel pair gerner and lieber. The recognition of indifference toward the poet in fact, seems merely to touch off a demonstration of devotion in the whole sixth verse: der ir lop gerner hörte und dem ie ir genädten lieber waere. Here there is near identity in the syntax of the two clauses, joined by und in a complementary, parallel balance; only the grammatical change in case between der and dem breaks the strictness of the parallelism. The eighth verse is analogous in form; al mîn trôst und al mîn leben intensifies through precise parallelism an emotional expression of personal exultation.

The fourth strophe contains the combination minneclîcher arebeit (v. 3), a paradox which is comparable with the similar pairings: fröiden noeten mich (str. I) or
lid ich die liebe (str. III); all three represent a fairly standard type of oxymoron and express the ambivalent emotional situation of the poet. Much more interesting, however, is the exceedingly complex system of antitheses, based on repetitions of the phonetically similar verbs: sehen, geschehen, and scheiden. The first two verses contain another "balanced equation":

ich sach si, waere ez al der werlde leit,
die ich doch mit sorgen hän gesehen.

At the beginning and end of this sentence -- just as in the second and third strophes -- the same word (sehen) is balanced against itself. But here the statement of verbal identity has become radically expanded: sach and gesehen effect a formal embrace and contain between them an antithetical doubling. Waere ez al der werlde leit. The parenthetical expression sets waere phonetically against werlde. The embracing structure of the sentence appears, as in the two preceding strophes, to resolve the intervening antithesis in a balanced equation. But on closer inspection, it is clear that "balance" is an illusion. The second part of the "identity" greatly outweighs the first part. And die ich doch mit sorgen hän gesehen actually denies ich sach si; the excited anticipation of the poet turns to disappointment. Interestingly, the second verse introduces yet another pair of verbal antitheses: die and doch, sorgen and gesehen are set in opposition through
alliteration. It seems as if in these verses the poet is calling into question the formal resolution achieved at the end of str. II. Between the terms of the identity a new element intrudes. This complex construction is not random or accidental, for in the sixth verse an analogous formal situation occurs: *ich schiet von ir daz ich von wibe niemer mit der nöt gescheide*. Between the balancing poles of *schiet* and *gescheide* this verse contains a similar parenthetical expression with a similar alliterative opposition: *niemer mit der nöt*. Apparent resolution in a statement of identity is again disturbed by the intrusion of a negative element; here *nöt* corresponds emotionally to *sorgen* and *leit* above. The seventh verse extends the second part of the sixth in a parallel continuation: *noch daz mir nie so wë geschach*. *Noch* . . . *nie* provides another alliterative contrast, while *daz, nie, wë*, and *geschach* balance against *daz, niemer, wîp*, and *gescheide*, respectively, in the preceding verse. The appearance of *geschach*, furthermore, completes the balance between this verse and the fourth; between *niemer baz geschehen* there and *nie so wë geschach* the poet moves from joy to sorrow. The last verse of this strophe concludes with *sach*, a reference back to *ich sach mi*, the strophe's opening words. The whole strophe, therefore, is finally enclosed within yet another verbal identity.
The fifth strophe is very closely connected with the fourth; hence it is perhaps surprising that this strophe is not a more productive source of antithetical pairings. As a verbal doubling, the phrase *hiute und iemer* (v. 2) may be cited, as well as the alliterative pair *guoten...gunde* (v. 6). Also the first two verses are enclosed within the repetition of *owê...wê*. But these examples seem banal and have little formal significance. The fifth strophe, of course, is more emotional than analytical; the direct expression of the poet's feelings perhaps requires a different form. Only the last verse brings this strophe into the general pattern of the others. *Saehe* and *sach* here seem to re-establish the dominance of the "balanced equation", now no longer expanded and disturbed. Interestingly, the last word, *sach*, connects this verse with the development of the preceding strophe. *Ich sach si* at the beginning of strophe IV now develops beyond the end of that strophe, beyond *jaemerliche...sach*, to include the whole of the fifth strophe. *Geschehen* corresponds similarly to the development: *geschehen...geschach* in the fourth strophe. *Es möhte manigen noch geschehen der si saehe als ich si sach*: the strophe ends in an emotional outpouring of devotion to the Lady.

The last strophe does not seem as strongly antithetical as the preceding strophes, but it too shows several
examples of verbal doubling, including ich diende ir ie, mirn londe nieman (v. 5), a direct expression of the personal dilemma, and a final statement of a balanced equation in the last verse with the pairing of the verb singen: si saelic wip enspreche, 'sinc', niemer me gesinge ich liet.

The situation is roughly similar with the device of leit-motivic correspondences as it has been isolated in strophe III. Each strophe shows at least suggestions of this linear technique, by which a word or group of words seems to acquire a deepening significance in the course of a strophe. But in each strophe this device appears to develop somewhat differently -- the words themselves are different -- so that it is difficult to assign a specific meaning to the device. In the individual strophes it has, of course, a unifying function. Here the appearances of this phenomenon will be very briefly summarized with additional comments where they seem relevant.

In strophe I the words leit (v. 3), leide (v. 5), and their opposite: fröiden (v. 8), catch the eye as such a progression, which, at its most obvious could be taken to underscore (possibly ironically) the development of a "joy" out of the poet's "suffering". In this strophe the poet, in adopting zuht, makes the best of an otherwise impossible situation.
The second strophe, on the other hand, seems to be defined in its course by the transition from nie wip at the beginning to eime wibe at the end. As the poet narrows his devotion from all women to one woman, there is a corresponding increase of personal emotion. Parallel to this development is the verbal connection between ieman (v. 3) and nie man (v. 5), both set in contrast to the poet himself.

In addition to forming an antithetical motif, the word sehen in the fourth strophe also seems to function in a linear direction. From the opening ich sach si to the final wie jaemeliche ich umbe sach (over the intervening mit sorgen hän gesehen) there is a startling development in the sense of this single word; from an expression of the very essence of joy, this word becomes the sign of nearly inexpressible grief. Also the words geschehen, scheiden, as noted above, also schiere, seem to attach themselves by virtue of their sound to the central verbal motif of sehen.

The fifth strophe seems not to have such a well-developed sequence as the preceding strophes. Here, to be sure, the repetition rede-redte occurs (in addition to the appearance of the word ensprach in the seventh verse), which could represent a primitive chain. But these words do not seem to carry the same effect as the "chains" of words in the other strophes, possibly because here noun-
forms are mixed with verbs. Furthermore these words stand in the foreground of the strophe and have a primarily denotive function -- the entire strophe is about speaking and not speaking -- so that the formal correspondence between these words would be of secondary importance. At most, and this is interesting in terms of extra-strophic connections, the last verse carries forward the *sehen*-motif from the fourth strophe, while evidently the word *geschehen* is an intended echo of *geschach* in the same strophe. Again the repetition *owë-* which encloses the first two verses can hardly have a formal function more meaningful than what it expresses directly.

Finally, the sixth strophe shows no evidence of a "leit-motivic" chain, but this is not surprising. The sixth strophe is not a self-contained unit with a development of its own; rather it provides a conclusion for the whole song.

With only a few exceptions, the six strophes of this song show remarkable formal and structural similarity. Each strophe is built on a basic antithesis, which the strophe, in its development, attempts to resolve. The striving toward resolution has been observed in the progression of "leit-motivic" chains, which characteristically run from a negative apprehension toward a more positive
Another particularly significant formal tendency has been found in the development of paradoxical and antithetical doublings into "balanced equations" which fuse the opposing parts of the antitheses into identity.\(^17\)

Strophe V, as has been pointed out, is not basically antithetical, although it too ends in the formal equation: saehe. . . sach. This strophe is, of course, primarily emotional in expression and does not carry out a rational analysis like the other strophes. Furthermore, the second and fourth strophes move from "balanced equation" into antithesis. Their development is, however, in each case resolved by the following strophe.

Finally, it has been noted how the three-part construction of most strophes provides a structural embrace which contains and thus resolves the antithetical development of the middle section.\(^18\) These formal and structural developments coincide in general with the progress of the argument in each strophe, from a paradoxical statement of personal dilemma, over an expanded consideration of the "logical"
alternatives which the dilemma offers, to a final seizing and embracing of both alternatives in an emotional self-assertion. In each case the strophe seems to develop in a circle; it ends where it began -- in personal dilemma. But by exercise of the poet's personality the dilemma has come to be tenable.

The six strophes are thus generally parallel in form. But it has already become additionally clear that even closer formal relationships exist among them. The second and third strophes and the fourth and fifth have already been seen to stand together in pairs. The second and third strophes both deal with the theoretical application of personal zuht to the service of women in general and of the one Woman in particular. The poet finds personal elevation as well as comfort in the conviction that his exemplary conduct will prevail. Between these strophes the important verbal motifs, ein wip, tröst, and the personal paradox, liep. unmaere, are repeated. The fourth and fifth strophes together seem to bring a reversal of this confident attitude, as the poet recounts an actual attempt to approach the Lady and the failure of his rede. The verbal correspondences between these strophes, in particular the repetitions of sehen and geschehen, as well as of the emotion wë, have already been noted.

Of perhaps greater structural significance, however,
is the observation that both strophic pairs are contained and unified, as pairs, within a formal frame. Again, it has already been pointed out how the verb *sach* recurs at the beginning of strophe IV and the end of strophe V. The two strophes develop within the embrace of a pair of "balanced equations": *sach...hän gesehen* and *saehe...sach*. In similar fashion, the verbal identities: *hoehet...hoehen* and *geschehen...geschiht*, enclose the second and third strophes.

It is now possible to suggest further that the entire song is unified through an even broader enclosure between the first and sixth strophes. Both of these strophes are obviously closely related. Both deal with the poet's social problem, with the effect of his singing on his public and with the discrepancy between his inner suffering and the outer compulsion to show joy. The whole song may be seen to develop in a circular fashion. It represents a course of deepening consideration, beginning with the confrontation of an artistic and social problem in the first strophe. The initial dilemma is increasingly viewed as a personal and erotic problem. The poet comes gradually, with the emergence of his Lady through strophes II and III and then the experience of his failure to address her in strophes IV and V, to the root of his problem. In the attempt to justify and uphold a paradoxical posture of external joy in
spite of inner misery, of devotion in spite of an indifferent response, the poet comes to realize that even zuht cannot help him. To sing joyfully he must experience joy; and to experience joy he must establish satisfactory communications with his Lady. In the last strophe the poet returns to the social and artistic problem.

The last strophe appears to summarize at first the previous development of the song. In the first four verses the poet returns to the situation of the opening strophe and reviews his relations with the social world. As in the second and also the fifth strophes, he again opposes an imaginary "other". His wretchedness contrasts with the happy state of anyone der ie die werlt gefröite baz dan ich. For the fourth verse recognizes the poet's failure: mirn hät min rede niht wol ergeben. The next three verses relate this lack of social and artistic success with the poet's unsatisfactory relations with the Lady. His long service to her has met with no reward; nonetheless, he maintains, he has managed to behave with perfect decorum, so as to offend neither his public nor his Lady: daz truoc ich alsô daz min ungebaerde sach vil lützel ieman und daz ich nie von ir geschiet. The strophe concludes as the poet focuses his attention finally directly on the Lady and recognizes the totality of his dependence on her: si saelic
wip enspreche 'sinc', niemer më gesinge ich liet.

The sixth strophe, after reviewing the previous course of the song, reaches a personal decision which concludes the whole song. This last strophe, however, also contains numerous expressions which clearly refer back to the other strophes individually. In fact, the last strophe seems to represent a final collecting-place for verbal motifs which have been in the previous course of the song. The first verse,

der ie die werlt gefröite baz dan ich,
refers directly to the end of the first strophe where both fröide and werlde were employed to outline the poet's social position. But, strikingly, this verse also seems to refer to the obscure parenthetical expression in the fourth strophe: waere ez al der werlde leit. Der werlt gefröite expresses the exact opposite of der werlde leit. The double reference of the last strophe binds intimately the theme of the poet's public appearance with that of his attempted approach to the Lady; it seems as if the poet's attempt to speak (whether to the Lady or before the public) must cause displeasure. The second verse,

der müeze mit genâden leben,
is certainly a reference to the poet's expressed desire for genâde in the second strophe. Here, of course, genâden has
a slightly different sense; the poet is talking about the favor of the world primarily, while before he had the Lady's favor in mind. But perhaps both senses of favor are more closely related than is yet apparent. The fourth verse brings a bitterly direct expression of personal disappointment:

mirn hät min rede niht wol ergeben.

The word rede, like der werlt gefröite above, has a double reference: to the same word in both the second and the fifth strophes. This word, however, has a double meaning. In the fifth strophe, where the poet was unable to speak to the Lady, rede clearly has the sense of speech, a personal address to the Lady. In the second strophe, rede just as clearly designates the poet's public function, his singing. Here, in the fifth strophe, the meaning of rede is ambiguous.\(^1^9\) Reinmar's speaking or singing has done him no good, in truth, either socially or erotically. In addition, niht wol ergeben, the second part of this verse, seems to make a veiled reference to min gemach ist [niht]
guot gewesen (str. I) as well as representing an ironic response to [mirn könne] niemer baz geschehen (str. V). Again, both levels of the poet's problem are brought into connection in a single, ambivalent expression.

The Aufgesang of the last strophe appears to establish a position of insight into the poet's problematical relations with both the world and the Lady, a position which is built on the fusion of social and erotic motifs, developed in all the preceding strophes. The poet's worldly relations are hardly separable from his minne-relations.

The strophic Abgesang begins with a definitive statement of the poet's condition:

ich diende ir ie, mirn lôte nieman.

Diende makes obvious reference to dienest in the second strophe, and the poet seems to speak primarily now of his service to the Lady. But the statement that nieman -- not the Lady but, much more generally: "no one" -- has rewarded him broadens also this relationship to include the "world". Here, additionally, the pronoun ir is puzzling. Does it refer to its logical antecedent in the immediately previous verses: werlt? Or to its evident emotional antecedent (in the fifth strophe), the Woman? The poet appears with this one word to fuse both again ambiguously; naturally he has served both the world and the Lady without distinction, nor
has either one rewarded his pains:

Daz truoc ich alsō daz mīn ungebaerde zach vil
lūtzel ieman
und daz ich nie von ir geschiet.

Truoc in the sixth verse and the whole idea here expressed
correspond to the third verse of the first strophe: leit
mit zūhten tragen. And perhaps sach is intended as an
echo of this important word in strophes IV and V. The
seventh verse, however, contains a startling denial of the
events depicted in the fifth strophe: ich schiet von ir
daz ich von wībe niemer mit der nōt gescheide. The poet
now refers directly to his relations with the Lady and
now claims, in apparent contradiction of the episode just
described, that he has never parted from her! Here, toward
the very end of his consideration, the poet seems to have
discovered -- or rediscovered -- a posture which overcomes
the fact of mere physical separation. This is the same
posture which he has upheld all along; although he cannot
approach her, he maintains his attitude of zuht and devo-
tion. Spiritually, that is to say morally, he considers
himself to be with her always.

The final verses solidify this posture of devotion:

si saelic wīp enspreche 'sinc,'
niemer mā gesinge ich liet.

Ein wīp of strophes II and III, the si of strophes IV and
V, has suddenly become saelic wīp -- "blessed Woman" -- an
ideal figure to whom the poet still obviously bears total
devotion. Thus one is hardly justified in interpreting the poet's decision to be silent as a gesture of despair and especially not as a humorous pointe, a kind of challenge to the Woman. Reinmar here subordinates his aesthetic activity entirely to the Lady and thereby indicates the full extent of his dependence upon her. The word enspreche here seems to recapitulate, to establish and emphasize the experience of the fifth strophe, where the poet vor liebe niht ensprach. Now, he determines, she must speak before he does.

The message should be clear. In this last strophe the two phases of the poet's problem -- his relationship as courtier and poet to the world, as well as his relationship to his Lady as lover -- have been fused and resolved in a single balanced statement. Reinmar asserts that he cannot sing joyfully until he himself is joyful. His joy, however, and his ability to give the world joy depend completely on the favor of the Lady. The last verse represents not so much a personal decision to cease singing as the final realization of this truth: that his artistic activity is impossible without the comfort and inspiration which she alone can give him.
The following song, Daz beste daz ie man gesprach, was found, first by Schmidt and then by Kraus, to play an enormously important role in the Reinmar-cycle. Before proceeding to the examination of the song, it will be well to consider briefly the external connections, which have greatly influenced its previous interpretation. Kraus points out\(^1\) that the song's opening verses repeat the words of another song (MF 175,31 ff.) which also alludes to a beste rede:

\[
\begin{align*}
\text{waz ich guoter rede hân verlorn!} \\
\text{ja die besten die ie man gesprach.} \\
\text{si was endelichen guot.} \\
\text{nieman künde si von lüge gesprochen hân.}
\end{align*}
\]

These two very similar passages, Kraus concludes, must refer to a specific song, which he quickly identifies as Waz ich nu niuwer maere sage.\(^2\) In this song the poet is

\[^1\text{Carl v. Kraus, "Die Lieder Reimars des Alten," pt. II, pp. 8/9.}\]

\[^2\text{This song (MF 165,10) is discussed in the next chapter.}\]
especially concerned to demonstrate to his critics that his singing is sincere. Specifically, Kraus finds, the beste rede is the third strophe of this song, the eulogy to women: Sō wol dir wip, wie reine ein nam. ... which also Walther von der Vogelweide greatly admired and actually designated as a rede. From this recognition Kraus elaborates further connections between the two songs: "damit gewinnen wir ein klares Verständnis des Liedes [Daz beste daz ie man gesprach] sowohl tieferen Einblick in den Zusammenhang des Zyklus" (p. 9).

For this song describes the Lady's reaction to the poet's "Preislied" and seemingly summarizes the events leading up to her niuwer zorn, her prohibition of his rede. In the second strophe the poet describes how his words had moved the Lady so much that she even inquired what favor he desired of her (waz genâden sî der ich då ger). He, however, replied too unrestrainedly:

dâ seite ich ir ze gar
swaz mir leides ie von ir geschach
unde ergap mich ir ze sêre.

Kraus relates this account to "das unverhüllte Aussprechen seiner kühnsten Wünsche, ähnlich wie im Falkenlied, Nr. 9, und im Preislied, Nr. 16 I: ichn gelige herzeliebe bî, son hât an miner fröide nieman niht" (p. 9). As a punishment for his boldness, the Lady has forbidden him to come near her: this prohibition, her first zorn, is reflected in the
verses: si enlåt mich von ir scheiden noch bi ir bestân
and also in the last strophe: innerhalp der tür hât si
tiure leider sich verborgen. But now she wishes him to
spare her altogether with his rede.

Kraus, of course, accepts the five strophes of this
song as a unit. That he tends to interpret the song
rather too much in terms of external connections does not
speak against the correctness of his findings. Only of­
ten his interpretation seems to lead away from the formal
and thematic relationships within the song itself. Here
only a few examples can be shown. 3 Daz beste daz ie man

3 Interpretation (i.e., paraphrase) of the song, pt.
I; 40-43.

gesprach Kraus translates, evidently thinking of the
poet's previous defense of his sincerity (165,10 ff.), as
"das Aufrichtigste, Wahrste". He refers also to the later
verses: het ich der guoten ie gelogen. . . sô lit ich von
schulden ungemach:

Wenn er die Vortreffliche auch nur in einer
Kleinigkeit (auf ihre Frage II, 2 f.) belogen
hätte, so wäre sein Kummer verdient. Aber
er weiss genau, was ihn um den Erfolg betrogen
hat; gerade das Gegenteil: er sagte ihr bei der
Gelegenheit (då) zu offen, welchen Kummer sie
ihm stets bereitete. . . (p. 42)

Kraus thus takes the consideration of lying altogether
situationally -- stressing då, incidentally, rather than
ie; -- the poet's honesty has betrayed him. Strangely, he declines, in connection with another passage, to draw a relationship with an almost parallel gelogen:

hoerent wunder, kan si alsus werben? neinä herre, si enkan ich hän si ein teil gelogen an... "Nein, bei Gott! Er hat si verleumdet!" (p. 43). In a footnote Kraus explains: "einen an liegen heisst ja 'ihn verleumden': eine Umdrehung der Wendung 160,38... wie Vogt meint, liegt also nicht vor" (p. 43). As has been seen, both references to the Lady's unapproachability are understood in terms of the "Zutrittsverbot," although in the context of the song such an interpretation is by no means necessary. The poet's amazement in strophe II:

wil si des noch niht hän vernomen, së nimt mich wunder wes ich vil maniger swaere niht enber... Kraus relates also to the situation of the poet's over-boldness; quite clearly (in the "Preislied") he has made his desire clear -- ichern gelige herzeliebe bi... -- "Wenn sie das aber noch nicht gehört haben will, dann vermag er seinen Kummer nicht zu verstehen" (p. 42).

Burdach, finding certain apparent contradictions

among the strophes, separates them into two songs. The first strophe, a complaint "Dass die Frau seine Bitte übelgenommen und ihn redelös gemacht habe" does not go with the second, which indicates "dass die Dame sich erst nach dem Inhalt der Bitte erkundigt habe" (p. 205). The third strophe (Het ich der guoten ie gelogen), however, is closely connected with the first, as it gives the reason for the Lady's anger. But the fourth does not fit in this context,

denn da heisst es... si enlåt mich von ir scheid- 
den noch bf ir bestên, von einem solchen ko-
ketten launischen Einhalten des Dichters 
haben wir in Str. 1 und 3 nichts gehört, wol 
aber in Str. 2: ... "wenn sie noch nicht 
verstanden haben will (man kann auch "glaubt" 
übersetzen), so wundere ich mich."

(p. 205)
The first and third and the second and fourth strophes be-
long together. Burdach believes that the fifth strophe 
belongs more closely with the third strophe: Het ich der 
guoten ie gelogen,
da der Anfang eine Bitte an die Dame zu ent-
halten scheint, die ungenäde fahren zu lassen. 
Von einer wirklichen ungenäde ist aber 160,22ff 
[min rede ist alsö nähe komen] nicht die Rede.

(p. 205)

Friedrich Vogt\(^5\) finally expresses disagreement with

Burdach's divisions. He also reads the song as a single unit and in the same order as Kraus. The first strophe anticipates a situation which is elaborated in the following. "Reinmar erklärt nun in der 2. und 3. Strophe, wie seine rede ihn rede-lös... gemacht hat" (p. 416).

His words have moved her to ask what he means by genäden. He complains to his listeners that she has not already noticed that from his suffering. Upon her question, however, he has expressed this suffering as well as his devotion, whereupon she has forbidden him to address her any more. As for the "kokettes Hinhalten" which disturbed Burdach, Vogt simply doesn't find it in the song:

Jene beiden Verse beziehen sich nur darauf, dass die Geliebte es seinem Herzen unmöglich macht, von ihr zu scheiden... während sie ihn selbst fernhält... an eine wirkliche Absicht der frouwe ist bei den spielenden Erwägungen der folgenden Verse nicht zu denken.

In the following investigation, one change of the strophic order in Minnesangs Frühling is suggested. On internal, formal and structural grounds, the third strophe (het ich der guoten ie gelogen) more naturally follows the fourth strophe (wie dicke ich in den sorgen doch). In this arrangement, the hypothetical consideration of lying comes after a preparatory situation of near-lying (lying in both cases has the sense of slandering): ich hän si ein teil gelogen an. And certain external verbal connections between the second and the now-third strophes (tac,
wunder) become clearer. By setting the now-fourth strophe in penultimate position, however, a dramatic effect of crescendo is achieved, culminating in a great climax with the revelation of why the poet is redelós. The fifth strophe, which otherwise is sparsely enough connected with the rest of the song, functions as a quieter conclusion. As before, the formal and aesthetic justifications for this different arrangement will emerge in the course of the following discussion.
Daz beste daz ie man gesprach
oder iemer må getuot, --
daz hât mich gemachet redelös.
got weiz wol, sît ich si érste säch,
sô het ich ie den muot
daz ich für si nie kein wip erkôs.
kunde ich mich dar hân gewendet
då man ez dicke erbôt
mînem libe rehte als ich ez wolte,
ich het eteswaz verended.
ich rüem âne nôt
mich der wîbe mûre danne ich solte,
war sint komen die sinne mîn?
sol ez mîr.wol erboten sîn,
hân ich tumber gouch mich sô verjehen:
swaz des wår ist, daz muoz noch geschehen.

Mîn rede ist alsô nâhe komen
daz si érste fråget des:
waż genâden sî der ich dâ ger.
wil si des noch niht hân vernomen,
sô nîmt mich wunder wes
ich vil maniger swaere niht enber
die mîr alsô dicke nâhen
an dem herzen sint,
daz ich niemer tac frô belîbe.
sol der kumber niht vervâhen,
--taete ez danne ein kînt
daz sus iemer lebete nâch wîbe,
dem sîl tich wol wîzen daz; --
môht ich mich noch bedenken baz
und naeme von ir gar den muot.
neînå, herrel! jo ist si sô guot!

Wie dicke ich in den sorgen doch
des morgens bin betaget,
sô ez allez slief daz bî mir lac!
si erwisten noch erwizzen noch
daz mich mîn herze jaget
der ich vil unsanîte komen mac.
si enlàt mich von ir scheiden
noch bî ir bestân,
ie dar under muoz ich gar verderben.
mit den listen, waene ich, beiden
wil si mich vergân.
hoerent wunder, kan si alsus werben?
nein si, weiz got, si enkan,
ich hän si ein teil gelogen an.
sin getet ez nie wan umbe daz:
daz si mich noch wil versuochen baz.

Het ich der guoten ie gelogen
sö grôz als umbe ein här,
sö lit ich von schulden ungemach.
ich weiz wol waz mich hât betrogen:
dâ seite ich ir ze gar
swaz mir leides ie von ir geschach
unde ergap mich ir ze sêre.
dô si daz vernam
daz ich niemer von ir komen kunde,
dô waz si iemer mère
in ir herzen gram
unde erbôt mir leit ze aller stunde;
alsô hân ich si verlorn.
nu wil si, dêst ein niuwer zorn,
daz ich si der rede gar begebe.
weiz got niemer, al die wîle ich lebe!

Dô Liebe kom und mich bestuont,
wie tet Genâde sö
daz siz niht genaediclichen schiet?
ich bat si dicke, sö die tuont
die gerne waeren frô,
sît ir trôst vil manigen ie beriet,
daz si ouch mir daz selbe taete.
innerhalp der tür
hât...si leider sich verborgen;
mac si sehen an mine staete!
gê dur got hervûr
unde helfe daz ich kome ûz sorgen.
wân ich hän mit schoenen siten
sö kûmeclîche her gebiten.
ob des diu guote niht verstät,
wê gewaltes den si an mir begât.
Translation

1. "The best that anyone ever spoke or ever will speak -- this has made me speechless! God knows, since I first saw her, I was always of such a mind that I never chose any woman before her. If I could have turned to where 'it' was offered to me frequently just as I wanted it, I would have brought something to completion. I boast needlessly of my experience with women and more than I should -- have my senses left me? If it is to be offered me, then like a stupid yokel I have misspoken. Whatever in it is true has yet to occur.

2. "My words have come so close to her that she is beginning to ask what favor it is that I desire. If she really hasn't understood that yet, then I wonder why I do not become rid of many sorrows, which are so close to me in my heart that I am never happy a single day. If misery is to accomplish nothing, -- if a child, who like me always lived for a woman, should do the same, I should certainly criticise him -- I should reconsider and take my mind from her. No, Lord, for she is so good!

3. "How often I have lain awake in sorrow at daybreak when all around me were sleeping. They knew not, nor do they yet know that my heart compels me to go where I can only come uneasily. She does not let me part from her nor stay by her. Under this treatment I must surely perish. By these two tactics, I believe, she expects to escape me. Listen to a marvel -- can she act thus? No, God knows, she cannot. I have lied about her a little. She only does it to try me more.

4. "If I had ever slandered the goodly one so much as by a hair, I would deserve to suffer. I well know what has caused my disappointment. I told her too pointedly what I suffered from her and revealed myself too much to her. When she perceived that -- that I could never come from her -- then she was evermore annoyed at me in her heart and afforded me grief at all times. So I have lost her. Now -- a new anger -- she wants me to let her alone with my speaking. Never, by God, as long as I shall live!

5. "When Love came and attacked me, why did Grace not act so as to graciously ease it for me? I frequently prayed her, as those do who would like to be glad, since her comfort has aided so many, that she should do the same for me. She has unfortunately retired inside the door."
May she look upon my constancy. Come forth, for the love of God, and help me out of sorrow! For I have tarried here in such misery, and yet with excellent demeanor. If the good one does not understand that, alas for the wrong she does me!"

The first strophe opens with an arresting paradox which seems to stand like a title at the head of the song. Daz beste daz ie man gesprach: the very best that anyone ever spoke or ever will speak, the poet claims, has made him speechless. This opening announcement works at once as a highly intellectual conceit, which must compel the attention of Reinmar's listeners. The poet electrifies with his wit and with the dramatic self-irony of his gesture. At the same time, in the mouth of the poet, this apparently exaggerated announcement has far more serious overtones. Daz beste daz ie man gesprach evidently refers to his own activity as an artist; these words are a bold assertion of self-confidence and superiority, made in the full consciousness of personal aesthetic excellence. Reinmar presents himself as a peerless artist. But the opening paradox, for all its wit, throws the whole artistic existence of the poet radically into question. The very excellence of his art brings him to a crisis of figurative annihilation. The poet does not immediately offer an explanation of his speechlessness, but instead drops without transition to an apparently unrelated summary of his rela-
tions with a Woman. Si is introduced immediately as if she had been in the poet's mind the whole time. "God knows," he continues emphatically, since he first saw her, he has never set any other woman ahead of her in his devotion. But in the next four verses the poet indeed goes on to consider other women. Apparently there was an opportunity in the past when he could have turned his affections elsewhere da man ez dicke erbôt/ minem lfihe rehte als ich ez wolte -- where immediate rewards were offered which would have been to his liking. If he could have turned thither, the poet considers wishfully, he would have brought "something" to completion, he could have put an end to his unrewarded lot. The following verses

6Ez, repeated in verses 9 and 10, and eteswaz in the following verse are suggestively indefinite and imply, in addition to their superficial sense of "everything which I desired", a subtler but clearly sexual meaning. In his very interesting investigation Über die erotische Sprache in der mittelhochdeutschen höfischen Dichtung (unpublished dissertation; Columbus, Ohio: The Ohio State University, 1949), Humphrey N. Milnes points out (pp. 43-44) the widespread use, in the Minnesang as in the epics, of such indefinite pronouns (ez, iht) as euphemisms for the sexual act. These very indefinite expressions have the advantage, according to Milnes, that the responsibility for their "proper" understanding lies as much with the hearer as with the poet.

bring, however, an abrupt end to this reminiscence. The poet, quite suddenly reproaches himself for indulging in such idle speculations, which he now calls boasting: ich
rüeme äne nôt/mich der wibe mère danne ich solte. And, as if coming to himself and recognizing the futility of such day dreaming, he asks himself if he has lost his senses. *Sol ez mir wol erboten sfn:* "if fulfillment is to be offered me," then, like a stupid yokel, he has mis-spoken.\(^7\) He comforts himself here, evidently, with hopes of future reward; perhaps his Lady will yet grant him favor, and if so, then his impatience and especially his careless talk of other women and easy success, are un-becoming. The poet concludes poignantly: *swaz des wär ist daz muoz noch geschehen.* The future alone can make his stories true; he must wait in hope of fulfillment.

In the opening lines of the second strophe the two thematic lines of the first strophe are overtly merged for the first time. With an eye on a personal experience, the poet apparently begins to demonstrate how his speaking has made him speechless, and reports that he has spoken to his Lady. His words have come so *nähe,* have affected her so deeply, that she now asks what that special mercy (*genâden*)

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\(^7\) *Matthias Lexer, Mittelhochdeutsches Handwörterbuch* (Leipzig; Verlag von S. Hirzel, 1872-78), and G.F. Benecke, *Mittelhochdeutsches Wörterbuch,* give no examples of *verjehen* except in the positive sense of "declare, promise, assert." Kraus, however, pt. I, p. 25, and also Walter Bulst, *Wörterbuch zu den Liedern Reinmars des Alten* (Göttingen-Reinhausen: Verlag der sudhannoverischen Druck- und Verlags-Anstalt, 1934), p. 39, translate the verb here (reflexive) as "misspeak," equivalent to *sich verreden.*
may be which he desires. These lines contain obvious irony: ärste, which apparently makes a connective reference to the same word in the first strophe, implies that she is only just beginning to ask. Evidently the poet has made no very great impression on the Lady, who either hasn't understood him or chooses not to understand. The first attempt of the poet to speak results in a kind of speechlessness: he fails to establish communication with the Lady. The remainder of the strophe represents the poet's attempt to come to his own terms with this failure. He first reacts impatiently toward the Lady's question. If she has not yet understood what he means, then he wonders why he does not renounce his suffering: so nimit mich wunder wes/ ich vil maniger swaere niht enber. The poet elaborates on the depth and heartfeltness of his misery. Suffering is so close to his heart (alsdö dicke nähnen) that he can never more enjoy a happy day; it affects his entire waking existence. In verse 10 this first emotional reaction now leads the poet over into a more connected, rational analysis of his situation vis-à-vis the Woman. Sol der kumber niht veryañhen -- this verse clearly refers to and contrasts with the "hopeful" sol ez mir wol erboten sin of the first strophe: -- if misery is to gain no reward, and the poet strongly implies that it has not and is not likely to, then, if even a
simple and inexperienced child were to serve as he does: 
*daz sus iemer lebete nåch wibe*, he would feel obliged to 
criticise him. The poet here views his condition more-or-
less objectively by setting another theoretically in his 
place and judging him. The motif of the simple child, 
furthermore, seems again to parallel the development of 
the first strophe, where the poet calls himself tumber 
gouch. To continue in service and devotion to this un-
comprehending, apparently indifferent Woman is indeed 
foolish and blameworthy. From these considerations 
the poet at last reaches a conclusion. If his suffering 
is to remain unrewarded, -- 

möht ich mich noch bedenken baz 
und naeme von ir gar den muot.

The only sensible course for him is to abandon his Lady 
and turn elsewhere. But at once the poet himself counters 
this radical proposal with a violent denial: "No!" In a 
flash of higher, emotional insight he suddenly recognizes: 
Jo ist si sō guot! The poet corrects, at the very end, his 
impatient attitude in the sudden realization that the Lady 
represents an ideal of virtue and perfection which trans-
cends his immediate doubts and sufferings. And as well 
as moral and aesthetic perfection the poet recognizes in 
her (guot) the personification of magnanimity and mercy. 
He seems to look beyond immediate success to the hope of 
ultimate fulfillment.
The third strophe, however, now returns to the dramatization of the poet's suffering, which in the second strophe he claimed was so great daz ich niemer tac frö belibe. The poet takes up the description of his unhappy days and shows that his impulsively reaffirmed devotion to the Lady is nevertheless not easy for him.

Wie dicke ich in den sorgen doch des morgens bin betaget,
sö ez allez slief daz bi mir lac.

In contrast to those about him who could sleep, unconsciously and contentedly, the poet finds himself still awake and miserable at daybreak. He bears his suffering alone and silently; for, he continues, they have not known nor do they yet know the nature of his trouble. His love compels him to go where he can only come in discomfort: dar ich vil unsanfte komen mac. Metaphorically, the poet here expresses the ambiguous and paradoxical situation in which his devotion places him. He must attend his Lady even though he experiences only pain. In similarly paradoxical terms the poet now attempts to explain his Lady's attitude toward him. She will not allow him to part from her, he says, nor does she permit him to remain by her. Between these two prohibitions, he interjects despairingly, he must certainly perish. Why does the Lady keep him in such a state? The poet speculates that this is perhaps her conscious policy, that she de-
liberately employs this double strategy (mit den listen beiden) in order to discourage him and be finally rid of him. The poet's rationalizing has again brought him to the point of personal excess; in an attempt to justify and explain his suffering he has come close to slandering his Lady. Now, as he is about to carry his complaint too far, he reverses himself as before and corrects his attitude. Hoerent wunder, kann si alsus werben? With this rhetorical interjection the poet, self-ironically, interrupts himself and reconsiders what he has just said. "Behold, a remarkable thing! Can she act like that?"

8Hoerent wunder, of course, corresponds to the use of the same word in strophe II in a similarly ironic situation: wil si des noch niht hân vernomen/ sô nîmt mich wunder wes/ ich vil maniger swaere niht enber. Here, however, wunder casts the poet's exaggerated complaint of suffering -- and not the Lady's indifference -- into a negative light.

And in a more serious tone the poet recants, denying in God's name that she is capable of such cruelty. Ich hân si ein tel gelogen an, he confesses; his account of her behavior has been only a fabrication, an imaginative speculation. She has not treated him unfairly; nor can he allow himself to believe that his service goes for nothing; for the explanation of her actions is quite simple. She would never do it, he asserts, except to
test him. She tries his patience and devotion in order, when he has proved himself worthy, finally to accept him.

Strophe IV begins where the third strophe ended, in a brief consideration of "lying." With this motif the theme of the poet's rede comes again to the fore, although it is now treated in a negative sense. The poet seems interested in the aesthetic requirements of speaking; at the same time he is continuously concerned about finding an approach to his Lady, at least to explain her unresponsive attitude. *Het ich der guoten ie gelogen*: if he had ever spoken ill of her -- even by so much as a hair -- then, he considers, he would deserve all the misery he suffers. Evidently the poet means to insist, by implication, that he has not misspoken, that no departure from the excellence of his personal and aesthetic standards has occurred which could justify her hostility. This insistence casts some light back on the development of the song to this point. For indeed the poet has not actually misspoken; in the first, second, and third strophes he has always corrected himself before his complaint became excessive; in spite of his unhappiness, he has repeatedly reaffirmed his devotion and faith in the Lady's goodness. He now believes he knows the reason for her unfriendly attitude; it comes precisely from the excellence of his addresses.
He has been too forthright, too eloquent in his entreaties:

da seite ich ir ze gar
swaz mir leides ie von ir geschach
unde ergap mich ir ze sære.

He has revealed too much of himself, has let her know too well what he suffers on her account, so much so that the Lady has been negatively impressed. Dò si daz vernam: when she realized that he could not help himself, that he was completely in her power -- this expression significantly parallels the verse in the second strophe: wil si des noch niht hân vernomen; here the Lady appears to understand him all too well! -- she became heartily annoyed and has afforded him -- erbôt: an echo from the first strophe -- nothing but misery. The poet's words, far from aiding him to gain the Lady's favor, have produced just the opposite result. Alsò hân ich si verlorn, he concludes: he has lost her. But this is not yet the end. For now the poet reveals the "real" explanation of the paradox, which he has withheld up to this point. A new prohibition enters the consideration, a new evidence of the Lady's hostility toward him:

nu wil si, dêst ein niuwer zorn,
daz ich si der rede gar begebe.

She now demands, in response to his plea for understanding and favor, that he cease to address her altogether! This is a shocking revelation on both artistic and erotic levels. The poet must now clearly, inescapably recognize not only
that his speaking does him no good, but also that his Lady will have nothing to do with him. Her command seemingly puts an end to both aspirations of the poet. What can he now do or say to justify himself, to reconcile himself to this newly-discovered state of affairs? His first reaction, similar to that in the three preceding strophes, is a refusal to believe the evidence of his reason and his senses. In a strong emotional outburst he refuses to accept failure, refuses to honor the Lady's prohibition:

weiz got niemer, al die wile ich lebe!

He will not abandon his devotion to her, even if she herself commands it.

After this overpowering revelation and the poet's desperate protest, the final strophe continues in a far quieter and more chastened tone. The poet attempts again to illuminate his problematical relationship with the Woman and addresses himself now to the allegorical figures of Liebe and Genâde. Since Love has befallen him, he wonders, how is it that Grace has not acted also to relieve him of her ravages?\(^9\) The poet here clearly objectifies

\(^9\)Bestân, here in the sense of "attack, fall upon" (cf. Benecke, Mittelhochdeutsches Wörterbuch, II, 2, p. 576), and scheiden, with the meaning "remove, ease"
(cf. Bulst, Wörterbuch, p. 115), form a striking parallel to the sequence in strophe III where the two verbs, also in rhyme position, have the meanings "part" and "remain":

\[
\text{si enlåt mich von ir scheiden}
\]
\[
\text{noch bî ir bestân.}
\]

This is a "Reimbindung" of much greater apparent significance than most which Kraus notices.

and personifies two qualities of the Lady which have concerned him throughout the song, which ideally should go hand-in-hand. Her ability to inspire devotion should, of course, be complemented by her willingness to show mercy; the poet's service should be rewarded. The poet has, however, experienced one without the other. Reinmar still attempts to approach the Lady, but now has adopted a different point-of-view and a different attitude than before. The religious overtones of this allegorical description are unmistakable.\(^2\) The poet now elevates his Lady to

\(^2\)Friedrich Vogt, Minnesangs Frühling, 3rd edition, p. 416, notes in connection with this passage: "Vgl. Liebe und Barmherzigkeit in dem bekannten Streit vor Gottes Thron." The poet's concentration here on Genâde marks the completion of a process begun in the second strophe. The poet apparently has come to appreciate the awful implications of this word, which before he wished to make the Lady understand. Far from "favor" which he earlier demanded, this word has come to signify that he is completely dependent on the "grace" of the Lady. His actions, his speaking, he seems to realize, cannot compel or influence her; he can only hope and pray that she may be gracious to him.
transcendent heights; at the same time he finds himself facing powers which he cannot control but only supplicate.

Ich bat si dicke, so die tuont, die gerne waeren frö, sit ir tröst vil manigen ie beriet, daz si ouch mir daz selbe taete.

In these verses the pronoun si ambiguously refers to both the Lady and personified Genâde; the poet appeals to the Lady now as the embodiment of grace, as he recounts how he has continually begged for relief from suffering. Since she has afforded comfort and advice to many another, he prays that she may also do as much for him.¹¹ She, however, does not hear him. There follows an image, powerful in its simplicity and concreteness, of the Lady's withdrawal from him.

innerhalp der tür
hât. . . si leider sich verborgen¹²

¹¹ These verses can hardly be interpreted to suggest that the Lady has actually "favored" others. The poet views her as a transcendent being, the personification of Grace, whose tröst can and should help all who are in distress. This representation may be compared to the common conception of the Lady as the bringer of joy to the whole world (cf. p.179 below). It is interesting to note how the poet's appeal has changed in the course of the song; now he simply hopes for relief from suffering.

¹² Kraus, pt. I, pp. 40-41, and also in Des Minnesangs Frühling: Untersuchungen (Leipzig: Hirzel Verlag, 1939), p. 349, suggests the emendation of this defective
verse to hât si tiure leider sich verborgen. Kraus aims to bring out an internal rhyme, as in three of the preceding strophes, between this and the twelfth verse, which he also emends — against the MSS — to gebe stiure daz ich kome üz sorgen. This represents a fair example of Kraus's ingenious but somewhat arbitrary handling of his texts.

Fervently he wishes that she would regard him and the constancy of his devotion. Then more passionately, he breaks out in direct address to her: ge dur got hervür — "come forth, for the love of God, and help me to emerge from suffering." For, the poet concludes, he has attended her patiently, in great pain and yet mit schoenen siten. The poet, at the end, again emphasizes a personal posture of — specifically aesthetic — excellence. If diu quote does not understand that, then

wê gewaltes den si an mir begât.

The poet realizes that there is nothing he can do to better his situation; he is completely dependent on his Lady. The song ends with his resigned and subdued "alas."

The song, as paraphrased above, is constructed on a fundamental thematic duality. Reinmar seems primarily and vitally concerned to explain and justify a personal failure which causes him great distress. At first the poet defines this failure in paradoxical terms as an artistic problem. He experiences a disproportion between the excellence of his speaking and his resulting speech-
lessness. The poet faces more, however, than merely an artistic problem; almost immediately the aesthetic paradox is brought into association with an even more basic duality, as Reinmar, in the second strophe, confronts his Lady. In the ensuing development of the song, the initial paradox undergoes a series of significant modifications, as the poet comes into increasingly clear conflict with the unresponsive Lady. Not only speech and speechlessness -- the paradox gradually comes to include the contrasts between the poet's address and the Lady's misunderstanding, between his perfect devotion and the suffering which she causes him, between his exemplary behavior and her indifference. The poet appeals to her in vain.

The song now seems to approach each side of the duality in turn. The first two strophes seem essentially to present a summary and analysis of the poet's own condition. He reviews his efforts to approach the Lady and his unrequited suffering for her sake, and considers the possibility of ending this suffering. Thus the first strophe (wishfully) speculates how the poet might have found immediate satisfaction of his desires by turning to other women. Similarly, the second strophe, in an even stronger reaction to the Lady's unresponsiveness, leads the poet to a decision to abandon his service al-
together. But in both strophes, almost as if in spite of himself and against his own interests, the poet ends by upholding his devotion to her. He apparently recognizes that he cannot resolve his difficulties unilaterally, that any satisfactory solution must include the participation of the Lady. In both strophes the poet interrupts himself self-critically. In spite of his suffering, he cannot bring himself to quit her. He subordinates his immediate desires to the hope of an ultimate reward.

The third and fourth strophes, on the other hand, while not losing sight of the poet's misery, now concentrate on the Lady herself and represent an attempt to rationalize her apparent indifference. The poet attempts to maintain hope, against the evidence of his observation. The third strophe arrives at a comparatively facile solution. After the speculation that the Lady's contradictory behavior (sich enlât mich von ir scheiden noch bï ir bestân) is part of a deliberate policy to discourage him, the poet still finds hope and personal justification in the thought that she only wishes to test his constancy. The fourth strophe, however, moves at last to the crux of the problem. The poet first reviews his actions and words and assures himself that he is not guilty of any impropriety. It now seems indeed -- what the first strophe has already
formulated -- that precisely the excellence and fervency
of his address causes her to reject him: dâ seite ich ir
ze gar swaz mir leides ie von ir geschach. . . But at
the end of this strophe an event is finally revealed which
the song's opening paradox has anticipated. The Lady has
forbidden him to address her further.

The poet's speechlessness, after he has attempted
various interpretations, suddenly acquires a literal
sense. But this revelation, which now reduces to nothing
the hopes and reasonings of the poet, is only the realiza­
tion of a situation which has been known from the beginning.
Looking backward over the song's development, it becomes
apparent that the first four strophes, the repeated at­
tempt of the poet to define and explain both his own condi­
tion and the Lady's attitude, represents a personal ration­
alization, essentially an evasion of the fundamental prob­
lem: the necessary opposition between the poet and the
Lady herself. In "deciding" to quit his service in the
first two strophes, in attempting to "explain" the Lady's
lack of response in the third and fourth, the poet seeks
to avoid actual confrontation with the Lady. Now, at the
end of the fourth strophe, he is forced to face her
directly and to recognize her hostility. In spite of this
recognition, however, the poet continues to hope against
hope; he still refuses to abandon his speaking and his ser­
vice: weiz got niemer al die wile ich lebe.
The chastened tone of the fifth strophe, the poet's renewed appeal for grace, his passionate pleading that the Lady emerge and aid him, his final "alas" for the injustice she does him, all stem from the realization that he is a defeated man. But in this concluding strophe the poet seemingly comes to a full appreciation of his situation in relation to the Lady. Reinmar now elevates her, through the personifications: Liebe and Genâde, as a transcendental figure, a being who, by nature, stands above him and independent of him, whom he cannot approach. Neither his service nor his reasonings, his personal excellence nor his suffering can bind the Lady to him. The poet throws himself upon her mercy, hopes that she may incline toward him, but he realizes -- in an almost religious illumination -- that no effort on his part can move her. At the end of the song, the poet reaffirms his personal excellence in spite of misery, but now in resigned consciousness of a duality which cannot be bridged, he waits, in submission, on the Lady.

The five strophes of this song clearly carry out a coherent and logical progression in connection with the dual themes of røde and redelôs. As he elucidates this initial paradox, the poet also moves toward a deeper personal understanding of his Lady and his relations with her;
at the same time, the song illuminates the fundamental paradox of *Hohe Minne*, justifies Reinmar's personal standard of excellence, and explains how it is possible to serve for no immediate reward. The song rises, in an organic development, from intellectual paradox, to a dramatic climax with the revelation of the fourth strophe, to a dénouement and relaxation of tensions in the fifth.

With these general thematic relationships in mind, this investigation now turns to examine how, on a more basic formal and structural level, the song is actually put together and unified. As before, it will be convenient first to treat one strophe in great detail, then to compare it, formally and structurally, with the other strophes, finally to examine the relationships of all the strophes to each other. In this way, it is expected, the underlying form of the whole song will emerge and can be defined. This formal investigation begins with analysis of the second strophe.
Min rede ist alsô náhe komen
daz si ërste fråget des:  
waz genâden si der ich dâ ger.  
wil si des noch niht hân vernomen,  
so nimt mich wunder wes
ich vil maniger swaere niht enber
die mir alsô dicke nâhen
an dem herzen sint
daz ich niemer tac frô belîbe.
sol der kumber niht vervâhen, --
raete ez danne ein kint
daz sus iemer lebete nach wîbe,
dem solt ich wol wîzen daz; --
möht ich mich noch bedenken baz
und naeme von ir gar den muot.
neinâ, herre! jo ist si sô guot!

The second strophe seems to typify, in the form of
its argument and in its general structure, the rather dis­
cursive tendency which has been noted as characteristic
of the whole song. Here, for the first time, the poet
begins to integrate two main themes of his song. The
paradox of his rede is now tentatively explained in terms
of his continuing love problem. The strophe begins in a
confrontation and describes the poet's fruitless attempt
to establish communication with his Lady. He is redelôs,
he implies here, because his address, his plea to the
Lady for favor (genâden) has been misunderstood. From
this confrontation, however, the poet seems gradually
to withdraw into himself. He first reacts emotionally
to the Lady's unresponsiveness, impatiently conscious of
the swaere she causes him. He considers how he may end
his suffering and comes to the unilateral decision to
quit his service. In the last verse, however, in the
sudden recognition of the Lady's "goodness," he finds that he cannot abandon her so easily. Emotionally, he is unable to tear himself away from her; he depends on her for personal fulfillment. At the end of the strophe the poet again confronts his Lady and must accept the fundamental duality of his situation. The poet returns to contemplate the Lady, whose goodness, while it forbids immediate satisfaction, seems to offer the possibility of an ultimate reward.

The metrical structure of this strophe is interesting and unusual. Whereas most of Reinmar's songs are constructed as variations of a relatively short and essentially two-part strophic form,\(^{13}\) the strophes of this song are quite long and divided into three clearly-articulated main sections. Reinmar seems here to exploit new structural possibilities of the conventional Stollen-form by expanding it radically, in effect doubling the Aufgesang. Two larger sections of six verses, each of them subdivided into a pair of identical three-verse Stollen, stand balanced against each other; the balance of these two sections is then concluded by a shorter four-verse
An abstract scheme of the stress-pattern gives a clear view of these metrical relationships: 4-3-5-4-3-5/4-3-5-4-3-5/4-4-4— 5. The two Aufgesänge seem thus far identical in form; the poet articulates them, however, with rhythmical variations. Thus the first six verses have a predominantly iambic motion, which changes to trochaic rhythm in verses 3 and 6:

```
min rede ist also nahe komen
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```
daz si erste fraged des,
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```
waz genaden si der ich da ger, etc.
```

In the second Aufgesang, trochaic rhythm prevails:

```
die mir also dicke nahen
```

```
an dem herzen sint
```

```
daz ich niemer tac frabe, etc.
```

The concluding verses now show both iambic and trochaic motion:

```
dem solt ich wol wizen daz; —
```

```
mocht ich mich noch bedenken baz
```

```
und naeme von ir gar den muot.
```

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nein, herre. jo ist si so guot. 14
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14 Vogt (Minnesangs Frühling, 3d edition) and Kraus (Minnesangs Frühling, 4th edition) disagree as to the accenting of the penultimate verse in all strophes. Kraus considers the 15th verse to have four stresses and iambic rhythm as above. Vogt, on the other hand, reads this verse as a 5-stress line without "Auftakt" (i.e., trochaic): unde naeme von ir gar den muot. Both claims seem equally justified on the basis of the manuscripts, although Kraus is forced in the first strophe to adopt
against the MSS the reading: \textit{wie hän ich tumber gouch mich sô verjehen!} The "enclosing" pattern: trochaic-iambic-iambic-trochaic, seems to me to form a more balanced and satisfying conclusion.

The rhyme-pattern of the strophe performs a similar articulating function, as each strophic section has its own development: a-b-c-a-b-c/ d-e-f-d-e-f/ g-g-h-h. The second section shows, in strophes I, II, and III, in addition to these end-rhyme relationships, an internal rhyme between the ninth and twelfth verses. In strophe I, \textit{lihe: wibe}; in strophe II, \textit{niemer: iemer}; in strophe III, \textit{dar under: wunder}. In the fifth strophe, verse 9 is defective (Cf. p. 119*, note 12). The fourth strophe does not contain this internal rhyme. Notably, unlike most of Reinmar's strophes, these contain no \textit{Waisen}.

The augmentation of conventional metrical forms gives rise to a complexity of formal interrelationships, which, however, emerge only gradually in their full dimensions. The strophe begins in suspense and apparent flux. The metrical sequence of the individual \textit{Stollen}, consisting of a short central verse surrounded by two larger ones, tends to set off each of the \textit{Stollen} as a self-contained unit. At the same time, due to the relatively great extent of these three-verse units, their close relation to each other is not immediately perceived. The 4-3-5 stress-sequence, the a-b-c rhyme-pattern produce over three verses
in each case a development with no apparent formal correspondences. Not until the end of the fifth verse is the metrical identity of the first Stollen-pair definitely established. This resolution of tensions is followed at once, with the entrance of a new set of rhymes and the shift from predominantly iambic to trochaic rhythm, by a new development, a new situation of flux which continues until it in turn is completed and resolved in the 12th verse, with the balancing of another pair of Stollen. At the same time, however, the twelfth verse concludes another higher structural development, for now not only the paired Stollen, also the first and second sections of the strophe are revealed to stand in a balanced relationship to each other. By a system of tensions and resolutions the individual sections of the strophe are drawn together, in a hierarchy of formal relationships, to form a single unit, which embraces the whole of the first 12 verses. From this emergence of hierarchical order, the last four verses -- the strophic Abgesang -- effect a relaxing of formal tensions. These verses, arranged in a series of rhymed couplets, introduce after the complexity of the previous development, a comparatively simple, linear motion. Three four-stress verses refer to the four-stress verses of the Aufgesänge, develop in a straight line toward the final verse of the five-stresses, whose "weightier" character brings the strophe to a conclusion.
The second strophe may be viewed as a four-part structure, containing the following stages: (1) establishment and definition of the poet's situation in the description of an external event (v. 1-3); (2) the poet's subjective reaction to this event, dramatizing chiefly its emotional impact on him (v. 4-9); (3) a process of more rational consideration in which the poet, with the aid of a hypothetically externalized situation seems, theoretically, to reach a resolution and conclusion (v. 10-15); and (4) a sudden reversal in the last verse in which the poet rejects the apparently inescapable conclusion of his reasoning with an unexpected emotional insight into the heart of the problem.

Viewed quite generally the strophe may be seen to develop as a whole in an alternation between rational and emotional consideration, between objective and subjective appraisal of the poet's situation. The poet twice confronts an external, objectively-defined "reality," against which he reacts each time in an emotional way. In the first nine verses an external event contrasts with its personal consequences: the unresponsiveness of the Lady causes suffering. Similarly, verses 10-16 dramatize the emotional rejection of a theoretically determined and logically inescapable conclusion, as the poet first decides and then refuses to abandon his service.
to the Lady. Interestingly, parallel expressions in both sections: alsô nåhe. . . daz si êrste fråget and alsô dicke nåhen. . . daz ich niemer tac frô belifbe, which stand in antithesis in the first part; and sol der kumber niht vervåhen and möht ich mich noch bedenken baz, the introduction and conclusion of a suspended sequence in the second part, constitute formally embracing structures which unify each section and set it apart from the other. The four individual sections of the strophe are thus drawn together, by general contrasts to form two larger structural units.

The course of the strophe is punctuated, however, by a series of parallel verses which link its various sections in a single, serially-constructed unit and integrate the four stages of the poet's consideration as parts of a progressive, developing analysis:

v. 4 wil si des noch niht hân vernomen, . . .

v.10 sol der kumber niht vervåhen. . .

v.14 möht ich mich noch bedenken baz. . .

The sequence of those three verses defines the course of the strophic argument. Verse 4, which refers backward (des) to the Lady's question concerning genâden, in turn forms a conditional introduction to the poet's reaction and his resulting consideration of swaere. Verse 10, generalizing the poet's misery (kumber), introduces in similar
fashion, a determination to quit the Lady: möht ich mich noch bedenken baz und naeme von ir gar den muot. And verse 14, the conclusion of the third strophic section, sets the situation for the reversal in the last verse. The strophe proceeds by a series of conditional statements, as the poet successively redefines his basic problem, approaching it in various aspects and drawing closer and closer to a conclusion. These various approaches, paradoxically, seem to draw the poet farther and farther away from confrontation of the real problem, the indifference of the Lady herself. The argument progresses from si über der kumber to an apparent solution in ich. But in the final verse this personal conclusion is replaced by a new recognition. With the reversal: neinâ herre, jo ist si så guot, the poet confronts the Lady again.

The first three verses stand somewhat apart from the rest of the strophe. But within themselves, formally, they seem to prescribe the program of the whole strophe:

min rede ist alsø nåhe komen
daz si êrste fråget des:
waz genåden si der ich då ger.

Already these verses contain a confrontation and reaction. The syntactical sequence: alsø...daz implies a contrasting relationship of equal and opposite cause and effect, as poet and Lady stand over against each other.
His overture (rede) and her response (fråget) balance each other antithetically. Significantly, however, the terms of the antithesis do not exactly balance each other. Rede, a noun, and fråget, a verb, rather seem to partake in a syntactical progression, beginning with an independent clause in the first verse and continuing through a series of three subordinate clauses: daz si. . . fråget; waz genåden st; der ich. . . ger, each one dependent from the preceding clause. Here verbal antithesis is tempered by a syntactical "ramification"; the initial confrontation is offset by progressive motion.15 This formal pro-

15 On another formal level, this syntactical progression seems to be supported by the series of parallel /a:/- sounds in nâhe, fråget, genåden, dâ.

gression results, in the third verse, in an apparent resolution of conflict. The two parts of this verse: waz genåden st and der ich dâ ger, significantly, repeat the content of the first two verses and draw the poet's question and the Lady's response together in a single unit. Here the key word genåden, furthermore, fuses both rede and fråget in a verbal identity.

In the second section of the strophe (v. 4-9) the antithetical tendency of the introduction comes to the
fore, as the poet, reacting impatiently, finds himself increasingly at odds with the Lady.

wil si des noch niht hän vernomen,
sô nîmt mich wunder wes
ich vil manîger swaere niht enber.

The direct opposition of poet and Lady is made explicit in a pair of overlapping formal antitheses. Striking is the ironical repetition, with contrasting effect, of different forms of the same verb nemen in the first two lines. Wil si des noch niht hän vernomen, the expression of the Lady's misunderstanding, is matched by the poet's own incomprehension: sô nîmt mich wunder. But also the genitive pronouns: des and wes, are formally opposed, the former referring back to the Lady's question (was genâden si), while the latter introduces the poet's unhappy emotional state (vil manîger swaere). The third verse now brings this emotional state also into opposition with the Lady's misunderstanding. Ich vil manîger swaere niht enber, notably, has practically the same basic structure as wil si des noch niht hän vernomen; ich. . . niht enber opposes si. . . niht hän vernomen. Both clauses also contain parallel genitive objects; the emotional manîger swaere opposes the more intellectual and uninvolved des (the Lady's question). Also the words vil and wil are phonetically similar. In a double antithesis the poet confronts the Lady and her lack of understanding, first
on an intellectual plane, then with emphasis on his personal suffering.

With the following verses, however, the antithetical form of personal confrontation expands to embrace the entire first part of the strophe. The poet continues to elaborate on his swaere,

\[
\text{die mir alsō dicke nähen an dem herzen sint, daz ich niemer tac frō belībe.}
\]

These verses stand in a clear antithetical relationship to the strophe's opening lines. In verses 1 and 2 the poet's rede has come alsō nähe daz si ārste frāget. . . Here the poet experiences swaere which is alsō . . . nähen. . . daz ich niemer tac frō belībe. Centering on the correspondence: alsō nähe. . . daz, the two sections stand in almost exact balance. Ich stands against si, of course. The niemer tac. . . belībe of the poet also stands as a temporal contrast to the Lady's ārste; whereas she is now only beginning to ask, the poet's suffering endures permanently into the future. Interestingly, even frāget and frō are phonetically related. The poet has increasingly emphasized the emotional effect on him of his Lady's question. The word dicke and the whole phrase an dem herzen sint which have no correspondence in the opening verses, are clearly intended to convey the intensity and heartfeltness of the poet's suffering. The poet implies
that his rede has not come nearly as close to her as her fråget (and the resulting swaere) has come to him.

The tenth verse marks a new structural division and introduces a new turning in the poet's consideration. After his indulgence in emotional reaction, the poet seemingly draws himself together and formulates, in a conditional clause, the results of his experiences:

sol der kumber niht vervåhen. . .

This verse stands exactly parallel to the fourth verse; wil si des noch niht hån vernomen and also clearly refers to the poet's swaere. But after the strongly antithetical tendency of the first part of the strophe, all contrast disappears here. Strikingly, the conditional introduction does not find an immediate response, but is succeeded by yet another conditional:

    taete ez danne ein kint
daz sus iemer lebete nâch wîbe,
dem solt ich wol wîzen daz.

Here a new motion asserts itself, a linear and "ramifying" development without formal balance or opposition. The second conditional introduces in turn a subordinate relative clause, before a main clause is reached. There is no more confrontation and reaction, but rather a multiplication of dependent constructions, descending toward an ever-receding conclusion. And even the main clause; dem solt ich wol wîzen daz does not resolve the introductory
conditional; rather these three verses (11-13) suspend and seemingly postpone a final conclusion. In conjunction with this postponement, furthermore, the preponderance of verbs in the subjunctive mode -- taete, lebete, solt -- together with the particle wol, produce an effect of extreme tentativeness. Verses 14 and 15 finally resolve the whole section with the statement of a personal decision:

möht ich mich noch bedenken baz
und naeme von ir gar den muot

16 The syntactical function of these two verses is not immediately apparent. All editions of Minnesangs Frühling interpret them as a separate unit, setting a period after verse 13. But, better than taking them as a question, as their inverted verb-order would thus suggest, or even as an expression of especial emphasis, it seems most likely that they actually represent the result-clause, introduced by the conditional: sol der kumber niht verwåhen (v. 10), which they bring to a solid, balanced conclusion.

These complementary verses, linked by und, represent significantly, the sole co-ordinate construction in the entire strophe, a syntactical situation of relative stability and repose, after the dynamic confrontations of action and reaction (alsō... daz) and after the digressive tendency of syntactical suspension. The alliterative repetitions of noch: naeme and möht: muot (the first and last words of the two verses), help draw these parallel verses together as a formal conclusion.
The fourth section of the strophe consists of a single verse which finally reverses the development of the preceding lines:

neinâ, herre! jo ist si so guot!

The contrast between this verse and the foregoing lines, although not formally elaborated, is too strong to be ignored. The simplicity of this brief exclamation strongly counters the syntactical complexity of the preceding argument. And after the series of tentative, hypothetical subjunctives, in contrast to the self-centeredness of the poet's conclusion: _solt ich, möht ich_, the re-emergence of the pronoun _si_ in connection with the single verb _ist_ works especially forcefully. This single verse overthrows the poet's carefully elaborated personal "conclusion" with a new view of the Lady herself.

Of formal interest, finally are three sets of verbal correspondences which extend throughout the strophe. It has already been observed how the words nâhe, niht, and the variations of the verb nemen help to define the antitheses in the first half of the strophe. The repetitions nâhe: nâhen (v. 1 and 7), niht: niht (v. 4 and 6) and vernomen: nîmt (v. 4 and 5) serve to set the poet three times in opposition to his Lady. Each of these words now finds a third correspondence in the second half of the strophe: nâch (v. 12), niht (v. 10) and naeme (v. 15).
These verbal repetitions establish formal relationships which link together the two parts of the strophe. But further than this, the third repetition in each case represents the extension of formal relationships beyond an initial situation of antithesis. These three claims of correspondences thus seem to participate in a progressive as well as an antithetical development.

On a number of different levels, to summarize briefly, the second strophe exhibits an interesting combination of opposing tendencies. Structurally, alternation of contrasting objective and subjective considerations -- of action and reaction -- is integrated with a parallel progression. Formal antithesis, which dominates the first part of the strophe, is relieved by a serial development -- syntactical "ramification," leading to a complementary pairing. Even on the verbal level, three sets of correspondences develop beyond an antithetical confrontation. This formal structural combination reflects the tendency of the strophic argument, starting with the failure of the poet, in an initial confrontation with his Lady, to establish communication. The poet finds himself in conflict with the Lady; her misunderstanding causes personal suffering. Gradually the poet withdraws, seeking within himself a solution to his troubles with the decision to abandon his service. At the same time, the poet's personal
consideration, as has already been suggested, involves an evasion of conflict, of confrontation with the Lady. At the end, however, the poet must recognize that his unilateral decision cannot resolve his problem. The emotional reversal in the last verse: nein, herre! jo ist si so gut! emphasizes the poet's personal helplessness and reveals how much he is dependent on his Lady. The poet corrects himself. He cannot abandon her, or his exemplary posture, or his hope of ultimate fulfillment.

Structurally all the other strophes depart to a greater or lesser extent from the four-part pattern of the second. The first and fourth strophes have five-parts, while the fifth contains six structural divisions. Only strophe III, in fact, shows a corresponding four-part form, but the four sections of this strophe are quite differently organized and connected. Instead of a system of contrastive alternations between objective observation and subjective reaction, for example, there is here hardly a distinction between subject and object. Feeling emerges simultaneously with the description of the poet's situation in the opening verses:

wie dicke ich in den sorgen doch
des morgens bin betaget,
sō ez allez slief daz bi mir lac.¹⁷

¹⁷The contrast in these verses between the poet and the world about him is clear. The poet wakes at dawn when
all others are asleep; his awareness of pain contrasts with their unconsciousness. But here there is no personal reaction; the poet's emotional state emerges directly from the situation he describes. Similarly, in verses 9 and 10 -- *ie dar under muoz ich gar verderben* and *waene ich* -- the poet's emotional reaction is expressed immediately, in the midst of his observation of the Lady's actions.

The individual strophic sections are connected loosely, almost casually, by motivic repetitions, and the strophe as a whole does not, therefore, show any strong sense of direction, but rather a more-or-less random progression from thought to thought, from section to section.

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18 Between sections 1 and 2 the transition is through reference to "others" who are unconscious of the poet's suffering -- the formally striking verse: *si enwisten noch enwizzen noch* (v. 4). Between 2 and 3 there is a similar extension of a preceding opposition: *si enlåt mich von ir scheiden noch bi ir bestån* explains the poet's paradoxical situation of being "driven" *dar ich vil unsanfte komen mac*. The third and fourth sections are related as positive and negative statements, through the transition: *kan si alsus werben?*

The first two sections (v. 1-6) are closely connected with each other; they describe the poet's suffering in relation to the world about him, in two slightly different aspects (declaration, then explanation of *sorgen*) but in a continuous progression which is only artificially divisible.

The following two sections, on the other hand, are sharply divided. First the poet speculates (v. 7-11) about the
intentions of his Lady; then he radically denies (v. 12-16) the implications of this speculation: kan si alsus werben? nein si, weiz got, si enkan. This recantation, although formally connected to the preceding section, is not closely integrated with it. Significantly, the strophic reversal, which in the second strophe took place in a single verse with one strong exclamation, here seems much more considered and occupies all of 5 verses.

Formally, the third strophe shows both antithetical and parallel expressions. Both motions seem to be combined in the striking formulation (v. 4): si enwisten noch enwizzen noch, a double parallel which yet sets present against past. Out of this verse grows a series of negative expressions which, in the following, refer to the Lady: si enlät mich von ir scheiden (v. 7); si enkan [alsus werben] (v. 13); sin getet ez nie (v. 15). Like the series of conditional sentences in strophe II, these parallel expressions link together the various sections of the strophe. Antithetical constructions are also present. At the beginning the poet sets himself in contrast with the other courtiers: ich. . . bin betaget sô ez allez slief, to dramatize his sorgen. In the second and third sections a pair of related paradoxes appear: the poet's love impels him against his better judgment (jaget) dar ich vil unsanfte komen mac. And correspond-
ingly, in verses 7 and 8, *si enlåt mich von ir scheidern noch bi ir bestân* circumscribes the Lady's reception. But these paradoxes, contained within their respective sections, do not have the contrastive force of the antitheses in strophe II, which repeatedly draw the poet into conflict with the Lady. The situation is similar with the strophic reversal, which reposes on a single and limited negation: *kan si... si enkan.*

The first and fourth strophes both show five-part structures, but both may be seen to function like the two four-part strophes. The opening verses of the first strophe; for example, do not play any apparent structural role within the strophe itself but stand apart as an introduction to the whole song. The remainder of the first strophe now develops in four sections, not unlike the third strophe. This strophe too lacks a strong sense of direction, of a structural system. As in strophe III there is no clearly-defined alternation; the strophe seems to proceed in a series of more-or-less separate units which are only superficially linked.\(^{19}\) The first section

\(^{19}\) Between the first and second sections the poet's consideration moves from his Woman to other women. Sections II and III are connected through a denial as well as by repetition of *ich -- ich het eteswaz verendet/. ich rüem ãne nôt.*... The third and fourth sections appear to carry out similar considerations of the poet's own stupidity: *war sint komen die sinne min? and ich tumber gouch.*
contains (v. 4-6) an account of the poet's long devotion to the Lady, *sī *ich sī ērste sāch*, in which it is implied (not stated) that this service has so far been unrewarded. This account is followed (v. 7-10) by a more hypothetical speculation — contrasting with the previous section — on the favorable relations the poet might have enjoyed with other women: *kunde ich mich dar hān gewendet.* . . *ich het eteswaz verendet.* The third section (v. 11-13) brings the strophic reversal, a rejection of the preceding speculation as idle boasting. The last 3 verses continue this reversal, now in connection with the hope for ultimate success and recognition of present unfulfillment: *sol ez mir wol erboten sīn,* / *hān ich tumber gouch mich sō verjehem,* / *swaz des wār ist, daz muoz noch geschehen.*

In relation to the third strophe it is interesting that these last two sections are very closely associated in a continuous sequence; the strophic reversal is again a lengthy one, here occupying six verses, and both final sections tend to function as a unit; the strophe tends to assume a three-part form. In fact, the first strophe seems to reverse the sequence of strophe III, moving from a contrasting relationship between the first two sections toward a progressive development in the last two. Formally, however, the final three verses work back through verbal repetitions to conclude the whole development of the
strophe. Here the conditional verse: sol ez mir wol erbote
sin (analogous to the conditional verses in strophe II, incidentally) echoes a similar construction in verse 7: kunde ich mich dar hån gewendet. Here also the verb erboten repeats and balances erbót (v. 8). A similar formal parallel is discernable between wip and wibe (v. 12). All of these correspondences serve to connect the different parts of the strophe. In this strophe, however, antithetical expressions are quite sparse. Possibly muot (v. 5) contrasts with lifbe (v. 9), and an ironically contrasting relationship could be supposed to stand between ich het esteswaz verendet (v. 10) and the actual realization (v. 15): hån ich... mich so verjehen.

The fourth strophe also has a five-part development, but it is nonetheless quite similar, structurally and formally, to the four-part second strophe. Here the unexpected revelation of verses 14 and 15: nu wil si... daz ich si der rede gar begebe, introduces an extra structural element which, like the opening verses of the first strophe, has its main significance-beyond the immediate context of the strophe. Within the strophe, although they are rhetorically distinct from the immediately preceding development, these verses may be regarded as the culmination of the consideration of the Lady's unresponsiveness, hence as an extension of the third strophic
section (v. 8-13). The fourth strophe, like the second, is constructed on a well-defined alternation of contrasting objective and subjective considerations. The first three verses offer a theoretical summary of the poet's situation; he views his position objectively, drawing a conclusion from a rational conjecture; het ich der guoten ie gelogen. . . sò lit ich von schulden unge-
mach. The following verses (4—7) make a personal appli-
cation of the foregoing conclusion, reversing the direc-
tion of the opening lines.20 After the personal inter-

20 The implication of these opening verses is, of course, in spite of the almost playful development of the motif of lying at the end of the third strophe (cf. Vogt, Des Minnesangs Frühling, 3d edition, p. 416), that the poet has never gelogen. He concludes that his rejection and misery must have other grounds than his own fault.

jection: ich weiz wol waz mich hât betrogen, the poet describes his approach to the Lady. These verses do not express a primarily emotional reaction but rather draw a more objective conclusion; nonetheless it is noteworthy that the conclusion is tinged with the poet's suffering in the words leides, ze gar, ze sère. This account of his address is followed by a strongly contrasting descrip-
tion (v. 7-13) of the Lady's unfriendly reception of his words, a descriptive which progresses by a parallel sequence: dô si daz vernam. . . dô was si iemer mære. . .
unbeerbótmirleit... to the conclusion: alsóhán ichsi verlorn. Verses 14 and 15 bring the Lady's hostility to a new height. The final verse, however, as in strophe II, effects a powerful "reversal" in the emotional refusal to honor the Lady's prohibition: weiz got niemer al die wile ich lebe!

On the formal level the fourth strophe also shows a combination of parallel and antithetical constructions, though here, especially in the second and third sections, they tend to coincide. In general antithetical relationships dominate. The second and third sections develop individually by a progressive motion.

Dá seite ich ir ze gar
awaz mir leides ie von ir geschach
unde ergap mich ir ze sôre.

These verses (5-7) are connected paratactically and show obvious parallelism between the first and third verses: ir ze gar and ir ze sôre. A similar progression has already been pointed out in the following section (v. 8-13). Dó si daz vernam... dó was si iemer mâre are linked through the repetition of dó. Unde in verse 12 links this verse paratactically with the preceding ones. Between these two sections, however, parallelism produces a sharp conflict; the poet stands in opposition to the Lady. Dá seite ich ir ze gar (v. 5) is countered by dó si daz vernam (v. 8). Unde ergap mich ir ze sôre (v. 7) finds its antithesis in unde erbótmirleit (v. 12).
In addition, a more distant contrast is to be observed between daz ich niemer von ir komen kunde (v. 9) and the Lady's demand (v. 15): daz ich si der rede gar begebe. The contrast between this demand and the emotional reaction in the final verse, as in strophe II, is not formally underscored; the exclamatory tone and the assertion of ich, however, makes this again a powerful contrast.

Finally, two series of verbal correspondences run through the strophe as a unifying device. The progression of lit (v. 3), leides (v. 6), leit (v. 12) emphasize the poet's suffering. The series niemer (v. 9), iemer (v. 10) and niemer (v. 16), like the three series in strophe II, seemingly produce first a contrasting relationship, then an extension beyond antithesis.

The fourth strophe is formally and structurally very closely related with the second; it is clear, on the other hand, and perhaps surprising, that these strophes do not closely parallel each other. Now, however, it may be observed that the two strophes, in fact, describe exactly opposite developments! This opposition may be demonstrated with a few superficial comparisons. The fourth strophe opens, significantly, not with the setting of an external situation, but rather with a personal, hypothetical speculation, expressed in the subjunctive:

Het ich der guoten ie gelogen
sô grôz als umbe ein hår
sô lit ich von schulden ungemach.
These verses, with their conditional approach, their suspended syntactical progression, correspond not so much to the opening of strophe II, as to the concluding section of that strophe:

Sol der kumber niht vervâhen,— . . .
möht ich mich noch bedenken baz
und naeme von ir gar den muot.

Similarly, the last verses of strophe IV introduce -- this "extra" element is not accidental! -- an external event:

Nu wil si, dêst ein niuwer zorn,
daz ich si der rede gar begebe,
An event which brings the poet solidly into confrontation with his Lady, exactly as in the opening of the second strophe:

Min rede ist alsô nåhe komen
daz si årste fråget des. . .

It is not quite so easy to draw a neat contrast between the intervening sections of the two strophes. It seems significant, however, that the central parts of strophe IV (v. 4-13) stand, as already noted, in an antithetical relationship (which, incidentally, seems to expand the terms of the initial confrontation in strophe II).

dâ seite ich ir ze gar,
swaz mir leides ie von ir geschach
unde ergap mich ir ze sêre
dô si daz vernam
daz ich niemer von ir komen kunde,
dô was si iemer mère
in ir herzen gram
unde erbôt mir leit ze aller stunde.
The corresponding parts of strophe II (v. 4-15) -- after the poet's initial reaction -- progress in a parallel development, over swaere and kumber to the provisional "conclusion":

wil si des noch niht hän vernomen, etc.
sol der kumber niht vervâhen to
möht ich mich noch bedenken baz.

The contrasting reaction takes place sooner in the second strophe -- between the first two sections -- and the second strophe thus seems to run formally from antithesis into parallelism. The fourth strophe takes just the opposite direction, from a progressive motion increasingly into contrast. Correspondingly, the second strophe develops from an initial confrontation between poet and Lady toward a purely personal consideration which results in a unilateral decision to abandon the Lady. The fourth strophe, conversely, runs from personal consideration into confrontation with the Lady, who at the end commands him to abandon his rede. Finally, two corresponding reversals at the end of each strophe, assert, respectively, the dominance of si and ich.

Also the first and third strophes are in certain respects opposite. In the first strophe, the first two sections were seen to stand in contrast to each other, while the last two showed a continuous progression. The third strophe, conversely, brought the first two sections
together in a progressive relationship, while the last two contrasted. And in connection with this structural opposition, it is also significant that strophe I runs, like the second strophe, from a consideration of the Lady (sit ich si êrste sach) into increasing absorption of the poet with his own condition — in expressing his hope for ultimate fulfillment (sol ez mir wol erboten sin) he does not name her! Strophe III begins with considerations of the poet's misery and runs out in a fervent view of the Lady. The pronoun si is repeated six times in the last five verses:

\[
\text{hoerent wunder, kan si alsus werben?}
\]
\[
\text{nein si, weiz got, si enkan, etc.}
\]

With these interstrophic relationships in mind, it is possible now to suggest that the first four strophes, rather than standing as independent formal units, more-or-less loosely connected, all work together in subordination to a more embracing formal unity. The four strophes may be seen to participate in an organic development, which closely corresponds to the contentual development which the foregoing paraphrase has outlined. The opening verses of the first strophes, it has been observed, fulfill no
specific strophic function, but rather stand as a general announcement which introduces the whole song:

\[
daz \text{ beste daz ie man gesprach} \\
oder iemer mē getuot, -- \\
daz hât mich gemachet redelōs.
\]

These opening verses seem to establish the formal as well as thematic program for the whole song. They announce and hold together both the antithetical and the parallel forms which characterize the following development. They contain both a confrontation and, already, a tendency to avoid confrontation. The heart of these verses is, of course, the aesthetic paradox, a formal antithesis. Verses 1 and 3 stand in a balanced contrast of cause and effect, as the construction: \textit{daz beste} . . . \textit{gesprach}, finds an opposite, negative response in \textit{daz} . . . \textit{gemachet redelōs}. The antithesis of these two verses is interrupted, however, by the intervening verse: \textit{oder iemer mē getuot}, which, connected paratactically (\textit{oder}) with the first verse, introduces a progressive development which suspends and retards the cause-and-effect sequence. Interestingly, the statement of the antithesis itself partakes in this retarding action; \textit{redelōs}, which first establishes the paradox, does not fall until the very end of the third line. The progressive development of these verses is supported by a surprising richness of parallel elements. \textit{Ie man} and \textit{iemer mē} link the first two verses, while the
triple repetition of analogous verb-forms: gesprach, getuot, gemachet, as well as the phonetic sequence: man, më, [ge] machet, draw all three verses into a closer unity. In fact, only the words beste and redelðós, the actual terms of the paradox, stand outside this progression of formal correspondences.

The opening of the first strophe thus represents a combination of antithetical and parallel tendencies which the ensuing development of the song fulfills. In addition, the first four strophes are linked by a number of repeated verbal motifs, which occur often in significant relationships. Only the most important will be cited here, without individual commentary.

From strophe I:

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<th>Phrase</th>
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<tbody>
<tr>
<td>redelðós (v. 3)</td>
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<tr>
<td>erböt (8), erboten (14)</td>
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<td>geschehen (16)</td>
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also the whole phrases:

<table>
<thead>
<tr>
<th>Phrase</th>
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<tr>
<td>kunde ich mich dar han gewendet (7)</td>
<td>daz ich niemer von ir komen kunde (IV,9) and dar ich vil unsanfte komen mac (III,6).</td>
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From strophe II:

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<td>guot (16)</td>
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and the phrases:

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<tr>
<td>so nimmer mich wunder (5)</td>
<td>hoerent wunder (III,12)</td>
</tr>
<tr>
<td>an dem herzen min (8)</td>
<td>daz mich min herze jaget (III,5)</td>
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<td></td>
<td>in ir herzen (IV,11).</td>
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From strophe III:

gelogen (14) __gelogen (IV,1)___

Cf. also verjehem_ (1,15)_

21 Interesting is an additional set of correspondences which recur in all the strophes as emphasis of the poet's sincerity. Got weiz wol (I,4); weiz got (III,13); weiz got niemer (IV,15); and, in the same vein: neinâ herre (II,16).

This tabulation makes it clear to what an extent the four strophes are formally and contentually interrelated. Particularly the fourth strophe seems to be a repository for verbal motifs drawn from other strophes.

The first four strophes may now be viewed in a deeper sense, not merely as a logical elucidation, but as a demonstration, a poetic realization, of the initial paradoxical statement. The first two strophes, after this opening statement, deal primarily with the poet's side of the paradox; Reinmar illustrates daz beste daz ie man gesprach in his approach to the Lady. In these strophes the progression is away from the Lady (who is mentioned at the beginning of the first and second strophes), as the poet seeks to find a solution to his misery, twice considers abandoning his service, only to correct his attitude each time. He seemingly seeks to avoid painful confrontation with the Lady, until, at the end of the second strophe, he must realize that a unilateral solution can resolve nothing
He returns to adoring submission to the Lady: neinâ, herre, jo ist si sô guot! Strophes III and IV now concentrate on the other side, on the Lady and her response which has made the poet redelôs. These strophes move in the opposite direction, from personal considerations at the beginning of both strophes, toward an unavoidable confrontation with her. Here it becomes increasingly clear that the Lady will not hear him. The fourth strophe ends in a conflict of desires:

nu wil si, dêst ein niuwer zorn
daz ich si der rede gar begebe.
weiz got niemer al die wile ich lebe!

The development of the four strophes comes full circle to the realization, expressed already at the beginning, that the poet's plight is hopeless. His speaking results only in rejection by the Lady; finally in the command that he even cease to speak. But the poet cannot submit to her desire.

The last strophe seems to pursue a unique structural development. In distinction from all the other strophes, as has been observed already, the fifth is divided into six, possibly seven, sections which in turn are organized into two main strophic parts. The first part of the strophe (v. 1-10) represents a summary, now in the past tense, of the song's previous development;
here the poet reviews once again his unsatisfactory relations with the Lady. Strikingly, however, the first ten verses may be seen to reproduce in miniature the same four-part development which characterizes (to a greater or lesser degree) all the other strophes. The first three verses describe, objectively and quite generally, an external "event"; the poet defines his situation -- as at the beginning of the song -- within a pair of antithetical terms: Liebe and Genâde. The next four verses begin a more specific and personal explanation of this generally-defined situation. Here, as in the second and third strophes, the poet invokes a mild contrast between himself and the others who, like him, gerne waeren frô, as he recounts his constant attempt to approach the Lady; ich bat si dicke... daz si ouch mir daz selbe taete.

The third section (v. 8-9) counters the poet's approach with the Lady's response. In a strikingly concrete image the poet pictures the Lady's withdrawal from him:

innerhalp der tür
hât... si leider sich verborgen.

The tenth verse now concludes this development in a sudden personal exclamation: mac si sehen an mîne staete! This verse is analogous to the strophic reversal in all the other strophes. The poet's reaction overthrows the whole development of the foregoing analysis, again rejects the
"necessary" conclusion of logical consideration in an emotional insistence on a fulfillment beyond logic.

The second part of the strophe introduces, beyond this emotional reversal, a new structural development which draws the strophe and the whole song to a conclusion. Verses 11 and 12 carry out a transition, continuing and further accentuating the emotionality of the preceding line. The poet appeals for the first time, fervently and directly to the Lady herself: gê dur got hervür/ unde helfe daz ich kome ûz sorgen! The following verses return from this highly emotional plane to a more "realistic" appraisal. The poet restates the paradox of his personal situation (v. 13 and 14): his schoenen siten are set against kûmeclîche. The song ends with a contrasting reconsideration of the Lady's attitude and a statement of personal resignation and disappointment:

ob des diu guote niht verstât,
wê gewaltes den si an mir begât!

The final strophe thus recapitulates and extends the structural development of the preceding strophes toward a new balance. This strophe also shows close formal affinities with all the other strophes. It contains, again, a combination of antithetical and progressive forms. But at the same time, these formal relationships also are sig-
nificantly modified. The opening verses, as in the first and second strophes, state an antithetical situation:

\[ \text{do Liebe kom und mich bestuont,} \\
\text{wie tet Genåde sō} \\
\text{daz siz niht gennaediclichen schiet?} \]

 Liebe and Genåde, together with their verbal complements, bestuont and schiet, are balanced in opposition in much the same manner as daz...gesprach and daz...gemachet redelōs in the first strophe. The antithetical terms are doubled and tend between them to enclose and stabilize the three verses as a solid and unified formulation of position. A similar enclosing function is carried out in the syntactical balance of two subordinate clauses about a central main clause. The second and third verses, however: wie tet Genåde...schiet, represent a formal augmentation of the first verse: dō Liebe kom und mich bestuont, an expansion which tends to carry this section forward in a progressive motion. Also the etymological parallelism of Genåde...genaediclichen has a similar progressive tendency. The second section is constructed as a single suspended sentence: ich bat si dicke...daz si ouch mir daz selbe taete, whose progression is interrupted by a series of subordinate considerations:

\[ \text{ich bat si dicke, sō die tuont} \\
\text{die gerne waeren frō,} \\
\text{sīt ir trōst vil manigen ie beriet,} \\
\text{daz si ouch mir daz selbe taete.} \]
The first and last elements: ich bat si. . . daz si ouch
mir express a set of balancing actions -- again the oppo-
sition of address and response -- and enclose the whole
section, a formal embrace which is further accentuated
by the repetition of tuont. . .taete at the ends of the
first and last verses. A separation is observable be-
tween the poet and "others," but the poet sets himself in
equivalence, not opposition, to them. The next two verses
counter the poet's bat with the description of a with-
drawal, and are in turn opposed by his emotional exclama-
tion:

innerhalb der tür
hât. . .si leider sich verborgen:
mac si sehen an mâne staete!

Two independent clauses stand against each other; sehen
an replies to verborgen. The next two verses -- the
emotional high-point of the song -- now set the poet and
the Lady in a parallel and complementary relationship:

gê dur got hervûr
unde helfe daz ich kome ūz sorgen.

The two statements are linked by unde. The poet's plea:
gê. . . hervûr, is paired with its result: ich kome ūz
sorgen; her emergence will give rise to his own corres-
ponding emergence. But the last verses revert to the
formal duality of the whole song. The poet again defines his condition in contrast to the unresponsiveness of his Lady:

\[
\text{wan ich hän mit schoenen siten}
\text{sô küméclîche her gebiten.}
\text{ob des diu guote niht verstât}
\text{wê gewaltes den si an mir begât.}
\]

The poet's situation is again seen paradoxically: he combines \text{schoenen siten} with \text{küméclîche}. In the last two verses the Lady's opposition is also expressed as a paradox: \text{diu guote} exercises \text{gewalt}. These two contrasting positions are connected, interestingly, by the verbal similarity between \text{gebiten} and \text{begât}. Formally, the strophe as a whole seems to develop from antithesis at the beginning toward a situation of parallelism in which the poet and Lady seem, for an instant to be reconciled. From this high point, however, the strophe returns to a final establishment of an antithetical relationship.

The fifth strophe shows, finally, a number of correspondences to the other strophes, as it fulfills and also modifies verbal and thematic development of the whole song. The first three verses, as has been noted, are formally analogous to the opening lines of the first strophe. The poet's question emphasizes once again the basic duality of the song. \text{Liebe} and \text{Genâde} correspond in their opposition to the contrasting themes of speech and speechlessness, of address and (inadequate) response;
the Lady inspires devotion but does not reward with mercy. But Liebe and Genâde here are qualities which pertain to the Lady herself and which, in a very special sense, stand above and beyond the poet's rede and redelôs -- as ultimate causes. In shifting the focus of consideration from the poet's activities to the transcendent qualities of the Woman, the fifth strophe caps the previous tendency of the song, away from personal and immediate concern toward a higher understanding of the Lady. The transcendence of the Lady provides a final explanation of the initial paradox and continuing antithesis: the Lady is by nature unapproachable. Apart from the correspondence of Genâde here to genâden in strophe II, it has been noted that bestuont and schiet in these verses refer to the same verb-pair in the third strophe. Here, in the meanings of "befell" and "eased," the two words seem far removed from their sense in the third strophe of "remain" and "depart"; here the poet again seems to come to an even deeper understanding of the Lady's hostility which dramatizes the full extent of his helplessness.
Frö in verse 5, as an expression of desired deliverance, seems to echo the same word in strophe II: daz ich niemer tac frö belibe. And similarly the subjunctive taete (v. 7) seems to make reference to taete ez danne ein kint, also in strophe II. Üz sorgen (v. 12) refers to in den sorgen in strophe III: wie dicke ich in den sorgen doch... In the last four verses, mit schoenen siten, although it has no correspondence in the song, summarizes and repeats the aesthetic side of the poet's problem, not only daz beste daz ie man gesprach (strophe I) but also the personal ideal of exemplary behavior. Kûmeclîche refers more obscurely to der kumber in strophe II. In spite of personal excellence, the poet suffers. Diu guote in verse 15 is the same epithet which has been used twice in connection with the Lady, in strophe II and IV, and verstât corresponds to vernomen (strophe II) and vernam (strophe IV). This whole penultimate verse in fact, a conditional clause:

ob des diu guote niht verstât,
rings startlingly like the conditional in strophe II,
wil si des noch niht hän vernomen.

The final verse, however, which concludes the whole song, no longer involves a strong personal reaction of rejection, as in the second strophe. Wê gewaltes den si an mir begât expresses resignation, a quiet and passive acceptance, finally, by the poet of his unfortunate lot.
Reinmar's famous "Preislied," Waz ich nu niuwer maere sage, was originally celebrated by Walther von der Vogelweide, whose well-known elegy for Reinmar makes direct reference to its third strophe. Walther thus stands, in a sense, as Reinmar's first commentator; his words are worth citing at length.

Reimâr, waz guoter kunst an dir verdirbet. 
Dû solt von schulden iemer des geniezen,  
daz dich des tages wolte nie verdriezen,  
dun spraeches ie den frouwen wol mit. . . siten.  
Des sün si iemer danken dîner zungen.  
Hetst anders niht wan eine rede gesungen,  
'sô wol dir wîp, wie reine ein nam!', dû hetest al só gestriten  
an ir lop daz elliu wîp dir gnâden solten biten.  


In general Walther praises Reinmar's joyful demeanor; Reinmar may claim the merit that he never let himself be discouraged from always speaking well and properly to the Ladies. If Reinmar had sung but this one rede, he would have earned the prayers of all Women. Walther seems to understand this song generally, therefore, as a eulogy of all Ladies.
Burdach,² apparently much influenced by Walther's


emphasis on this single rede, isolates it from the other four strophes in the same Ton. He finds no organic connection between this "allgemein gehaltenes Loblied auf die Herrlichkeit des Weibes" and the first two strophes in Minnesangs Frühling, a complaint by the poet that his public "seiner Klagen überdrüssig sei. . . und ihm vor-werfe, er leide gar nicht so von seiner Liebe, wie er sich stelle." Also the fourth strophe, a consideration "ob es ihm lieber sein würde, wenn die werdekeit der Frau geringer wäre und sie ihm zu Willen, oder wenn sie noch herrlicher und ihm und Jedermann unnahbar wäre," has nothing to do with these first two strophes:

. . .Das sind lauter verschiedene Dinge, und man trübt sich das Bild des Dichters, wenn man ihm solche Ungereimtheiten aufladet.

The fifth strophe, which is again directed toward Reinmar's public and their accusations, belongs, however, together with the first two strophes. Burdach finds, furthermore, that Walther's citation of the "Preisstrophe" seemingly confirms this division of the five strophes into three distinct songs. If Walther had wished to impress Reinmar's greatness on his listeners, he would surely have
cited a verse well-known to all — not the beginning of the third strophe of a longer song. In addition, Walther's use of the designation rede is significant.

Walther sagt ja auch nicht hetst anders niht wan ein liet gesungen, worunter man eine einzelne Strophe eines Liedes verstehen könnte, sondern eine rede. Das bezeichnet ja gerade den abgeschlossenen, in sich vollständigen Inhalt eines Gedichtes. Es ist nach alledem wol kein Zweifel, dass 165,28 ein selbständiges Lied gewesen ist, vollendet schön durch Einfachheit der Form und Hoheit des Inhalts.

Also the fourth, reflective strophe is an independent song,

eine einen augenblicklichen Einfall wieder­gebende Gelegenheitsstrophe, die durch jede ihr vorhergehende und folgende Strophe nur an Wirkung verliert.

Wilhelm Wilmanns,³ interestingly, while following Burdach's arrangement, seeks to preserve the unity of all

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eight five strophes by combining them with the following closely-related song: Der lange süeze kumber min (MF, 166,16), as a single song. This larger unit, not the single strophe, was what Walther meant with rede. The first two and the last strophes of the first Ton (which Burdach read as one song) constitute an introduction, in which the poet appeals to his audience for a favorable hearing; they are to judge if ever he spoke a word which did not spring
from his heart. The song itself now begins with the
general praise of women -- which, however, already con-
tains an appeal to one Lady: "Der Schluss der Strophe
spricht schon die Bitte um Liebe aus" -- and then the re-
flexive consideration of the poet's contradictory desires.
It continues through the opening strophes of the following
Tan, concluding with the poet's suggestion of a trial
night of love: und lege mich ir nahe bünd bietez eine
wile mir als ez von herzen sî, etc. (MF 167,8f). "Mit
diesem witzigen Einfall, der das in der ersten Strophe
bezeichnete Ziel in seiner Weise erfüllt, schliesst der
eigentliche Vortrag." The poet finally renews his re-
quest for favor from the audience. Wilmanns concludes:

Das ist der Vortrag, den Walther unter Reinmars
Gedichten am höchsten schätzte; die Frische
und Munterkeit desselben entsprach seiner eig-
enen Neigung am besten.

Kraus reads all five strophes together as one song
and establishes logical connections among all the strophes.

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4 Carl v. Kraus, "Die Lieder Reimars des Alten."
Discussion of this song, part I, p. 25-26.

He interprets the third strophe much in the sense of a
klage, an expression of personal suffering:

Sie hebt in ihrem Preise der Frauen all das her-
vor, was Reimar bei der Geliebten zu finden noch
hoffen muss. Daher die Voraussetzung swâ duz an
Kraus reconciles the two tendencies which Burdach found unrelated and recognizes that the song as a whole functions simultaneously in two directions, both as a lovesong and as a defense of the poet's personal and artistic integrity. Both aims are exhibited, for example, in the fourth strophe: *zwei dinc hän ich mir für geleit*.

Diese Strophe zeigt die Tiefe seiner von eigensüchtigen Gedanken freien Liebe und will dadurch erneut auf die Geliebte wirken; zugleich werden so die Zweifel der Menschen an der Aufrichtigkeit seiner Neigung . . . entkräftet.

Also Friedrich Vogt finds internal proof of the unity of the five strophes in the order in which they occur in all the manuscripts (except A, which reverses the order of the second and third strophes).

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This song, unlike the two others already discussed, affords therefore, no compelling reason for rearranging the text of Minnesangs Frühling. The following examination, as before, will demonstrate the sense of its inner organization.
TEXT

Waz ich nu niuwer maere sage,  
desn darf mich nieman frågen: ich enbin niht frô.  
die friunt verdriuset mîner klage;  
des man ze vil gehoeret, dem ist allem sô.  
nu hån ich es beidiu schaden unde spot,  
waz mir doch leides unverdienet, daz erkenne got,  
und ãne schult geschiht!  
ichn gelige herzeliebe bi,  
son hât an mîner fröide nieman niht.

Die hûhgemuoten zîhent mich,  
ich minne niht so sêre als ich gebâre ein wîp.  
sî liegent unde unêrent sich:  
si was mir ie gelîcher mâze sô der lîp.  
nie getrôste si dar under mir den muot.  
der ungenâden muoz ich, und des si mir noch getuot,  
erbeiten als ich mac.  
mir ist eteswenne wol gewesen:  
gewinne aber ich nu niemer guoten tac?

Sô wol dir wîp, wie reine ein nam!  
wie sanfte er doch z'erkennen und ze nennen ist!  
ez wart nie niht sô lobesam,  
swâ duz an rehte güete kêrest, sô du bist.  
dîn lop mit rede nieman wol volenden kan.  
swes du mit triuwen pfîgtest, wol im, der ist ein saelic man  
und mac vil gerne leben.  
du gist al der werlde hûhen muot:  
wân maht och mir ein lûtzel fröiden geben?

Zwei dîn hån ich mir fûr geleit,  
diu strîtent mit gedanken in dem herzen mín:  
ob ich ir höhen werdekeit  
mit mínom willen wolte lâzen minre sîn,  
oder ob ich daz welle, daz si groezer sî  
und si, vil saelic wîp, stê mín und aller manne frî.  
diu tuont mir beidiu wê:  
ich enwirde ir lasters niemer frô;  
vergêt si mich, daz klage ich iemer mê.
Ob ich nu tuon und hän getän,
daz ich von rehte in ir hulden solte sin,
und si vor aller werlde hän,
waz mac ich des, vergizzet si dar under mìn?
swer nu git daz ich ze spotte künne klagen,
der lâze im mine rede beide singen unde sagen

und merke wa ich ie spreche ein wort,
ezn lige ê i'z gespreche herzen bí.

Translation

1. "What new tidings I now report, no one may ask me: I am not glad. My friends are tiring of my complaint. Thus it is with everything of which one hears too much. But I now have both trouble and mockery. What suffering comes to me undeservedly -- God knows -- and without my blame! If I do not lie by my beloved, then no one will have any of my joy.

2. "The 'high-spirited' accuse me of not loving my Lady as much as I pretend. They are lying and dishonoring themselves: she was always as dear to me as my own life! Never did she give my spirit comfort, however. This disfavor and whatever else she may do to me I must endure as best I can. Once I was fortunate; but shall I now never again enjoy a good day?

3. "Then hail to thee, Woman -- how pure a name! How gently one must acknowledge it and speak it! Never was there anything so worthy to be praised as you are when you are truly good! No one can fully express your praise in words. Whomever you treat with faithful care -- happy he, he is a blessed man and can live most gladly. You elevate and ennoble the whole world; but why can you not afford me a little joy?

4. "I have laid two considerations before me. They struggle with conflicting arguments in my very heart. Whether I would willingly desire to have her high worthiness diminished, or whether I wish that it be increased and that she, blessed woman, stand free of me and all men. They both cause me pain. I shall never be glad of her disrepute; if she escapes me, I shall ever more complain of it.
5. "If I now act and have acted so that I should by right be in her favor, and if I hold her in esteem before all the world, what can I do about it if she none­theless forgets me? Whoever now asserts that I can complain for nothing, let him have my words both sung and spoken. And let him take note if ever I spoke a word which did not, before I spoke it, lie within my heart."

With a typically dramatic and arresting statement, Reinmar immediately introduces himself and his theme. He assumes the posture of an entertainer and speaks out as a poet directly to his audience. What he bears in the way of new tidings -- the first verse awakens expectations which are at once disappointed -- no one may ask him. For him there is no news, only the constant fact that he is not glad. These opening verses serve a variety of functions. First, they seem to represent a kind of professional disclaimer, a conventional Demutsformel, by which the poet excuses himself in advance for the eventuality that his audience not be pleased. At the same time, however, the poet's words constitute a strong challenge to his listeners. If the lack of novelty offends, still no one has the right to interrupt or complain. "I sing not what you want, but what I must." Ich enbin niht frå: not his audience, but his own feelings are decisive. In a third sense, Reinmar's posturing also constitutes a kind of metaphor. The poet gives external, gestural form to the inner condition of a man who does not share in a
sense of — specifically courtly — well-being. By the very forcefulness of his opening statement the poet sets himself apart from his listeners. His unhappiness puts him in a unique and socially awkward position. Nevertheless, the poet is evidently concerned from the outset to assert, to dramatize, and to defend this position, in opposition to his audience. The following verses seem somewhat more contrite, as the poet describes this social position in some detail. Even diu friunt, those among his listeners who are favorably disposed toward him, are becoming annoyed with his constant complaint. This is understandable; Reinmar continues in explanation with the commonplace observation that this is always the case when one hears too much of the same thing. From this brief, almost apologetic account of his effect on society, the poet next turns to regard more closely his own internal condition. Nu hän ich es beidu schaden unde spot. He emphasizes, in contrast to the disappointment and annoyance of the audience, his own distress: "you are no doubt discontented — but look at my troubles!" The poet suffers both socially and personally — the word schaden subtly introduces a second theme, which is carried out and made definite in the succeeding verses: an erotic
Both his Lady and his society reject him. The

consideration of his troubles leads the poet to a powerfully emotional outburst, as he now invokes God to recognize what he suffers, all without his blame. The poet, in crying out his ills, emphasizes his personal suffering; at the same time he passionately defends his own innocence. He is not to blame and cannot help himself. The final two verses bring an emphatic and surprising conclusion:

ichn gelige herzeliebe bi,
son hât an mîner fröiden nieman niht.

Here the poet again takes up the ich enbin niht frö of the opening statement. He illuminates this statement now explicitly from the erotic side, and issues a new challenge: "If I do not experience fulfillment in love, then no one will profit from my joy." The bluntness of his demand for

6 Kraus, "Die Lieder Reimars des Alten," pt. I, p. 25, interprets schaden as distress inflicted by the Lady, spot as ridicule of the dissatisfied audience. This verse, in which the two themes of love and social position cross, thus makes a particularly refined transition from the first to the second part of the strophe.

7 Humphrey N. Milnes, Über die erotische Sprache in der mittelhochdeutschen höfischen Dichtung, p. 60, lists these two verses with several examples of biligen, used in an ambiguous sense. "An den folgenden Stellen ist kein zwingender Beweis da, aber man kann im grossen ganzen annehmen, dass ein sexueller Akt nicht ausgeschlossen ist."
erotic fulfillment, the double negative nieman niht, make this a powerful statement of a personal position. The poet insists that fulfillment in love and social success must go hand in hand. He demands satisfaction both of his audience and of his Lady.

In the second strophe Reinmar begins again with a question of his social relations, and another aspect of the problem emerges. Die höhgemuoten\(^8\) -- i.e. those who

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\(^8\)Höher muot, an elevation of spirit, a sense of personal confidence and worth (cf. August Arnold, Studien über den hohen Mut [Leipzig, 1930]), expresses a courtly ideal of moral virtue. Evidently Reinmar here employs the term höhgemuoten with a certain amount of irony to designate his critics and detractors. Höher muot, a quality akin to froide, is something the poet lacks. Perhaps in this contrast a hint of rebuke is intended to the poet's critics. Paradoxically, he who experiences suffering is truly höhgemuot; the others -- mere joy-seekers -- are unworthy of the term.

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are glad, who enjoy social approval -- have accused him of not really loving his Lady as much as he claims to. Not only is his constant complaint burdensome to his friends; now his critics accuse him of basic insincerity. Presumably his praise of the Lady has been too elaborate and exaggerated; or, equally likely, he has sued for her favor so long and unsuccessfully that his devotion must seem suspect. To these critics Reinmar, in the next verses, gives the lie directly and in the strongest terms: si liegent unde unèrent sich. For, he declares, he has
always held his Lady in equal esteem with his own life!

The poet asserts his right to love as he likes — hopelessly if need be — and to sing as he pleases. But, as if interrupting him in mid-thought, this emotional evocation of the Lady leads the poet, illogically, almost without a transition, to a closer-lying problem:

nie getrôste si dar under mir den muot.

Reinmar has (for the moment) silenced his critics, but he is now brought again face-to-face with an erotic problem. She has never given him any hope of comfort. This hardship and whatever others she may yet impose on him he must bear as well as he can. The concluding verses of the strophe are a personal exclamation, almost of despair, which also constitute an appeal to the Lady:

mir ist eteswenne wol gewesen:  
gewinne aber ich nu niemer guoten tac?

The poet contrasts against a former condition of well-being, a present and future of near hopelessness. "Shall I now never again gain happiness?"

This concluding exclamation seems to lead directly into the third strophe. As if by contrast to the consideration of his own hopeless condition, the poet now turns his whole attention toward his Lady. The wol of the preceding strophe is echoed and intensified as Reinmar now utters his celebrated "praise of women":

sô wol dir wîp, wie reine ein nam!  
wie sanfte er doch z'erkennen und ze nennen ist!
In emotionally glowing terms he speaks at first as if to an ideal woman, as if eulogizing Womankind in general.  

Such, actually, seems to be Walther's understanding of these verses, for in his eulogy of Reinmar, cited above, he says that elliwip should reward the poet's praise and pray grace for Reinmar. Hermann Schneider, "Die Lieder Reimars des Alten," DVLG, XVII (1939), p. 326, gives these verses a similar general and idealized interpretation:

"... es treibt ihn zum Bekenntnis, zur Recht- 
fertigung seines von vielen als übertrieben ab- 
gelehnten Frauenlobs, das nur deshalb berechtigt 
und wahr gewesen ist, weil es nicht einem beliebigen 
irdischen Wesen galt, sondern dem hohen Minneideal 
überhaupt."

Kraus, pt. I, p. 25, seems to have recognized the double sense of Reinmar's address: that in praising all women the poet is quite definitely suing for the favor of one Lady.

"Hail to thee, Woman!" This verse may be compared with the opening of the Latin hymn to the Virgin: Ave Maria, and possesses the same tone of religious ardor. The name alone fires the poet's imagination. How pure it is; how reverently one must acknowledge, how gently pronounce it! The first part of the strophe continues in the same tone of praise and prayer. Never was there anything so
worthy to be praised as she is in her great goodness;¹¹

¹¹Martin Joos and Frederick R. Whitesell, Middle High German Courtly Reader (Madison, Univ. of Wisconsin Press, 1951), p. 182, translate swâ du'z an rehte güte kërrest: "when you devote yourself to true virtue." The range of MHG güte is, of course, vast, including the senses of fitness and completeness, of rather general approbation, as well as that of moral perfection. Joos and Whitesell overlook, with many of Reinmar's commentators, that the "goodness" which the poet here appeals to has strong overtones, if not the positive meaning, of graciousness.

no one can fully express her perfections with ordinary words. This inexpressibility, intensified by the use of the negatives nie hiht, nieman builds the sense of almost religious awe. The poet does not approach too closely; he maintains a reverent distance from the object of his address. But gradually it becomes clear that his prayer after all concerns a single Lady, that the poet's outpouring is not entirely disinterested. For all his emotional transport, the poet speaks from a firm position in the courtly world and from a strong consciousness of his own person and desires. The central phrase: swâ duz an rehte güte kërrest, occurs, significantly, in a parenthetical, conditional sense as if to warn -- "insofar as you turn to true graciousness"! -- that the Lady's praise depends on her benevolence toward him. Güte represents something more than an ideal abstraction; Reinmar seems to
be making (and not quite frankly) a specific claim on the Lady. Her reputation depends on the fulfillment of his desires. In the remainder of the strophe this concept of "goodness," the attribute of the Lady which, naturally, most interests the poet, receives a much more explicit application on the worldly level. Reinmar first shows the beneficial effect which the Lady can have at large: he whom she treats mit triuwen is a blessed man and can take pleasure in life. Even as he suggests a more concrete application of an ideal virtue, the poet seems to refer subtly, with the word saelic and the repetition of wol (now wol im: "happy he") to the religious metaphor of the first verse. But finally, in the last two verses, Reinmar brings the entire consideration back to earth: that is, into direct and specific relationship with his own condition and desires:

\[
\text{du gist al der werlde hohen muot:} \\
\text{wan maht och mir ein lützel fröiden geben?}^{12}
\]

\[^{12}\text{Wan ("why not?") seems to be Vogt's emendation (Des Minnesang's Frühling, 3d edition). It stands in none of the MSS, except E. which has wanne.}\]

The contrast between the ideality of the Lady's praise and the specific reality of the poet's personal situation now emerges, in its full force, as the goal of the whole strophe. She, who by her very existence elevates and
ennobles the whole world, should be able to afford him a little bit of joy.

After this highly emotional outburst which the approach to his Lady occasions, Reinmar drops back, in the fourth strophe, into a relatively sober and rational tone. The poet speaks, of course, for the benefit of his audience; he resumes his self-defense against criticism, maintaining his blamelessness for any lapse from joy by calling attention once more to his inner misery. But here he seems to speak primarily to himself; he is concerned to analyse his relationship to the Lady and the personal dilemma in which this relationship places him. Two considerations occupy him, he declares, and struggle in dem herzen min. Either he may willingly desire that the reputation of his Lady (ir hôhen werdekeit) may be diminished. Or else he may wish for the increase of her honor, but with the condition that she stand min und aller manne frî. Reinmar has a choice to make; he must decide what his intentions are. He does not make it plain just what would bring about the lessening of his Lady's worth; but presumably, in the light of what follows, this would be the result if he continues to pursue his claims on her. If she were to grant him special favor as he desires (particularly that favor which he seems to demand in the first strophe), her reputation
would suffer. Paradoxically, the poet's success in love would constitute a disaster on the social level. His very suit, seen in the perspective of its ultimate goal, dishonors the Lady. The other alternative is hardly more satisfactory. The increase of the Lady's social reputation can ultimately be purchased only through the poet's renunciation. He can abandon his claims and eulogize her (as he has -- almost -- just done) as a transcendent and unapproachable being. The fundamental nature of the Minnesituation, now that it has been laid bare through rational analysis, absolutely forbids any combination of social with personal fulfillment. Logical analysis is now succeeded by a statement of personal emotion: diu tuont mir beidiu wê. The poet cannot willingly accept either alternative; he can no more abandon her than he can wish to harm her. He stands in a real dilemma in which it is impossible to choose:

ich enwirde ir lasters niemer frê;
vergêt si mich, daz klage ich iemer mê.

These concluding verses, like the conclusion of the second strophe, are an emotional expression of near-despair. But as well as a recognition of the impossibility of choosing, they also represent a refusal to choose. As before, at the end of the first strophe, the poet makes a demand. He insists, now in the face of a logical impasse, that social and erotic fulfillment must be inseparable.
At the beginning of the fifth strophe the poet resumes his old tone of personal assurance, the same with which he faced his critics before. And here, as if to mark the conclusion, he speaks again directly to his audience. In the first half of this final strophe he summarizes his relationship with the Lady. He claims that he has always acted so that he deserves to enjoy her favor. He holds her in esteem before all the world. In spite of the theoretical conclusion of the preceding strophe, that her favor must be unobtainable and that, on the other hand, pure devotion is unsatisfactory, the poet again strongly affirms both his constancy and his right to be favored. This von rehte, however, seems to shift the balance of the argument. The poet now is apparently satisfied simply with deserving favor.

Waz mac ich des, vergizzet si dar under min?

This verse, which concludes the consideration of his Minne-relations, affirms the poet's sense of personal correctness. If he cannot win her, he is still in the right; the blamelessness of his conduct and his exem-

\[13\] Dar under, translated by Kraus ("Die Lieder Reimars des Alten," pt. I, p. 26) as "bei alledem," has very definitely the sense of "nevertheless, in spite of that," and not simply that of simultaneity ("at the same time"). The expression has the same meaning in strophe III, v. 5.
plary attitude, he seems to say, give ground for personal satisfaction. And now, with an astonishing change of direction, Reinmar again turns directly against his critics:

\[ \text{swer nu giht daz ich ze spotte kùnne klagen} \]
\[ \text{der låze im mine rede beide singen unde sagen,} \]
\[ \text{unde merke wa ich ie spreche ein wort,} \]
\[ \text{ezn lige ë i'z gespreche herzen bf.} \]

To those who would still accuse him of insincerity, of complaining about nothing, Reinmar now holds up the song itself. There is no word in it which does not come from his heart. What he has just sung demonstrates his uprightness, his sincerity. Essentially Reinmar has returned to his starting-point. Argumentatively and logically, he seems to have made little progress. He has not won his Lady; he has not actually silenced his critics; nor has he managed to resolve the dilemma, between love and honor, outlined in strophe IV. What Reinmar has done is to change the focus of his consideration; at the end of the song, just as at the end of each strophe, objective discourse is displaced by the force of an emotional appeal. The poet emerges at the end -- as a poet -- in his own person and simply insists on his correctness.

The end of the song, the fifth strophe, actually presents a double conclusion. Here the poet, by asserting his sense of personal integrity, seemingly finds satisfactory answers to two problems. Toward his Lady he main-
tains his innocence of any misconduct; he insists that he deserves to enjoy her favor. Toward his critics, on the other hand, he claims the heartfeltness, the sincerity of his every word. Both privately and publicly, in his relations with the Woman as well as in his social relations, the poet relies on the correctness of his own attitude to justify him. And for those who may still doubt him at the end he holds up his song itself as a demonstration.

From the vantage of the fifth strophe, however, it becomes readily apparent that the whole song, from beginning to end, is constructed upon a fundamental duality. The poet is concerned with two main themes, two problems, for which he seeks solutions and also a resolution. In the first strophe already these two themes are introduced and defined. The poet speaks at first to his audience and deals with the problem of his reception, essentially a matter of social reputation (both as an artist and as a courtier). He is criticized for his lack of joy. Following this, however, the poet examines a more inward problem: the misery caused him by his lack of success at love. But at the end of the strophe both problems are united in a single statement, a single demand for both social and erotic fulfillment. The second strophe continues from the first and is almost exactly parallel to it in structure. First the poet concentrates on his problem in society,
focusing now on the accusations of his critics. He then takes up again the problem of his relations with the Woman: she has never given him any ground for hope; he must bear this suffering as best he can. At the end, however, rather than a statement of policy, there comes the extremely personal expression of past well-being and present hopelessness.

The third strophe, introduced generally as if in contrast to this expression of personal despair and specifically through the verbal repetition of wol, forms the emotional high-point of the song. The poet is entirely absorbed in contemplation of his Lady and her perfections, but more and more concretely in her ability to show favor, to elevate and bring joy to the world. In the concluding verses of the strophe, the poet again emerges to an appreciation of his own unsatisfactory condition.¹⁴

¹⁴ In a very subtle manner, the third strophe seems to represent a reversal of the first two strophes, particularly of the first. It begins with an address to the Woman, where the first strophe starts as a direct address to the audience. Then, in the second part, the social side, the world, is gradually introduced, just as in the first strophe the erotic side of the poet's problem gradually emerges. Here the verses: wol im, derst ein saelic man/ und mac vil gerne leben, imply a social as well as an erotic fulfillment. The concluding verses:

du gist al der werlde hōhen muot;
wan maht och mir ein lützel fröiden geben?

actually seem to refer, again in a reversal of the situ-
ation, to the conclusion of the first strophe:

ichn gelige herzeliebe bf,
son hät an miner fröiden nieman niht.

In these last verses the poet refuses (or claims his inability) to give the world joy if he is not fulfilled in love. The foregoing pair contrasts the Lady's ability to elevate the whole world with her (apparent) refusal to afford the poet joy.

From a high plane of emotionality the poet descends, in strophe IV, to a rational analysis of his position vis-à-vis the Lady. But this analysis again brings considerations of social reputation (this time, of course, the Lady's) into connection with the erotic situation. Here, in fact, love and reputation are driven into a radical and irreconcilable contrast. At the end, however, the poet is emotionally unable to accept their irreconcilability. His emotional refusal to choose between two intentional alternatives is a posture similar to that adopted at the end of strophe I and of strophe III. He cannot allow a separation of values, but must insist on fulfillment on both sides.

All the strophes, as they have just been summarized, may be seen to belong together in a single, unified progression, which the fifth strophe caps and concludes with an assertion of personal, poetic integrity. Throughout the song, in every strophe, two tendencies may be discerned. The first is the polarization of two courtly
values: reputation in society and fulfillment in love. This tendency toward duality reaches its greatest intensity in the analysis of the fourth strophe. But against this polarity works the poet's constant demand for resolution, a resolution which is reached in the last strophe (as it has been reached tentatively in each intervening strophe) with the emergence of the poet himself in emotional self-assertion. On this logical and emotional level, the content of the song and the general relations of the strophes to each other and to the whole, there can be no doubt that the whole song represents a total unity. It is now time, however, to descend deeper into this unity, to determine how unity is realized on a formal-structural level.

The foregoing paraphrase has generally established the logical and psychological structure of the song, and has also suggested the main outlines of an interpretation. The five strophes are seen to be closely connected with each other in a single process, which may be defined briefly as the integration of a fundamental duality. Each strophe of the song seems to participate in the progression, which leads to the conclusion, the resolution of conflicting themes in the final strophe. While he develops his two themes: of reputation and of love, the poet is constantly insisting on their fusion. At the end the resolution
takes place, as a function of personal justification and self-defense, as the poet asserts himself and his own sense of integrity.

The second part of this investigation now concerns itself with an examination of the formal and structural means by which the poet achieves this resolution. As before, it is convenient to begin by treating one strophe in great detail and then to compare its formal characteristics against the other strophes of the song. The fourth strophe, due to its clearly-articulated rational structure, is initially the most susceptible of detailed and precise formal analysis.

Zwei dinc hän ich mir für geleit;
diu stritent mit gedanken in dem herzen min:
ob ich ir höhen werdekeit
mit minem willen wolte låzen minre sin,
odær ob ich daz welle daz si groezer si
und si, vil saelic wip, stė min und aller manne frî.
diu tuont mir beidiu wê:
ich enwirde ir lasters niemer frô;
vergêt si mich, daz klage ich iemer mâ.

In this strophe, as has already been determined, the poet seems most concerned to define his attitude, his intentions toward his high Lady. In his attempt the poet finds himself involved in a dilemma; he faces a choice between two conflicting and equally unsatisfactory alternatives. The strophe develops as a sharp theoretical analysis of the poet's own position, as he strives to discover a posture which will fulfill both his personal and social desires. This dilemma is at once the poetic expression of the poet's
innermost problem, his personal despair. At the same time it represents, obviously, a part of the poet's defense against his critics, and, more subtly, a continued eulogy and appeal to the Lady. In all these senses, the strophe seems to form the conceptual heart of the whole song, as Reinmar balances one set of values radically against the other. And more than this, the strophe dramatizes and illumines the fundamental conflict, not to be easily resolved, which lies at the very heart of the cult of Hohe Minne.

The external form of the fourth strophe is, of course, identical with that of all the other strophes. As in most of the songs generally attributed to Reinmar, the basic strophic unit is a two-part structure, comprising an Aufgesang (of four verses) which contains verses alternating between four stresses and six stresses, and a contrasting Abgesang (5 verses). In schematic form, the metrical pattern of the whole strophe is as follows: 4-6-4-6 / 6-7-3-5-5. The first four verses represent, typically, a stage of relative balance and stability, while the following lines follow a somewhat freer and more original development. The verses of the Abgesang grow from six to seven stresses, then there is an extremely short verse (3 stresses) which is followed by a pair of five-stressed verses. In most strophes -- the fourth
here forms an exception — there is enjambement between the sixth and seventh verses, throwing the longest and shortest verse-units into a close metrical relationship. Friedrich Vogt notes that the fifth and eighth verses have trochaic metre, which contrasts with the iambic motion of the other verses of the strophe. This subtle

metrical contrast also has structural significance. Notably, it occurs twice in the strophe, once precisely at the juncture between Aufgesang and Abgesang where two verses of six stresses are juxtaposed:

\[
\text{mit minem willen wolte lâzen minre sin,}
\]
\[
\text{oder ob ich daz welle daz si groezer si}
\]

and again at the end of the strophe, where two five-stressed verses form a concluding pair:

\[
\text{ich enwirde ir lasters niemer frô;}
\]
\[
\text{vergêt si mich, daz klage ich iemer mê.}
\]

In both positions, the juxtaposition of verses of the same length, but moving, rhythmically, in opposite directions, produces a complementary effect. The two verses, while

\[\text{15 Des Minnesangs Frühling, 3rd edition, p. 418. To preserve trochaic metre in the fifth verse of strophe III, however, Vogt adopts the rather awkward reading:}
\]
\[
\text{din lôp nie man mit rede volenden kan — with stress on}
\]
\[
\text{din and on both nie and man. Much better is the variant in the MSS B and C (also preferred by Lachmann and Haupt):}
\]
\[
\text{din lôp mit rede nieman wol volenden kan, which must, however, be read as an iambic verse.}\]
contrasting, together form in each case a solid metrical block, a kind of balanced totality. In the middle of the strophe, where it spans the division of Auf- and Abgesang, such a juxtaposition effects a joint and a transition which partly softens the metrical opposition between the two parts of the strophe. The solidity of the final two-verse block at the end emphasizes the finality of the concluding couplet. Structurally, it is additionally significant that the trochaic-iambic order of the final verses reverses the rhythm of the middle verses (iambic-trochaic). Thus the two sets of paired verses contrast with each other and seem to provide the metrical foci of the strophe.

The rhyme-pattern of the strophe, to schematize it also briefly, has the sequence: a-b-a-b-c-c-d-w-d. Again there is a balanced, "rigid" alternation in the first part of the strophe, set against a freer development, a progressive motion, in the second part. In the fourth strophe there is a very strong similarity -- possibly only coincidental -- between the b-rhymes (min: sinc) and the c-rhymes (sif: frf). The progressive motion of the Abgesang is interrupted, typically, by a

\[16\] A similar relationship is discernible in the third strophe, where the a-rhymes (nam: lobesam) are similar to the c-rhymes (kan: man).
Waise in the penultimate verse, a verse which has no common rhyme within the strophe. This "orphaned" rhyme contributes to the sense of cadence at the end of the strophe. At the same time, this Waise, while standing alone within its own strophe, does have rhyme-correspondences in other strophes. Frô, here in the fourth strophe, echoes the rhymes frô: sô in the first. Other such correspondences occur between bî (strophe I) and bî (strophe V) as well as sî: frî (str. IV). Muot (str. III) corresponds to muot: getuot (str. II).

Thematically, as has been determined, the argument of the fourth strophe involves an attempt to resolve a fundamental dilemma, a dilemma which has primarily personal, but also a far-reaching theoretical significance. The poet is obliged, logically, to choose between two conflicting alternatives of personal behavior. Emotionally, however, the poet finds it impossible to choose, and ultimately he refuses to make a choice. And in his refusal the poet does, indeed, produce a kind of resolution of the dilemma. He will not allow the separation of two basic values: love and reputation; he insists on their combination, despite their logical incompatibility and even though his insistence means personal suffering.

The external structure of the fourth strophe reflects and emphasizes this process of resolving a basic
duality. The strophe itself is constructed in two main sections, each of which contains a statement of antithesis together with a short introduction. Verses 1-6 introduce at first the *zwei dinc* which concern the poet and then continue through an extended, antithetical consideration of these two alternatives. The poet balances the consequences of his two conflicting inclinations toward the Lady. He attempts to decide whether he would prefer *ir höhen werdekeit* to become *minre* or *groezer*. The parallel *ob*-clauses, together with the poet's repeated use of the subjunctive (*wolte, welle*), heighten the effect of a highly rational, theoretical speculation. The second part of the strophe — only half as long as the first — contrasts with this effect of rational balancing. The extremely short seventh verse: *diu tuont mir beidiu wê*, introduces the predominant emotionality of the final section, which then finds broader expression in the last two verses. Like the middle two, these also stand in an antithetical relationship, but here the poet balances feeling against feeling. The diminution of her reputation (*ir lasters*) will make him *niemer frô*; if, on the other hand, she escapes him, *daz klage ich iemer më*.

The two sections of the strophe, contrasting as to their predominant rationality and emotionality, also stand in a complementary relationship toward each other, as question and answer — or more accurately, as investigation
and discovery. This double relationship is best demonstrated by confronting the respective introductions of the two sections, verses 1 and 2, and verse 7:

\[
\text{zwei dine hân ich mir für geleit;}
\text{diu stritent mit gedanken in dem herzen min:}
\text{diu tuont mir beidiu wê.}
\]

Diu . . . beidiu takes up again the zwei dine of the opening verse, representing, rhetorically, both a continuation and a new beginning. The parallelism between diu stritent and diu tuont has a similar rhetorical effect. The two sections are drawn together into a close, complementary relationship, even as they are set in contrast to each other.

But now a more detailed, line-by-line analysis will bring these antithetical and complementary relationships into a more definite focus. In the opening verses, contrast is only implied. With the words zwei dine, in the first verse, the poet states rather than demonstrates the existence of a polarity; there is as yet no formal antithesis. This opening statement represents a point of

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17On a less prominent level, the phrase: mit gedanken in dem herzen min (v. 2), seems to possess antithetical possibilities, a conflict between heart and mind. In courtly terminology the word herze does not, as it does today, necessarily designate emotion; the heart rather designates the seat of intellectual or inward activity in general. Possibly the whole phrase is intended merely to express the "heartflethness" of the ensuing dilemma. Still it is, I believe, justified to interpret this expression
as a mild paradox, stating already an opposition between reason, and emotion (cf. the similar opposition, in strophe II, between lip and mut).

extreme formal compression from which the following consideration goes out.

The next verses, however, effect a radical formal expansion of this compressed initial statement. The zwei dinc are now spelled out and contrasted in full:

ob ich ir hohen werdekeit
mit minem willen wolte lâzen minre sin,
oder ob ich daz welle daz si groezer si . . .

The rhetorical and formal antithesis of these verses needs hardly be emphasized. Here two statements, set apart by the conjunction oder, seem to counter each other almost point-for-point. The heart of the antithesis lies, of course, in the contrasting adjectives, minre and groezer, arranged one beneath the other in verses four and five. Further than this, however, it is remarkable to what an extent the two statements run in structural parallel to each other. The basic syntactical scheme of the first

18 The two statements do not stand, however, in syntactical or rhetorical balance. The first statement occupies two full verses, and in them the poet finds space to include two "eccentric" phrases, which are not paralleled in the following. Mit dem willen min (the third appearance within two verses of the root will- emphasizes that this is a conflict of desires rather than of actions) represents a formal echo of in dem herzen min (v. 2) and links these verses with the opening lines, as well as stressing again the "heartfeltness" with which the poet
approaches the problem. Ir höhen werdekeit seems to be set apart as the central object about which the conflict revolves.

statement: ob ich... wolte... sin finds its exact counterpart in the second: ob ich... welle... st. Even the rhymes of verses four and five (sin: st) partake in this parallelism, while läzen, although syntactically unanswered, has at least approximately the same sound as daz si in the same position in the following verse.

The structure of this antithesis is, however, somewhat more complex than this. Reinmar creates here a situation of great rhetorical suspense. Dramatically, he draws out the first antithetical term through two verses and places the negative alternative (minre) before the positive one (groezer). The glowing emotional force of ir höhen werdekeit, a phrase which stands out sharply against the otherwise rational, rigid, almost mechanical development of the antithesis, sets the highest value upon the reputation of the Lady. Up to this point it is "obvious" which of the two alternatives the poet prefers.

Now -- as a complete surprise! -- the poet reveals that the second, almost-adopted alternative has an additional condition attached to it...

und si, vil sæelic wip, stē mín und aller manne frī.
Formally, this fourth verse finally balances the antithesis of the three preceding lines, and, in fact, over-balances it in a new direction. On the one hand, a new emotional element is added: *vil saelic wîf*, another positive value which serves to balance *ir hôhen werdekeit*. On the other hand, the introduction of the new and unaccounted-for condition: *ste mîn und aller manne frî*, complicates the "obvious" choice of alternatives.\(^{19}\) In addition it is notable that the condition expressed in this fourth verse, while attached specifically to the second alternative, also casts light back upon the first alternative: i.e. the diminishing of her reputation would come about as a result of the poet's pursuit of his claims, just as its increase requires the abandonment of these claims. This retroactive working of the fourth line is analogous to the progressive action of the first line: *ir hôhen werdekeit* is the grammatical object of both contrasting statements. Both verses together have a formally embracing effect which holds the whole antithesis closely together.

\(^{19}\) Reinmar's design seems to be to demonstrate, unexpectedly, by formal means that what seems like a routine and automatic decision is by no means a simple matter. Again he seems to be refuting the accusation that he protests too much (*ze spotte klagen*); again he seems to be rebuking *die hûngemueten*, his critics, whose accusation could only be based upon an improper and shallow appreciation of the difficulties of Minne.
The extended -- by now a four-verse -- antithesis is followed immediately by a powerful and extremely compressed emotional statement: *diu tuont mir beidiu wë*. Structurally this verse seems to work as a conclusion to the poet's consideration of conflicting alternatives: it rejects and negates the foregoing "rational" analysis, while formally it appears to draw the antithesis of these verses into a resolution. Like the *zwei dinc* of the opening verse, *diu*... *beidiu* condenses the duality into a single expression; it expresses an antithetical idea but without itself being antithetical. But even more strongly than as a conclusion to the foregoing, this verse functions as an introduction to the following, concluding couplet. The formal reference to the opening verse is hardly accidental; the poet seems to begin again on a now quite openly emotional level of consideration. His perception of *wë* quite strongly foreshadows the emotional and chiefly negative realization of the concluding verses.

The strophe concludes in another expansion, another formal antithesis, which, interestingly enough, seems to parallel the development of the central verses:

```
ich enwirde ir lasters niemer frë;
vergët si mich, daz klage ich iemer më.
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These lines, like verses four and five, are syntactically not precisely parallel; but, as in the middle section, their rhetorical organization and their formal arrangement
suggest a strict parallelism. The poet sets one possibility and its consequence against a second alternative and its consequence. Like verses four and five, these two lines are of identical length -- both have five stresses -- but contrast metrically -- a trochaic line is set against an iambic one. And, as in verses four and five, the cadences of these final verses are closely parallel. Again the antithesis is concentrated on a pair of contrasting words; iemer and niemer (cf. minre: groezer) are adverbs of identical form -- this time even to the extent that they rhyme -- and opposite meaning which occupy identical positions in their respective verses. This parallelism and contrast is further supported by the obvious phonetic similarity between lasters and klage.

If the formal similarity between this concluding pair and the antithesis in the middle of the strophe is striking, their fundamental contrast is even more remarkable. Reinmar still balances the same basic considerations (ir lasters and the possibility vergst si mich), but now in an emotional rather than a rational manner. At the end a discreet reversal has occurred in their arrangement. In verses 3 and 4 and verse 5, the poet contrasts the effects of his actions on the Lady: ob ich [si] ... wolte lâzen minre sin, or ob ich daz welle daz si groezer si. In the final verses, however, the effects are stated as causes: ich enwirde ir lasters niemer frØ and vergst
si mich, daz klage ich iemer mâ, which have effect on the poet. Reinmar no longer appears as the active initiator, the willer; now he has become the passive recipient. And the effects have changed markedly in value. If before the poet was confronted, intellectually, by a choice between two emotionally inspiring ideals, ir höhen werdekeit or si, vil aaelic wîp, now he views these positive ideals from their negative sides: ir lasters and vergêt si mich, and finds himself emotionally unable to choose between two evils. "Rational analysis" has been succeeded by "emotional balancing," and, even more tellingly, consideration of positive possibilities has given way to negative realization of impossibility. The strophic conclusion is close to being a statement of total despair.

But in one other formal respect these two contrasting antitheses are significantly divergent. Whereas the middle verses proceed from a point of identity (ich wolte, ich welle) toward the separation of alternatives (either minre or groezer), the final verses move in the opposite direction, from separate alternatives to identity, expressed again in the person of the poet himself. The final two verses: ich enwirde. . . niemer frô and daz klage ich iemer mâ, are no longer an antithesis but actually a statement of equivalence. Formally, the poet's statement of despair, even though it is negative, effects a synthesis.
In order to facilitate the detailed investigation of Reinmar's strophic techniques, it was assumed that the fourth strophe was formally representative of all the strophes in the song. It remains now to return and judge to what extent the formal and structural characteristics of this strophe are, in fact, represented in the other strophes as well as in the progression of the whole song. Does the fourth strophe reveal a formal principle, or principles, which informs the song? Of course, the fourth strophe is not altogether typical of the others. Just as the third strophe formed the emotional high-point of the song's development, so the fourth strophe stands -- as has been shown -- as the conceptual center of the song. It is predominantly rational, analytical in form and tone. Here the two main themes of love and honor reach a critical confrontation; for the first time they are contrasted clearly and directly and prove to be diametrically opposite. Here also, for the first time, a reconciliation is achieved between the two conflicting themes, even though this reconciliation remains subliminal and essentially negative. In this sense, that here a conceptual and formal extreme is reached, the fourth strophe is unique. Nevertheless, certain features and tendencies may be discerned, whose recurrence in other strophes points up and clarifies the structural unity of the song and also, perhaps, the deeper sense of this unity.
A fundamental tendency of the fourth strophe is the resolution of duality. The duality is expressed in the two-part form of the strophe itself as well as in a pair of sharp and balanced antitheses. At the same time it has become clear that the two formal statements of antithesis, in the middle and at the end of the strophe, actually represent a complementary pair; the central and final verses of the strophe reflect, balance, and apparently resolve each other. This pairing of antithetical statements, incidentally, also involves a shifting in the focus of the strophe and an obscuring of the conventional metrical divisions. By metrical and rhetorical means the weight of the strophe is here concentrated on the middle and end, while the extended central antithesis draws together the Aufgesang and Abgesang. Finally, a development of critical significance is the gradually established contrast between reason and emotion -- or more exactly, between the external and internal aspects of the poet's dilemma -- with the emergence toward the end of the poet's ich. Reinmar, far from being a rationalist, must ultimately try the results of rational consideration against his own feelings. At the end, intellectual analysis gives way to emotional synthesis.
The radical, two-part structure of the fourth strophe is not reproduced in any of the other strophes. The first and second strophes, for example, structurally quite similar to each other, have three main parts, and also preserve the traditional division into Auf- and Abgesang. In both these strophes, the first four verses are set as a rhetorical and formal unit against the following three; there then follows a concluding verse-pair. The fifth strophe, which is lacking a verse, shows a two-part structure, but it is handled quite differently than the radical fourth strophe. The strophe (like the first and second) also holds to the conventional strophic division; the first four verses form a contrasting unit against the following verses. But here the last two verses do not stand apart as a distinct verse-pair. Rather the second part of the strophe is also a complete unit, which forms in four verses a broader conclusion than in the other strophes, a conclusion which resolves the whole song rather than merely the single strophe.

The structure of the third strophe, however, is much more difficult to characterize briefly. Externally the strophe seems to proceed as a series of independent and detached statements, which lack syntactical connections and form units of one or two verses. The structural pattern is as follows: 2-2-1-2-2. The strophic division between Aufgesang and Abgesang is no more forceful than the
divisions between individual verse-units. This rather "scattered," serial structure stands in contrast to that of all the other strophes. It is noteworthy, however, that the final two verses, as in the second and fourth strophes, do form an antithetical and concluding pair.

The first strophe has no formal statement of antithesis as such; the form of the entire strophe, however, is broadly antithetical, in that the first four verses are set, as a rhetorical and thematic unit, in opposition to the following three, an opposition which is then resolved in the concluding two verses. In the opening verses the poet summarizes his unsatisfactory situation vis à vis his listeners, while he "explains" and justifies his position. His statement, *ich enbin niht fro*, has, incidentally, more the character of a public utterance than of an expression of personal feeling. The two statements, which make up the first section, are united in a parallel relationship, first through their exact metrical balance -- verses 2 and 4, in particular, are even divided identically by caesura in the corresponding position in each verse. Also the verbal parallel of *desn. . . des* at the beginning of these two verses, and further the implied correspondence between *nieman* and *man* underscore this parallelism. With the fifth verse the poet begins a more personal account
of his own misfortunes:

nu hän ich es beidiu schaden unde spot.

Nu hän ich, even while it refers to waz ich nu... in the first verse, marks the new rhetorical beginning.
The poet sets himself in contrast to his audience, his personal situation in contrast to his public position.
The phrase beidiu schaden unde spot, which combines, alliteratively, both rejection by the Lady and by the public, makes a particularly refined transition between the two sections. Also the genitive es (although it has a somewhat different reference in the second section of the strophe) parallels the series desn... des in verses two and four, while leides unverdienet may represent an intentional variation of niht frö. The second section of the strophe is evidently connected, formally, with the first, even as it contrasts with it. The development seems to be cumulative: "not only this, but in addition this too." The concluding couplet, like the rest of the strophe, is not overtly antithetical, but again, in a general way, the personal aspect of the poet's position is contrasted against its public manifestation:

ichn gelige herzeliebe bf,
sön hätt an mîner fröide nieman niht.

This couplet "resolves" the antithetical tendency of the whole strophe by bringing both sides of the poet's problem together in a single personal statement. Significantly,
the verbal form of the final verse: *fröide nieman niht*, links this verse to the second verse, which contains *nieman* . . *niht frö*; thus the whole strophe is bound together as a formal unit.

Antithesis is much sharper in the second strophe. Structurally, as in strophe I, there is a clear contrast between the first four verses of the Aufgesang and the second part of the strophe. Here again, thematically, the social and personal aspects of the poet's condition are set in contrast with each other. In the first four verses the poet defends himself against his critics:

\[
\text{diu höhgemuoten zihent mich}
\text{ich minne niht sô sêre als ich gebâre ein wîp;}
\text{si liegent unde unârent sich:}
\text{si was mir ie gelîcher mâze sô der lîp.}
\]

Even these verses contain an antithesis in form and content, as the poet first states and then answers the charges of his critics: *diu höhgemuoten zihent mich: si . . unârent sich*. The ironical effect of the contrast between *höhgemuoten* and *unârent* has already been commented upon. Reinmar counters criticism with an attack of his own; "instead of dishonoring me (*mich*), their criticism rebounds to their own discredit (*sich*)." A further contrast is evident between the parallel expres-
In addition to the formal-rhetorical contrast in these four verses, the phonetic structure shows an interesting contrasting relationship, particularly in the content of the respective fourth feet. Here the chiastic effect of the progression: zihent - sere - unërent - gelicher -- /iːx/ - /eːr/ - /eːr/ - /iːx/ -- underscores the contrast and serves also to bind the four verses closely together. The parallel relationship of gebære ein wip and mäze sô der lip in the second and fourth lines -- /aː/, /iː/ against /aː/, /iː/ -- has a similar unifying effect. Such phonetic techniques are not confined to the second strophe, but here they emerge with extreme clarity.

Nie getröste si dar under mir den muot.

The fifth verse, introducing the personal consideration in the second part of the strophe, the poet's unfortunate relations with the Lady, stands in direct antithesis to verse 4. Nie is set in opposition to ie, mir corresponds to the preceding mir, while muot directly contrasts with lip. The close relationship between verses 4 and 5

Just as with gedanken in dem herzen min in strophe IV, the antithesis lip: muot takes place on a subterranean level. Lip, in courtly usage, has the sense of "life" rather than "body" -- "she was as dear to me as my own self". Here, however, the contrasting relationship is undeniable, and seems to underscore, by way of verbal transition, the shift from external to internal consideration in the second part of the strophe.

forms a verbal "bridge," a transition from the first to
the second part of the strophe, which spans, as in the fourth strophe, the conventional strophic division and binds together both parts of the strophe. Also the final verses of this strophe contain an antithesis, contrasting the poet's unhappy present situation with a state of former bliss:

_mir ist eseswenne wol gewesen;
gewinne aber ich nu niemer guoten tac?_

The question sets _eseswenne_, of course, in opposition to _nu niemer_, while _guoten tac_ corresponds to _wol_. The two verses are explicitly set in contrast through the conjunction _aber_. Verbally, furthermore, the form of _gewinne_ seems extremely similar to that of _gewesen_, another incidence of formal chiasmus, which links the two verses together at the point of their juncture. Does the concluding antithesis bear any internal relationship to the middle one? Seemingly, _niemer_ here is a repetition of _nie_ (verse 5), and correspondingly, _eseswenne_ may be considered a reference to the foregoing _ie_ (verse 4). Both antitheses are built on a temporal relationship. But at the end the poet is not setting his erotic problem in contrast to his social difficulties. Much more, he seems to subsume both under an expression of general disappointment and hopelessness.

The fifth strophe is divided structurally into two
parts, according to the two sides of the poet's problem. But these two concluding considerations are handled serially, one after the other, with no obvious contrast. At the end of the song its strophic form seem to revert from a point of sharpest antithesis (represented by the fourth strophe) to a situation similar to that of the opening strophe, where antithesis is general and largely implicit. Now the two claims of the poet, for erotic and social fulfillment, are no longer in formal conflict. And interestingly, they are here treated in reverse order. In a single, but extremely complex subordinate construction, the first four verses summarize the poet's relations with the Woman:

ob ich nu tuon und hän getän,
daz ich von rehte in ir hulden solte sin,
und si vor aller werlde hän,
waz mac ich des, vergizzet si dar under mǐn?

The main clause, waz mac ich des? in the fourth verse is introduced by a long conditional clause, which itself includes a pair of subordinate daz-clauses. It is also succeeded by a further conditional clause: vergizzet si dar under mǐn. This long and complex syntactical structure produces suspense, as the poet builds an image of his long constancy, his just deserts, his total devotion, only to dissipate it with a very blunt question. The long rise of the introductory clause is balanced by the anticlimac- tical vergizzet si; the rhetorical progression of ich. . .
ich. . . ich is countered at the end through the si. Here is a very strongly implied contrast between the poet's service and its reward, between the poet and his Lady. The poet has done all he possibly can to earn his Lady's favor, he has demonstrated his good faith, his innocence of any lapse in conduct. This insistence on personal innocence makes a thematic transition to the second part of the strophe. In the final four verses the poet renews the defense of his sincerity. To his critics he now delivers his final justification:

swer nu giht daz ich ze spotte künne klagen,
der lâze im mine rede beide singen unde sagen,
unde merke wa ich ie spreche ein wort,
ezn lige ë i'z gespreche herzen bî.

The last four verses fall into two complementary verse-pairs, but these pairs express parallelism rather than antithesis. The fifth and sixth verses stand as parallel, independent clauses: swer nu giht. . . der lâze im, including the further parallel construction beide singen unde sagen. The last two verses show a similar parallel relationship between spreche and gespreche. The two pairs of verses -- what would have been verse seven of this strophe is missing in the manuscript -- are connected paratactically through the conjunction unde (v. 7). This strophe, in distinction from the other strophes, shows no short concluding verse-pair. Both pairs form at the
end a single rhetorical and syntactical unit, a four-verse conclusion which, by its broader motion, functions as a conclusion to the whole song.

Except for its concluding verse-pair, the third strophe now presents an entirely non-antithetical form. Its external structure, as has already been indicated, does not suggest the dramatic balance, the compelling rhetorical unity of strongly contrasting parts which characterizes the other strophes. Rather, the structural division of this strophe into units of 2-2-1-2-2 verses, while it does imply a formal balance, produces much more an effect of diversity. Here are a number of short statements, arranged relatively loosely in a series.\(^{22}\)

\(^{22}\)Interestingly, even metrical contrasts appear to have been suppressed in the first part of this strophe. The formally isolated fifth verse is not trochaic, as in all the other strophes (cf. footnote 15, p. 190), but iambic. Thus there is no contrasting verse-pair in the middle of the strophe.

regarding for the the first the antithetical conclusion and also the fifth verse, which seems to serve a purely transitional function, the third strophe consists in three groups of paired verses, whose organization must now be more closely examined.
The first two verses consist of three short exclamations:

so wol dir wip, wie reine ein nam!
wie sanfte er doch z'erkennen und ze nennen ist!

As exclamations these are independent statements, detached and self-contained, each one a complete emotional utterance. These three independent statements are bound together, however, by verbal means, into a single structural unit. The repetition of wie (wie reine, wie sanfte) links the two verses in a parallel, progressive relationship, a parallelism which is further underscored by the more subtle correspondence between nam and nennen. The second verse may now be seen to reproduce, at beginning and end, (wie sanfte. . .nennen) the verbal structure of the second exclamation (wie reine ein nam). This original formal unit is greatly augmented, however, through the insertion of yet another parallel expression: z'erkennen und ze nennen. This phrase evidently represents a formal echo of other similar pairings in other strophes: schaden unde spot (I), singen unde sagen (V), and probably also [si] liegent unde unêrent [sich] (II). Here, while it extends the formal parallelism of the opening verses, this augmenting expression also contributes to a situation of rhetorical suspense which serves to bind these verses even more closely together. It interrupts but also intensifies their progression toward the culmination and resolution of the
the final verb, *ist*, at the end of the second verse.

Parallelism is also the underlying form of the next verse-pair, but here the parallel relationship is slightly modified.

ez wart nie niht sō lobesam,
swā duz an rehte güete kērest, sō du bist.

*sō du bist* is the formal repetition of *sō lobesam*, and between these two parallel expressions, similarly as in the first two verses, an intervening unit produces rhetorical suspense. But *sō lobesam* and *sō du bist* function here, not as independent statements, but as complementary parts of a single sentence. The two phrases express an equivalence and enclose, concentrically, a parenthetical expression. This expression, furthermore: *swā duz an rehte güete kērest*, seems to have a parallel relationship to the two enclosing elements, especially the last one — *swā duz*: *sō du*. In their structure, moreover, these two verses seem in fact to reverse the pattern of the opening verses. Here, significantly, the second verse (rather than the first, as above) has two parts, so that the short phrase: *sō du bist*, is in a position to balance and resolve, through compression, the whole of the first verse. Parallelism in this section of the strophe is accompanied by compression and concentric form.
The sixth and seventh verses seem now to combine both the serial and the concentric tendencies of the preceding sections in a single structural unit. In somewhat more condensed form, within a single line, the sixth verse repeats the structure of verses 3 and 4:

swes du mit triuwen pfligest, wol im, der ist ein saelic man.

In this verse two parallel and complementary statements again are joined in an expression of equivalence, interrupted by a parenthesis. The parallelism between swes du mit triuwen pfligest and der ist ein saelic man is not verbally precise as it is in the other sections; here, however, the syntactical correspondence (swes: der) is fortified through the emotional balance between the epithets: mit triuwen and saelic. The parenthetical interjection: wol im, is much briefer than in the foregoing verses. The complementary and concentric relationship of this verse is now extended, however, into the seventh verse, where still another complementary element is added: und mac vil gerne leben. Here, for the first time in the strophe, a metrical enjambement occurs, coupled with the first appearance of the co-ordinating conjunction und. The seventh verse continues immediately from the preceding statement, overbalancing its equation with an extra complement and releasing the self-containment of its con-
centric form. The effect is that of a rhythmical broadening. The renewed augmentation relaxes the rhetorical suspense and leads the strophe toward its conclusion.

The form of the third strophe, then, in contrast to that of all the other strophes, is basically one of parallelism. Each of the three strophic sections examined above is unified by the parallel relationship of its parts, either in a serial or a complementary construction. At the same time, these three sections, which are syntactically and rhetorically independent statements, are linked in parallel to each other through the essential similarity of their structures. There is no dynamic interaction of parts and none of the compulsion to formal unity which the antithetical structure of the other strophes effects. The third strophe develops as a continuous, seemingly loosely-organized series of self-contained units. This serial, parallel structure seems especially appropriate, however, to the highly emotional content of the strophe. The independence of each structural part gives expression to the poet's total devotion, his complete absorption at every moment in his Lady. Reinmar seems to speak out his feelings directly without subjecting them to the interrelation, the ordering and subordination of rational discourse. For it is about the figure of the ideally-seen Woman which the strophe is fundamentally con-
structured. One by one the poet adores her perfections in a litany-like series of personal outpourings (the form of a prayer!). Of additional interest in this respect is the disappearance in the first eight verses (for the only time in the song) of the first-person pronoun. Reinmar seemingly forgets himself, forgets to reason, as he abandons himself entirely to his devotion.

Within the rather loose external framework of formal parallelism, however, the strophe as a whole is drawn together by subtler verbal means into a close unity. Among the central four verses, for example, a number of correspondences appear:

\[
\text{ez wart nie niht sō lobesam,} \\
\text{swā duz an rehte güete kērest, sō du bist.} \\
\text{din lop mit rede nieman wol volenden kan.} \\
\text{swes du mit triuwen pfligest, wol im, der ist} \\
\text{ein saelic man. . .}
\]

These verses make up three separate, unconnected statements. \textit{Dīn lop} (v. 5), however, repeats \textit{lobesam} (v. 3), while the whole clause: \textit{swā duz an rehte güete kērest} (v. 4), finds a word-for-word response in \textit{swes du mit triuwen pfligest} in the same position at the beginning of verse 6 -- indeed both verses express the same idea which is uppermost in the poet's mind: the value of the Lady's favor. A subtler echo is to be found in the response of \textit{nie niht} and \textit{nie man}. Even further, the rhyme of \textit{kan: man} in verses
5 and 6 is closely related to lobesam (v. 3).  

23 The rhyme-word which is paired with lobesam — nam in the first verse of the strophe — is the phonetic reverse of man!

Yet another set of striking verbal correspondences makes even clearer the fundamental structure and direction of the strophe. So wol dir wip at the beginning of the strophe is answered directly in verse 6: wol im, der ist ein saelic man. This correspondence, including the contrast between wip and man, seems to underscore the shifting of the poet's praise from utter adoration to the more concrete effects of the Lady's favor. The fifth verse now effects a subtle transition in the same direction:

din lop mit rede nieman wol volenden kan.

This verse repeats the content of verses 3 and 4 (lop), while for the first time it introduces a man, anticipating verse 6. The wol in this verse reflects as well the wol dir of the opening verse and wol im in the following line. The first seven verses thus carry out a progression, on the verbal level, from wip to man, from dir to im. This process culminates in the final verse of the strophe with the appearance, for the first time, of mir (naturally, the poet cannot say wol mir), the typical emergence of the poet in his own person.
The last two verses, with their return to the antithetical pattern of the rest of the song, come almost as a surprise. At the end of his emotional (and self-less) outpouring of prayer and praise, the poet suddenly stops again to take account of his own situation. As at the end of strophe II, the conclusion has the form of a question:

\[
\text{du göfft al der werlde hohen muot:} \\
\text{wan maht och mir ein lützel fröiden geben?}
\]

The Lady, whose very existence inspires and elevates the whole world, does nothing to relieve him in his helpless plight. Reinmar sets himself and his misery, on one level, against the joy of the courtly world he sings to: \text{hohen muot} is a fairly direct reference back to \text{diu hōhgemuoten} of the second strophe, while \text{fröiden} repeats the \text{fröide} of strophe I. But this is not the limit of the antithesis. In an absolute sense, Reinmar sets \text{al der werlde} (the whole world!) against his insignificant \text{mir}. Against the ideal fulfillment of this ideal world -- \text{hōher muot} -- he sets his own extremely modest requirement of \text{ein lützel fröiden}. Between the transcendent and bounteous Lady herself and the limited, personal request of the poet there seems to be an unbridgeable distance. The contrast is total. Formally, however, the antithesis of these two verses is contained within a verbal frame: \text{du göfft} . . . \text{geben}. Reinmar ties together his joy and the world's
joy in similar fashion, but now in an inverted sense, as in the first strophe. Before he insisted that the joy of society depended on his own joy. Now he seems to recognize that the world's fulfillment does not necessarily include his fulfillment.

The fifth strophe has already been shown to provide a formal conclusion for the song as a whole. The broader motion of its two-part structure, its relative lack of antithetical contrast give formal expression to the thematic resolution which this strophe effects finally. Here the poet recapitulates the two main themes of the song; he renews his claims both to social recognition and to erotic success. But these two claims no longer stand as an irreconcilable duality. In the fifth strophe they have been brought into close thematic proximity. After the extremely personal considerations of the third and fourth strophes -- the ardent emotional appeal to his Lady and the no less intense rational analysis of his inner dilemma -- the poet again adopts the public tone of the opening strophes. Here he is specifically concerned with self-justification; he has reached a position from which he can declare his personal uprightness. Where the Lady
is concerned, he upholds his exemplary devotion, the fact that he has earned her favor:

\[\text{ob ich nu tuon und hän getän,}
\text{daz ich von rehte in ir hulden solte sein. . . .}\]

He is innocent of any misconduct. Toward his critics, on the other hand, he has demonstrated the sincerity of his every word:

\[\text{und merke wa ich ie spreche ein wort,}
\text{ezn lige ø i'z gespreche herzen bi.}\]

But in yet another and more fundamental way this strophe concludes the progress of the whole song. Not only in a broad structural and thematic sense, also on the verbal level it recapitulates and resolves a number of basic motifs which have developed through the other strophes. Line by line it takes up again and answers key phrases from the rest of the song. In the very first verse:

\[\text{ob ich nu tuon und hän getän,}\]

one can recognize a faint echo of the \text{ob}, the term of the moral choice which dominates the fourth strophe (\text{ob ich ir höhen werdekeit . . . ob ich daz welle . . .}). In addition, \text{tuon und hän getän} are a verbal reference to diu tuont mir beidiu we\text{e}, the personal recognition, from the same strophe, of the unacceptability of both alternatives. Here, however, the dilemma between \text{ob . . . ob} has been reduced to a single \text{ob}, while the former passivity of diu
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tuont mir has become an assertive ich tuon. Ich tuon probably refers also, with a similar modification, to des si mir noch getuot (str. II), a statement of passive acceptance of the Lady's disfavor. Even more interesting than these references, however, is the direct response of the word nu here to the nu in the first verse of the first strophe. Indeed, this verse as a whole can be taken as a direct formal answer to the opening verse of the song:

was ich nu niuwer maere sage.

The final strophe is closely linked to the first. Where before, however, the poet was apparently willing to entertain the complaint that his songs are never new, he here emphasizes his constancy (tuon und hän getän), his determination not to change. This statement is as much a reproach to his critics as it is the expression of devotion to the Lady. And much more than this: it represents a strong assertion of personal superiority.

In the second verse, the phrase von rehte, in conjunction with ir hulden, recalls the expression rehte güete in the third strophe. Now the word rehte takes on an additional and more specific meaning. Reinmar does not simply beg for mercy; here he declares the justice of his claim! Similarly the phrase vor aller werlde in the next verse seems to be a reference back to al der werlde at
the end of strophe III. *Darunder* in the fourth verse repeats in a similar context the same words from the second strophe. But again, the tone here is one of personal assurance.

Also the second part of the strophe, in which the poet answers his critics, makes significant reference to the other strophes.

*Swer nu giht daz ich ze spotte künne klagen.* Not only does *nu* here repeat the *nu* in the fifth verse of the first strophe; the poet also employs the same words — *spot* (I,5) and *klage* (I,3) — to meet the accusations of the critics. *Spot*, of course, has acquired a different sense: now *ze spotte* means "in vain," "for no good reason." And *klage* has also become somewhat modified, partly as a result of its appearance in the fourth strophe. *Daz klage ich iemer mē* has already disposed of the idea that Reinmar could possibly complain for nothing. By combining these two terms, *spot* the index of social disapproval and *klage* stemming from the Lady's disfavor, the poet stresses the seriousness of his sufferings. Terms which before defined one or the other of his problems are here made to refer to the poet's own person. The critics are refuted in the very repetition of their charges, for the poet clearly now stands above them.

*Swer nu giht daz ich ze spotte künne klagen,*
der lâze im mine rede beide singen unde sagen.
Rede evidently reflects the same word from the third strophe -- din lop mit rede nieman wol volenden kan. The poet's address to the Lady has been inadequate to express her perfection; but his words are sufficient to demonstrate that Reinmar does not, indeed, sing "for nothing". Suddenly the poet is speaking, not like an ordinary courtier, but in full consciousness as an artist! He no longer seeks to solve a merely social or erotic problem -- for it has already become apparent that there can be no positive solution to these problems. He has transferred the whole argument of the song to an aesthetic plane. No longer is it a matter of demonstrating his "innocence" or "sincerity". Reinmar's rede has become its own justification. His song is good. This is proof enough of the poet's integrity and the source for him of personal ascendancy over his critics. As an artist, Reinmar informs his critics, he is above reproach.

But the conclusion goes even further than this. By holding up the song, Reinmar has silenced his critics. But the last two verses:

unde merke wa ich ie spreche ein wort, 
ezn lige ò i'z gespreche herzen bf,

phrased as a reply to criticism, echo in a significant and surprising way the concluding verses of the first strophe:

ichn gelige herzeliebe bf, 
son hât an miner fröide nieman niht.
These words, the statement of Reinmar's original insistence on fulfillment in love, find themselves removed, in slightly altered form, to the aesthetic level of consideration. It suddenly becomes plain that the song represents also the fulfillment of the *minne*-problem, from which it springs. In his song Reinmar has achieved, as well as personal justification, a personal fulfillment which transcends, as it also unites, the conflicting claims of love and honor. The resolution is Reinmar's self-assertion as a poet.
CONCLUSION

The preceding investigation was undertaken in the conviction that a detailed and primarily descriptive examination of a few poems, taken individually, would lead toward a significant understanding of Reinmar's art and would, in fact, come much closer to the poet than more traditional approaches, founded on biographical and largely summary accounts. Such a "vertical" study, made in the context of individual works, should eventually allow a much fuller and more accurate characterization of the artist -- as an artist -- than the customary "horizontal" method. It has been held that the "real" background to which a work of art may refer -- the facts of the artist's life as well as the "situation" in which the work belongs -- is of secondary interest and significance; that the focus of a critical investigation must lie on the work itself and its inner form. The characterization of the artist may not be considered an end in itself; in the long run the observation of biographical and situational, as well as of formal and stylistic criteria can have meaning only within the context of the individual work. For the work of art, it is too often forgotten, is not a collection of characteristics and tendencies; it must be
regarded as a self-sufficient, a unified whole, calculated to produce of itself a total effect; it should be able to stand on its own merits without the need of external support. In conclusion, this study now returns to examine more broadly the question of unity in Reinmar's songs.

Hermann Paul has observed that Reinmar's songs seem to lack internal coherence. He found, as has been seen, that the songs stand as collections of more-or-less independent strophes which are related to each other only insofar as they share a common external form. Carl von Kraus, on the other hand, believed that he could demonstrate within each of Reinmar's songs a clear logical development. Both of these assumptions, it should now be clear, go somewhat wide of the mark. But both Paul and Kraus are, in a certain sense correct; their remarks represent polar attempts to deal with a problem which the foregoing investigation, in its concentration of individual songs, has only briefly touched on. Reinmar's songs do not, in fact, exhibit the same sort of unity, the same inter-
relationship and fusion of all their individual parts, which characterizes the more modern (i.e., preeminently Romantic) conception of the lyric. This formal difference may well provide the underlying explanation both of the prevailing critical distaste and of the general lack of understanding for Reinmar's art. For this reason it is all the more necessary to formulate the nature of "Reinmarian unity," to determine what can reasonably be expected from the poet.

Erich Schmidt, perhaps more significantly than he knew, seems to touch the center of this problem of definition when he criticized Reinmar's artificiality. The songs, he found, do not represent true "Gelegenheitsdichtung." Schmidt obviously refers rather to the content and general tone of the songs than to their form as

3Reinmar von Hagenau und Heinrich von Rugge p. 54. See above, p. 4.

such. He misses the sense of subjective involvement, of emotional immediacy which is generally identified as "lyrical." But more deeply Schmidt seems to miss in the songs the sense of a unique and momentary "occasion," of a total and unitary point of view to which the poetic expres-
sion is subordinated and under which all its parts are integrated. 4

4Hugo Kuhn, "Zur inneren Form des Minnesangs," in Der deutsche Minnesang, ed. Hans Fromm (Wege der Forschung, XV; Darmstadt: Wissenschaftliche Buchgesellschaft, 1963), recognizes the fundamental distinction between medieval and modern art precisely in the different viewpoint which each incorporates. Medieval art, unlike "neuzeitliche" (since the Renaissance), is not focused on the individual beholder but possesses an absolute objectivity in what Kuhn terms a "Vollzug": a progressive or processional form which develops toward a transcendent reality, independent of the human observer. Kuhn further points out that Minnesang, a purely conventional form, is essentially contentless, that its function is not the description of actual phenomena but rather the representation and demonstration of a "Vollzug":

"Das Minnelied hat ja überhaupt noch keinen Inhalt im eigentlichen Sinn, den es darstellen könnte... sondern es baut im Vollzug seiner gedanklich-syntaktisch-metrisch-musikalischen Formstruktur die Liebe als Minnedienst, als höchste, fast kultische Vollzugsform seiner standischen Umwelt. Sein Vollzug fällt also mit seinem Inhalt zusammen." (p. 174)

Reinmar's songs, contrary to Schmidt's expectations, do not seem bound to any single or fixed subjective point of view. Rather, as has been amply demonstrated above, the poet appears in each of the songs, as well as in each individual strophe, to move constantly about a central problem, which he considers in various aspects. For, characteristically, each of the songs examined centers on a problem, stated at the beginning of each song as a formal antithesis or paradox: leit mit zühten tragen; das beste
The course of each song involves a succession of repeated attempts to approach a central duality, to discover a means by which the problem may be resolved. Each song proceeds in the form of a rational analysis, or rather in a series of individual analyses, toward the gradual illumination of this central duality. Out of the process of analysis in each case, in connection with the central problem there emerges the gradual and objective development of a personal viewpoint.

Reinmar's songs, therefore, are not to be viewed as "occasional poetry," defined by the immediate emotions of the poet and his view of a particular situation. They must rather be understood as they carry out a general idea, essentially as an art of formal variations, and as they define themselves in progression toward a higher resolution. In the following the thematic and formal development of the three songs will be summarized, preparatory to the formulation of more general description of Reinmar's art.

The individual strophes of the first song, In disen boesen ungetriuwen tagen, exhibit a high degree of formal and structural parallelism. All the strophes of this song, except the second and the last, have three-part
forms, constructed so that the central verses are enclosed and held together within the embrace of the closely-related first and last parts. It has already been observed how this strophic form serves to define the nature and development of the strophic arguments. In each of these parallel, three-part strophes, an initial statement (usually paradoxical) undergoes an antithetical expansion, before it is resolved in a final formulation of equivalence. Deviations from and variations of this underlying formal and structural pattern have, of course, been noted. The second and fourth strophes begin, rather than conclude, with a statement of equivalence. But the two principles of "structural embrace" and "balanced equation" represent the underlying, unifying pattern of the whole song.

In addition to this general structural parallelism, it has been observed that the individual strophes are connected with each other, thematically and formally in closely-associated pairs. The second and third strophes of this song represent a theoretical justification of zuht in the poet's service to women and then to a single Woman. The fourth and fifth strophes together describe a disastrous "experience" which apparently calls in doubt the preceding theoretical consideration. Also the first and last strophes are thematically "paired" in that both refer
to the poet's problematical relations with his society. These thematic pairings are supported, and the arrangement of the strophes largely secured, through a number of verbal and motivic links between the individual strophes. The close relationship of the second and third strophes, for example, is emphasized by the repetition of the words liep and unmaere, expressing the personal paradox which underlies their development. Between the fourth and fifth strophes the corresponding development of the related verbs: sehen, geschehen, and scheiden effect a similar connection. Another significant type of verbal connection is exemplified in the repetition of sach at the beginning of the fourth and the end of the fifth strophes, a repetition which is all the more significant since in both strophes this word constitutes part of a "balanced equation": in strophe IV: sach. . . geschehen; in strophe V: saehe. . . sach. A similar formal correspondence occurs between the second and third strophes, where the doubled hoehet. . . hoehen in the opening verse of the formed finds a correspondence in a similar doubling: geschehen. . . geschiht at the end of the latter. These verbal and formal repetitions strongly unify the strophic pairs through formal enclosure in a concentric pattern; the second strophe in each pair seemingly reverses the development of the first. A third and highly significant
kind of verbal connection has been treated in detail in the preceding examination of the song. The final strophe, namely, collects and combines verbal motifs from all the other strophes. Here, under the aspect of his specifically artistic activity, his address to the world as well as to the Lady, the poet combines and resolves both main themes of the song, negatively, in his refusal to sing unless she bid him.

The second song, Daz beste daz ie man gesprach, displays a more fully integrated development; the first four strophes build dramatically toward a revelatory climax in the fourth strophe, in which the song's initial paradox is clarified. Correspondingly, the interstrophic relationships in this song are more subtle and complex. Here also contiguous strophes are linked by verbal correspondences. The repetition of the participle gelogen in the third and fourth strophes has been noted; also the sequence of redelös... rede in the first two strophes and the repetition of wunder (although in quite different contexts) between strophes II and III perform simple binding functions. But these connections seem external and of relative insignificance in the development of the whole song. More important than such immediate pairings seem to be connections between strophes at some re-
move from each other. *Genâde* in the fifth strophe refers back to *genâden* in the second, linking the final strophe to the foregoing development; the "grammatical rhyme" between this last strophe and the third: *scheiden*: *bestân* . . . *bestuont*: *schiet*, has a powerful and startling effect. The fourth strophe, in particular, seems to function as a gathering-place for important motivic repetitions from other strophes; here occurs *erbôt* from the first strophe as well as *vernam* from the second. The motivic technique of verbal correspondences seems thus to support the progressive development of the song from the first to the fourth strophe. One other type of verbal connection, which has also been observed, also emphasizes this progression; in all five strophes occurs, in several variations, the emotional interjection: *weiz got*.

Like the first song, this one also shows a fair degree of structural parallelism among its individual strophes. Here each strophe pursues a rather loose linear development, parallel to the elaboration of its poetic argument, which alternates between contrastive and progressive consideration of an initial antithesis as it moves toward an apparent resolution. In each strophe, however, this linear development is interrupted by a "strophic reversal" which introduces a new element into the argument, a sudden revelation which necessitates the
reconsideration and revision of the arrived-at resolution. Within the broad outlines of this basic form, however, there is room for considerable variation. It has been observed how the second and fourth strophes, formally the most nearly similar, actually reverse each other and move in opposite directions, the second from antithesis toward a complementary balance, the fourth from balance into antithesis. The first and third strophes similarly reverse each other; it has been noted how, thematically, the first ends in a personal consideration while the third focuses, at the end, on *si*. Thus, formally as thematically, the song seems to describe a dual motion of progression and retrogression, moving first, in consideration of the poet's personal situation, away from the Lady, but then, in the third and fourth strophes, increasingly back toward recognition of the Woman and the recognition of unavoidable conflict. At the end of the fourth strophe another motivic correspondence marks the thematic return to the song's point-of-departure. The penultimate verses:

\[
\text{nu wil si} \ldots \\
\text{daz ich si der rede gar begebe,}
\]

with specific reference to the poet's aesthetic activity (*rede*), reveal the underlying sense of the opening paradox:

\[
\text{daz beste daz ie man gesprach} \ldots \\
\text{daz hât mich gemachet redelös.}
\]
The fifth strophe, finally, which stands beyond the thematic development of the first four, functions as a quiet conclusion after this dramatic revelation. Formally and thematically, after a brief recapitulation of the preceding strophes, the fifth strophe moves, in the last six verses, beyond "strophic reversal" and beyond revelation to a new stage of personal resignation which reconciles personal excellence with lack of success in contemplation of the Lady's transcendence.

Structural parallelism does not appear to be carried out with any consequence in the third song. In this song: Waz ich nu niuwer maere sage, the individual strophes show a variety of forms. Rather than through external similarities, the strophes seem to be related more on the general thematic or emotional level, insofar as all develop within themselves various aspects of the same underlying social and erotic duality. Structural similarities may, of course, be observed. The first and second strophes both show three-part developments, in which the two main themes are first set in opposition and then combined. The last strophe performs a similar dialectical combination and resolution, in two parts, of the social and erotic themes. The fourth strophe, however, which was previously taken as the basis for formal analysis of the whole song, produces a much more radical con-
frontation and fusion of these themes, bringing about a balance and (negative) resolution by setting an antithetical statement, restated in emotional terms, directly against itself. The third strophe, which up to its conclusion is entirely non-antithetical, contrasts strongly (and perhaps intentionally) with the radical development of the fourth. In one respect, however, all the strophes are united; each one concludes in an antithetical couplet in which under the emotional consideration of the poet's unhappiness, both terms of the basic duality are combined.  

5Friedrich Vogt remarks on this common conclusion (Minnesangs Frühling, 3rd ed., p. 417): "Jede Strophe läuft am Schluss in den Gedanken an die Gewährung der Liebesgunst aus." Only in respect to the second strophe is this interpretation strictly correct — mir ist eteswene wol gewesen: gewinne aber ich nu niemer guoten tac? — but even here the poet seems more concerned with his own state of deprivation than with "Liebesgunst" as such. In the other strophes, as noted, there is invariably a combination of social and erotic themes: e.g. du gist al der werlte höhen muot: wan maht ouch mir ein lützel froiden geben? (str. III).

Each of the strophes thus returns to a similar consideration and resolution; to this extent all are joined in a single progressive development.

Nor do verbal correspondences appear to play a significant role here. To be sure, the repetition of wol provides an external link between the second and third strophes; and these two strophes contain the further motivic correspondence between höhgemuoten and höhen muot.
But these are the only examples of such interstrophic binding. Essentially more important, in connection with the general formal and thematic similarity of the strophic conclusions, is the recurrence at the end of three strophes (I, III, and IV) of the word fröide or frô, each time in a negative context. The second strophe has the motivically related niemer guoten tac. Also on the verbal level, therefore, the individual strophes develop in connection with a common point-of-reference. Finally, as in the other songs, the concluding strophe contains a number of references to motifs developed in preceding strophes. These have already been discussed in detail; here, however, the direct reference of the final verse: ezn lige & ich'z gespreche herzen bî, to the last lines of the opening strophe: ichern gelige herzeliebe bî. . . has special structural significance, resolving the thematic and formal development of the whole song by answering and resolving, now on an aesthetic level, the song's initial problem.

This summary of strophic relationships within the three songs provides a convenient index to their formal unity. Each one has been found to develop, both structurally and thematically, in accord with its own underlying formal principle -- which is reflected, incidentally,
in the construction of its individual strophes — which defines the song as an individual unity. Thus the first song may be described, briefly, as a concentric form; two pairs of strophes, functioning thematically as the antithetical expansion of an initial paradox, are contained and resolved within the embrace of a pair of outside strophes. The second song develops, on the other hand, in an unbroken sequence of considerations and reversals, all tending toward a "revelation" at the end of the fourth strophe, which illuminates the song's initial paradox. Beyond this revelation, however, in a kind of full-scale "reversal," the fifth strophe, in applying new understanding to the original and continuing paradox, reaches a point of balance and respose. The third song, finally, develops as a series of equivalent considerations of a fundamental polarity, all of which are related in that they develop toward a common formal and emotional combination of antithetical terms.

The individual songs develop individually; but it is also evident that they are all basically similar. It has already been pointed out that each of the songs is concerned with the solution of a personal problem, which reflects itself throughout the course of each song as a fundamental structural duality. Each song begins in the expression of an antithesis — it may be argued that this
antithesis expresses, in every case, the same basic opposition: the disproportion of personal excellence with its reward -- and develops toward the formal and thematic resolution of this antithesis. In the economy of the individual songs, therefore, the opening and concluding strophes are especially important. It is characteristic for the poet to begin with a striking statement of his personal situation, as an initial definition of the following development. And characteristically, the concluding strophe functions strongly as a conclusion, containing, recapitulating both formally and motivically what has gone before. Often the final strophe, furthermore, makes a specific and significant reference to the opening -- in the third song the near identity of the last verse with the last verse of the first strophe is particularly striking. The first and last strophes, standing in the relationship of proposition and ultimate answer, tend generally to embrace and unify structurally the whole development of the songs.

The manner in which resolution of initial antithesis is approached, in the intervening strophes of each song, is also significant. The poet's problem is subjected, characteristically, to a process of objective, rational analysis which develops by stages through the whole song as well as, microcosmically, within the indi-
individual strophes. The whole course of each song represents a process of gradual illumination of the central problem, as it is successively redefined and examined in its various aspects and logical consequences. Toward the end of each strophe, and toward the end of each song, an objective "conclusion" is drawn which reveals the full nature of the initial antithesis.

Reinmar's reputation as a "rationalist" rests on this analytical approach to basic problems. The poet does not represent situations and emotions, but "dissects" them; even his glowing "Frauenpreis" (sô wol dir wîp. . . ) seems to contain, beneath its fervent outpouring of prayer and praise, an attempt to rationalize the poet's relations with the Lady — swå duz an rehte güete kêrest! But it is highly important to note that the analytical process does not provide a resolution. It has already been described how, in the individual strophes of the first song, rational consideration seems to break down; how, in the second song, the rational conclusion elaborated in each strophe is reversed; how the several strophes of the third song offer an unacceptable choice of alternatives. The rational and analytical development reaches, in all three songs, a point where its conclusion must be tested against the poet's own emotions. Invariably the logical conclusion is found wanting and is rejected.
It is therefore important, in conclusion, to review the nature of the "Reinmarian resolution" as it is exemplified in the three songs. In each song, as has been seen, the poet reaches at the end a logical impasse. He must recognize that his service is not, in fact, to be reconciled with fulfillment, that his personal excellence will not bring any reward. The position which he has striven to uphold in all the songs is thus rationally unjustifiable. All three of the songs end, therefore, in emotional resignation. But despite its logical "absurdity" the poet continues, in resignation, to uphold his ethical and aesthetic ideal of personal excellence.

The first song ends in a reconsideration of the poet's artistic function. In the realization now that artistic success depends on personal happiness, the poet sets his singing in subordination to the Lady; he will not sing unless she request it:

ich diende ir ie, mirn lônde nieman,
daz truoc ich alsô daz mïn ungebaerde sach vil lützel ieman
und daz ich nie von ir geschiet,
si saelic wîp enspreche 'sinc,'
niemer mê gesinge ich liet.

Negatively, this expression of resignation effects, in the formal identity of sinc and gesinge, a connection between poet and Lady.
The second song, after the discovery that he is indeed redelós, that he may not and cannot approach his Lady with his rede, ends on a similar note of devotion. The poet finds himself completely dependent on the Lady. Here the poet insists, however, even as he realizes its uselessness, on the exemplary excellence of his service:

wan ich hän mit schoenen siten
sò kümelfche her gebiten;
ob des diu guote niht verstät,
wè gewaltes den si an mir begåt.

The third song ends, finally, not in resignation at all but with a strong personal assertion of personal worth and excellence. Here the poet's exemplary posture seems almost to justify itself. Toward the Lady, even though again a reward is out of the question, he seems to be satisfied to demonstrate his correctness, his deservingness:

ob ich nu tuon und hän getân
daz ich von rehte in ir hulden solte sin. . .
waz mac ich des, vergizzet si dar under mìn?

Against his critics the poet demonstrates his personal excellence -- as an artist -- by holding up the song itself:

swer nu giht daz ich ze spotte künne klagen,
der lâze im mîne rede beide singen unde sagen. . .

All three songs develop toward the emergence, at the end, of the poet in his own person. Reinmar elaborates in the course of the songs an essentially aesthetic posture, an ideal of exemplary personal behavior, which
perhaps represents, on a higher plane, the unity of the songs. In his own person, insofar as he embodies this ideal, the poet transcends and contains the thematic and formal antitheses of the songs.
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