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A CRITICAL EDITION WITH INTRODUCTION AND NOTES.

The Ohio State University, Ph.D., 1975
Literature, general

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THE SCHLEIERTUCHLEIN OF HERMANN VON SACHSENHEIM:
A CRITICAL EDITION WITH INTRODUCTION AND NOTES

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By
Donald K. Rosenberg, A.B., M.A.

The Ohio State University
1975

Reading Committee:
Wolfgang Fleischhauer
Gisela Vitt-Maucher
Johanna Belkin

Gisela Vitt-Maucher

Approved by
Wolfgang Fleischhauer
Adviser
Department of German
ACKNOWLEDGMENTS

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VITA

3 May 1942 . . . Born--Akron, Ohio

1964 . . . . A.B., Princeton University
Princeton, New Jersey

1965 . . . . M.A., Johns Hopkins University
Baltimore, Maryland

1971-1975 . . . Graduate Student, Department of German
Ohio State University, Columbus, Ohio
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</table>
Dirre aventuere kere, si si krump oder slihte,
daz ist nicht wan ein lere. darumb sol ich si wissen uf die rihte.
hie vor ist sie mit tugenden an gevenget,
ir houbet, ir brust, ir siten, ir fueze die sint mit tugenden
gar gemenget.

Albrecht von Scharfenberg
Der jüngere Titurel, 65
The Schleiertüchlein of Hermann von Sachsenheim was first edited under the title "Das Schleiertüchlein" in the Holland-Keller edition of Meister Altswert, although in the introduction (page vi) the editors state that they believe the author to be Hermann. This 1851 edition, a fairly accurate transcription by Holland of MS. A (Cpg. 313) is, however, sufficiently outmoded to require a successor. It is not principally the errors of Holland that call for a new edition; while as an editor I have been zealous for accuracy, I cannot pretend that Holland's deviations from MS. A (e.g. Der for Des in line 1967) constitute a serious block to an appreciation of Hermann. A greater problem for the modern researcher of dialect and orthography is Holland's practice of regularizing the MS.'s spelling. But the most serious drawback to the 1851 edition is that it did not make use of MS. B (BM Add. 10010), even though the edition contained many shrewd conjectural emendations, some of which correctly anticipated the readings of B. MS. B does, in fact, clear up many doubtful readings in A (e.g. line 1510), and it confirms that certain transcriptions of Holland are errors—errors that have formed the basis of errors in Lexer. Thus Holland's maschboum of line 889 is actually mastboum; Lexer records this nonexistent word (I, 2059), giving Hermann as its only instance. Similarly, Lexer's adjective überschroff (II, 1656) is based on Holland's transcription of über schroffen (= "over reefs," 941)
as a single word.

In 1854 Franz Roth copied the variants of the Schleiertüchlein not from MS. B in London, but from a copy of B made for its previous owner, Dr. Georg Kloss, by Jacob Lepper (MS. Germ. Oct. 2 in the Stadt-Bibliothek in Frankfurt a. M.). Roth, who had already described the MS. in the Anzeiger für Kunde der deutschen Vorzeit 2 (1854), 78-81, sent these variants to Adelbert von Keller in Tübingen, who published them in volume 5 of the same periodical (1858), 112-114; 142-144; 177-179. These variants, however, suffer both from Lepper's misreadings of MS. B and from occasional misreadings by Roth of Lepper's copy. Even this version of the variants, however, has never been printed with the Holland-Keller edition, nor has anyone since risen to Keller's challenge at the end of the introduction to his edition: "Eine weitere und durchgreifende kritische textbehandlung wird bei diesen demoralen uns kaum jemand zumuthen." The present edition, then, seeks to present a text based accurately on MS. A, listing the pertinent variants of B, and putting in one place the fruits of Hermann scholarship from Martin (1878) to Schlosser (1974).

The oldest datable textual witness for any portion of the Schleiertüchlein is the poem known as "Verweisung eines, der Ritter wolt werden" (II, 62) in the Liederbuch der Clara Hätzlerin, and found on pages 180\textsuperscript{r}-181\textsuperscript{v} of the Knihovna Národního musea Praha MS. X A 12 (called \textit{H} below) and dated 1470-71.\textsuperscript{2} It combines twelve lines of Hermann's Spiegel (194,31--195,3) with lines 348-422 of the Schleiertüchlein, an identification first made by Karl Geuther in his Studien zum Liederbuch der Clara Hätzlerin (p. 147f.) in 1899).\textsuperscript{3} For chronological reasons, MS. A
itself could have been the model (it is dated 1478). Although in wording and orthography H does appear at first look to be derived from B, a closer examination shows that such B traits as the use of p- for b- and t- for d- (e.g. tugent for the dugent of A), are consistently met with throughout the entire Hätzlerin MS.

An important discrepancy between MS. B and H is that the Liederbuch reads kirchen (61) for MS. B’s kirchwichin (MS. A line 400: kirchwich), although it is possible that the error originates with the Hätzlerin MS. It is a serious error of sense (the difference between returning home after having wasted one’s money at [H] church or at [A,B] a church fair), and perhaps one more likely to have been originated than copied.

Stronger evidence against B’s having served as a model is that the Hätzlerin MS. does not pick up B’s redundant reading of line 351 (“Soltu du dich hüten in hüt”) and instead uses A’s more sensible “Soltu dich han in hut.” Unfortunately, the Hätzlerin fragment begins just after a separative error (line 346) that might have made a final judgment possible.

In the following cases the Hätzlerin MS. shows an independence in orthography from A and B:

<table>
<thead>
<tr>
<th>H</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>peicht (43)</td>
<td>bicht (377)</td>
<td>bycht</td>
</tr>
<tr>
<td>pflüt (18)</td>
<td>flüt (352)</td>
<td>flüt</td>
</tr>
<tr>
<td>hän (17)</td>
<td>han (351)</td>
<td>*****</td>
</tr>
<tr>
<td>wär (68)</td>
<td>war (407)</td>
<td>war</td>
</tr>
<tr>
<td>gebrären (29)</td>
<td>gebären (363)</td>
<td>gebaren</td>
</tr>
<tr>
<td>choöm (75)</td>
<td>kum (414)</td>
<td>kom</td>
</tr>
<tr>
<td>Rime: {schomt (54)</td>
<td>kumpt (387)</td>
<td>kumpt</td>
</tr>
<tr>
<td>{versamblt (55)</td>
<td>verstumpt (388)</td>
<td>verstumpt</td>
</tr>
</tbody>
</table>

[3]
In the following cases H shows an independence from A and B in wording:

<table>
<thead>
<tr>
<th>H</th>
<th>A/B</th>
</tr>
</thead>
<tbody>
<tr>
<td>das (67)</td>
<td>Den (406)</td>
</tr>
<tr>
<td>der</td>
<td>der</td>
</tr>
</tbody>
</table>

The variant beginnings of lines 29, 31, and 32 in H suggest that H was copied, not from B, but from an exemplar which had suffered damage to certain line beginnings. Thus A and B agree on the intensifier So in line 363, while H has Gar, an intensifier which may very well be the emendation of Clara herself. Likewise, damage would account for the survival of Scharpff (32) out of So scharpff (366), and H's Darab (31) supplies the necessary iamb, although its grammatical function and meaning differ completely from the adverbial Gar dick (365) of A and B. There is a similar but not so closely-grouped locus of variants between lines 58 and 67. Nonetheless, the divergences in the MSS. are so minor and the number of MSS. so limited that it is not possible to construct a stemma on any but the most speculative grounds.
MS. A, the principal manuscript used for this edition, is Cpg. 313.
The Palatinate lion and the Bavarian arms on the first page (1\textsuperscript{r}), as well as internal evidence in one of the poems, lead Gerhard Thiele to believe that the book originated in the Palatine ruling family and thus formed part of the old collection which became the basis of the library of the University of Heidelberg.\footnote{It is easy enough to suppose that it was commissioned by Hermann's patron, the Pfalzgräfin Mechthild. Although (like B), it is on paper rather than on more costly parchment, the book was laid out to include extensive decoration, though this decoration was left far from complete. Page 439\textsuperscript{v} carries the date "MCCCCLXX vnnd acht jar" (1478).}
The spine bears two titles, one in Latin ("Poema de uarijs virtutibus") and, in red on a leather label, "Minne." The MS. contains 996 pages (some 28,000 lines) of poetry (some 30 lines per page), with themes ranging from sublime love ("Lob der Jungfrau Maria," 357\textsuperscript{r}-362\textsuperscript{v}) to the obscene (Hermann's "Grasmetzv," 454\textsuperscript{r}-460\textsuperscript{r}). The Schleiertüchlein appears on 121\textsuperscript{r}-155\textsuperscript{r}, and one of Hermann's principal works, the Spiegel, precedes it (75\textsuperscript{r}-120\textsuperscript{v}). The MS. also contains the "Blaue Rede" (384\textsuperscript{r}-391\textsuperscript{v}) often attributed to Hermann, and the "Unminne" (490\textsuperscript{r}-496\textsuperscript{r}), less frequently attributed to him. A single scribe completed the work, and added at the end of several poems (including the Schleiertüchlein), the intertwined initials I and D.

The history of MS. B is more complicated and obscure than that of A. There is still no single adequate description of it; the earliest is in the Sotheby's catalogue for the sale of the library of Dr. Georg Kloss of Frankfurt a. M. (beginning May 7th, 1835) as Item 4595 (p.322):
"MS. of the middle of the fifteenth century, upon PAPER, formerly in the library of John Dalberg, Bishop of Worms." The title is given as "Hermann von Sachsenheim de Mörin,—Dessen kleinere Gedichte...in Jahr 1450—Cato zu Teutsch im Oberrhein. dialect." Dr. Kloss, Frankfurt physician, professor, bibliographer, and collector of manuscripts, stated on page xxii of the same catalogue that he had acquired the library of Dalberg "almost entire." Dalberg died in 1503, but his library 'probably still remained at Heidelberg," according to Sotheby (p. xxiii).

Of the manuscript's origin and history before 1503 we know nothing, nor are likely to know so long as a thorough description of the MS. is lacking.

Upon its acquisition by the British Museum as MS. Additional 10010, no better description was provided. Long before the MS. had left Frankfurt, however, Kloss had had a copy of it made (the Frankfurt MS. later used by Roth and Keller to provide variant readings for the Holland-Keller edition of 1851 (see p. 1 above). Zarncke, in his Der deutsche Cato, gives us this description of the Frankfurt copy and its model, MS. B:

> MS. 4, papier, de circa 1825, abschrift einer hs. in fol., die dem Dr. Kloss gehörte; auf der rückseite des vorderdeckels steht von Dr. Klossens hand geschrieben: 'Abschrift der kleineren Gedichte des Hermann von Sachsenheim, nach einer schön geschriebenen Papierhandschrift, welche um 1503 zur Bibliothek des Bischofs von Worms, Johannes von Dalberg, gehört hatte.—In demselben Bande befand sich Hermanns v. S. Mörin, welche um 1825 nebst diesen Gedichten von Schneider-gesellen Jacob Lepper aus Frankfurt copirt wurde. das Original in folio selbst befand sich in meinem Besitz. G. Kloss MDr.'

Zarncke knew that the MS. had been sold by Sotheby's, but did not know who had bought it.

[6]
It was Jakob Bächthold who confirmed that it had been sold to the British Museum. He gave an enumeration of its contents, but because the poems are untitled, he mistakenly stated that the Goldener Tempel ran from 109-164, whereas it is the Schleier tüchlein that begins at 109\textsuperscript{r} and ends on 143\textsuperscript{r}, while the Goldener Tempel itself begins on 143\textsuperscript{r} and ends on 164\textsuperscript{r}.

Robert Priesch gave this description of the MS. in 1901:


He supplied an accurate catalogue of its contents, but despite his efforts at diplomatic exactness made a number of errors in his listing of incipits, explicits, and other details. The interested reader may correct Priesch's original description (p. 99) by means of this list:

<table>
<thead>
<tr>
<th>Leaf</th>
<th>Correction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1\textsuperscript{r}</td>
<td>wysen scl. wysen</td>
</tr>
<tr>
<td>109\textsuperscript{r}</td>
<td>Du[10] scl. Yy</td>
</tr>
<tr>
<td>143\textsuperscript{r}</td>
<td>Nu scl. Nun</td>
</tr>
<tr>
<td>164\textsuperscript{r}</td>
<td>alln has a low arc over the entire word (= disyllabic?)</td>
</tr>
<tr>
<td>179\textsuperscript{r}</td>
<td>helff scl. helff</td>
</tr>
<tr>
<td>190\textsuperscript{v}</td>
<td>vorhailt scl. verhailt</td>
</tr>
<tr>
<td>193\textsuperscript{v}</td>
<td>Der deutsche Cato actually ends on 190\textsuperscript{r}, not 190\textsuperscript{v} .\n</td>
</tr>
</tbody>
</table>

Priesch's dannen appears in the MS. as dannen with a stroke over the word.
Host Dieter Schlosser's description of the MS. in his 1974 edition of Die Mörin is basically the Priebsch description, with a few additions. Schlosser describes the present label (MUS. BRIT. JURE EMPTIONIS. 10010 PLUT. CXXXVII F.), notes that the watermark falls into the classification Piccard XII 857, and describes the dialect as "nordschwäbisch...mitteldeutscher Einfluss ist unverkennbar, vielleicht aus dem Osten der Kurpfalz."  

Unfortunately, however, Schlosser does not list incipits and explicits, tacitly letting Priebsch's errors stand, and he repeats Priebsch's error that Der deutsche Cato ends on 190v (instead of on 190r). Schlosser states that the leaf numbering is correct, but that the page numbering erroneously applies the number 172 to both 85r and 87r, whereas this number is actually applied to 86v and 87r. Similarly, he cites 80v to support his claim that the minimum line count should be 24, not 27, yet this page has 30 lines on it. Finally, although he classifies the watermark by type, he supplies no information concerning the significance of the watermark and what it might tell us concerning place and date of origin of the paper.

Information of this sort might tell us more about the relation of B to A. One curious item noted by Priebsch and not repeated by Schlosser is the single strokes in red through the initial letters of each line. Investigation is needed to determine how common this practice was among late medieval scribes, and whether it might be the result of a scribe's checking his own copy against an original, and making marks
either in the original, his own copy, or both. It is interesting to note
that the Hätzlerin MS. at Prague (H) has such red strokes, as do two of
the other known samples of her work, both of them at Heidelberg.13

Hermann-scholarship still stands in need of a single, careful
description of MS. B that may help reveal more precisely its connection
with A. But however little we do know about B, we do know two inter­
esting things: like A, it is associated with Heidelberg; whatever its
relation to A, it cannot have served as a model for A, for there are
several blank spaces left for lines in B (whereas A has these lines
intact), and there are several extra lines in B which do not occur in A.

The following phonology is based on the accented syllables of
MS. A, and includes rimes. For a more detailed examination encompassing
most of Hermann's works, see the fourth section ("Verskunst und Sprache")
of Martin's edition of the Mörin, Goldener Tempel, and Jesus der Arzt,14
as well as Fritz Walter's Tübingen dissertation, Die Flexion bei Hermann
von Sachsenheim (1924). It is difficult to determine exactly which
traits are Hermann's and which are the scribe's, although it is evident
that the many Middle German traits mixed into the generally Alemannic
dialect of the poem are Hermann's own, since numerous rimes are dependent
on them.

Labials
The usual variants f, u, and v are found.
Old p has undergone the Second Sound Shift. Final p after r appears as
pff and ff; the latter also occurs for Germanic f in the same position:
warff/scharpff (950-951), bedarff/scharpff (1878-1879). In later loan­
words initial p remains unshifted: pirrimus (228), porten (867),
pelicanus (754); it appears as b in bilgram (1320) and bris (1136).
Initial b for p also occurs in brüs (963), brüssen (421 ['"Preuß," "Preußen"]).
Germanic b is written b in all positions, i.e. initially (except for the "schwitzer pur" [= "Bauer"] of line 979): bat (827), enbor (249), medially: stirbt (137), verdrieben (11), schriben (12), and finally:
wib (273), lib (274). b is retained after m: warumb (200), darumb (539, 573), or sometimes added: heiltumb (279), heiltum (923). Before final t, the b, whether organic or added, is changed to p: ampt (1016), kompt (261, 449, 717), verstumpt (388).

w is substituted consistently for b in sunderbar.

Dentals
Germanic p is represented by d initially: du (15), Durch (16), Das (17), dusen (= 1000, line 550); medially: adel (148), edel (272), heiden (946, 1515), werden (= "worthy," 305); and finally by both d, t, and dt: mund (248), munt (316), frid (771), dot (= "death," 144), kindt (1800).
Germanic d appears initially as both d and t: druren (741), dugent (253), teil (240), don (237), duclin (224), tür (= "teuer," 592); medially between vowels as t or tt: guten (751), gutter (743); medially after l and r as t: halten (940), worten (1162); finally after l and r as t or d: halt (771), hart (1928), bald (621), wild (24); medially after n as d: landen (819), besonder (820); finally after n as d, t, and dt: land (815), fant (788), hant (789), handt (555); and finally after a vowel as t or tt: got (282, 354), hut (746), blutt (753). In the verb tuon, initial Germanic d appears as
d, dh, t, and th: ich deut (58), duh (imp., 324), tü (imp., 344), ich thü (833).

Germanic t has undergone the Second Sound Shift; before r it is represented by both tz and z: smertz (140, 141), zirn (54), zit (11), tzart (427, 539); tz is also used for the affricate in late loan-words: spatzirn (53), penentenz (1128), differentz (1129).

The shift to a spirant ($) is represented medially by ss: entschliessen (1009), grossen (1101), wasser (876), geschossen (187); and finally by s and g: sün (1), krees (184), [er] weis (183), ich weis (205). $ and ss are used for MHG s in final position: hus (rimed with grus [=gruze], 724–725), wis (= "manner," 668), unwis (= "unwise," 870), ross (1116), roslin (= "Röslein," 312), bries (= "praise," 1136), as is sg: mess (= "Mass," 1139).

$ and sch alternate before n and l: snel (124, 154, 1398), schnel (30, 1406, 1454, 1895), versnitten (71), verschnyden (548), verschlossen (674, 1084, 1740), entsliessen (1009), acht (1056).

There is only one instance of schw- instead of sw- in MS. A: schwitzer (= "Swiss," 979). sw- is usual: swaben (184), sweis (1633), sweig (1652), verschwigen (203), baswur (50).

Before m, s never alternates with sch: smertz (140, 141, 159, 580, 1743), versmacht (1717), smal (59).

Gutturals

$ and k appear initially in regular opposition as in Standard MHG; for k-, we also find $-: kreftig (6), crafft (8), klein (271), künzen (20).

In final position, Germanic $ appears only as $, except in the suffix
-ecz/eczlich, where we find c, ck, g, and k: zuchtlich (322), wunnicklichen (57), manigfalt (51), kreftig (6), snelklich (63).

Medially and finally after n, l, and r German k appears as ck: blancken (307), sanck (219), falck (1833), starcken (22).

Intervocalic h is sometimes omitted: boen (471), gescheen (1982). In final position and before t, ch and h appear: sach (pret., 145), hoh (8), mocht (31), moht (2).

MHG überzwercr appears as überzwercr (t:her, 241-242) and as überzwerg (ferg [="sailor", 900-901]—ferg also rimes with Georg: Jörgen/forgen (369-370).

Nit, the usual Alemannic form of nicht, is used throughout, except for the single rime nicht/geschicht (836-837).

Nasals

The MS. frequently rimes the two sounds at the end of words: an/nan (= nam, 1652-1653), clevn/heym (1588-1589), unreyn/heyn (1654-1655), arn (= arm)/bewarn (125-126). The substitution of n for m occurs only in rimes.

Vowels

MHG a is generally represented by a, as in stach (107), sprach (108), vernam (163), crafft (8); it is represented by o in one case: gewon (= gewann, 143). The primary umlaut of a is e, as in kreftig (6), schliefen (1872), zehern (103). Short a and å are rimes: stat/hät (301-302; 1278-1279), gebärn/starn (688-689).

g, ĝ, and ŏ (the secondary umlaut of g) are represented by g. These three MHG e-sounds rime with each other, as well as with a fourth, the umlaut of å to æ, which is also represented by g: geberd/ward (æ/œ

[12]
The fifth MHG e-sound (from Germanic aï) is generally kept distinct from the others (see ə below).

In one word, ə appears either as o or ö: schöpfer (376), schöpfender (1148), schöpfer (948, 1182).

The Middle German practice of writing ə for ë in forms of wellen NHG "wollen") is sometimes followed, e.g., in the subjunctive forms woll (277) beside well (354).

In one case ə is rime with ö: Jörgen/forgen (= Georgen/vergen, 369-370).

MHG i is generally written as i, but frequently also as y, particularly before nasals: syna (371), kaiserynn (372); i is also occasionally written for ɪ: ɪr (499), ɪn (89), ɪm (90). Short i rime with ì (q.v.).

MHG o is represented by o and occasionally by ö: moht (2), möcht (25), geborn (81).

In one case ə is rime with ö: Jörgen/forgen (= Georgen/vergen, (369-370). Short o and ö rime: wol/karydol (a place name, 337-338).

MHG u is represented by both u and ü: atund/münd (89-90), mund (306).

The MS. often shows the Middle German trait of representing MHG u with both o and ü: besonder/wunder (303-304; cf. besonder/wunder, 5-6), wonder (205), wonach (309), kōmer (566), ubertzügen/flügen (173-174).

The umlaut of MHG u to ü is represented by both u and ü: über (1491), überwinden (21), geburt (451), gebürt (719). MHG ü rime with MHG i: wirt/geburt (450-451), wirt/gebürt (718-719) [= ez wirt/ez gebürt].
MHG â is represented by both a and o; the use of o is most frequent before nasals: lon (= lân, 11, 45). This MHG â represented by a or o may rime with itself or with MHG o or ò: ston/meron (= stân/merân, 1576-1577), geton/kron (1108-1109), plan/babilon (171-172), got/rot (= got/rôt, 1282-1283), lon/gan (1314-1315). In one instance â rimes with ou: schawen/schlawen (65-66).

The umlaut of â to ë appears throughout the MS. as ë, and is rimed with three other e-sounds (see short e above).

MHG ë from Germanic ai appears as ë, and, except for a single instance (begêrt/versêrt, 1722-1723), rimes only with itself: er/ler (470-471), er/ker (728-729), ser/er (618-619), kle/we (77-78).

There are also examples of a MHG ë formed by contraction (gen < gegen, 43, 1558), but there are no rimed instances of this contraction. Gegen is also contracted to gein (see ei below).

MHG i generally appears as i: drissig (1203), glich (233), strich (234), din (34). It also appears as y, particularly before nasals: dym (= dinem, 5), myn (766), and terminally: dry (103), fry (104). In one instance ï appears as ie: belieben (45). Standard MHG ï in -lich and -rich is rimed with standard MHG short i: mich/sunderlich (1184-1185), zuchtiglich/mich (1404-1405), friderich/dich (1530-1531). The vowel ï resulting from the contraction of -igi- is also present in the MS.: lit (= ligit, 1418).

MHG ô appears as o or a: kron (1109), kran (268). Kleinot is generally spelled with o (496, 644, 918, 936, 938, 1150), except for one instance as cleinat (612) and once as cleinet (745). Standard MHG ô is rimed
with standard MHG û (see also û above): 
gardion (= gardiân/fron, 1296-
1297), widergan/gardian (1394-1395), getan/fron (1168-1169). In the
rime wûl/karydol (a place name, 337-338), standard MHG o and û
respectively are rimed. û is rimed with ou: auch/zhch (= zöch, 966-967),
auch/zoch (1672-1673), gros/verdros (63-64). In one instance û is rimed
with û: fortun/pateron (367-368).
The umlaut of û to o appears both as o: schönen (27),
dönen (28), römschen (1031), schones (60), schofers (1760).
MHG û appears throughout the MS. as u: strucht (341), gebrucht (342),
ugesant (1520). Standard MHG û may rime with uo, as in huss/gruss
(= gruz, 724-725), or gut/dalmut (1248-1249). In one instance, MHG û
is rimed with û: fortun/pateron (367-368).

MHG iu is represented by several different characters: 1) u, kaufflut
(1305), sufftzen (575), gehur/abentur (1010-1011), [er] flucht (694); 2) û, sufftzen (78, 634), küesch/gedüschen (1244-1245), abentür/gehûr
(1914-1915); 3) eu, keusche (413); 4) w, û, uw, ûw, drw/rw (1094-1095),
trw/nuw (892-893), fûwr/abentur (756-757).

MHG ei appears both as ei and ey: einer (66), syner (61) rein (142),
reyn (16). It appears once as ey: alleën (15). The name Key appears
both as key (nom. 258) and kein (acc. 107). A second scribe wrote the
title at the head of the work, "Sleigertuchlin;" the spelling sleyer
(229) occurs in the body of the text. A form of ei contracted from -ege-
also appears in the MS.: reins (< gegen, 804), and in deding (976).

MHG ie appears regularly as ie: diesem (116), lieber (150), nie (355),
except in the case of the MHG words iemer and niemer, which appear in
Middle German forms as umer (1043), núm (1934), numer (1044), and numme (344).

MHG ou usually appears as au (auch, 29, 58, 160; entlauffen, 31; bestrauffen, 32), while the combination ouw is always represented by aw: Fraw (229), frawen (278), schawen (284), schawend (222), schaw (314), daw (= tou, 313). These combinations may be rime, e.g. schawen/schlawen (= sla, 65-66); see the riming of a/â and â/ou under â above.

In one place ou is represented by û: höff/döft (= "Haufen/Taufe," 1022-1023); houf here is the Middle German ablaut of the High German hûf.

In one instance the sound is represented ü (maastbam, 899). ou may rime with û: auch/zoch (= zoch, 966-967), auch/zoch (1672-1673), gros/verdros (63-64). In one instance, ou is rime with â: schawen/schlawen (65-66).

MHG ûu is represented by ew, eu, and ou: frewd (38), frewden (70), frewt ich (292), Erzeug (348), Erzeugen (1692), Erzug (742).

MHG uo appears as both u and ü: zu/rûw (1930-1931), hût/gut (1222-1223), süch (imp. 720), fûrn (pret. pl. 842), fuss-teig (59). MHG uo rimes with û: huû/gruû (724-725), gut/dalmut (1248/1249).

MHG üe is represented by u and ü: bruder (1088), brüder (1124, 1216), mussen (365), unsüsssen (366), hüner (1038), and rarely by o or Ô: ungestom/verblóm (864-865), ungestöûm/verblûm (1356-1357).

Any editor who presents an edition in a form other than a facsimile must make compromises between his twin duties of faithfulness to the manuscript and helpfulness to the reader. The facsimile will best help the scholar who is making a detailed investigation, while a text
normalized according to Lachmann and Lexer will best serve the general reader. This edition hopes to serve both the scholar and the general reader by adhering to the principles discussed below.

MS. A has been chosen as the manuscript closest to Hermann's own language, which, on the basis of rimes, appears to be Alemannic with many Middle German features. In contrast to MS. A, MS. B shows the NHG diphthongization (B's use of ei for A's i, e.g., dein for Din [21], reichen for richen [26]), and preserves a difference in spelling between these new diphthongs and the old by using ai for A's ei/ei, e.g., baider for beyder (35), weis for weig (183), hailtum for heiltum (193). In addition, B changes the spelling of certain words that appear in rimes, apparently to make them conform to the scribe's own pronunciation. The most obvious case of a change in the original rime is line 1051, for in MS. A (and doubtless in the original) the ox and the ass stie ("stood") at Christ's manger, a word and rime (ampfie:) possible only in Alemannic. MS. B changes the Alemannic stie to a standard gieng preterite (perhaps pronounced as an Upper German gie). The change in B destroys Hermann's sense, if not his pure rime. Similar examples of changes are B's schowen/schlawen for A's schawen/schlawen (65-66), or han/kron for han/kran (267-268).

The second set of variations which B shows from A is again formal rather than substantial. On the one hand, MS. A shows the Swabian syncope and apocope, while MS. B shows great efforts to make the poem read in a smooth rhythm of alternating accented and unaccented syllables. It is not too much to presume that a poet of Hermann's skill intended this alternation, especially since so many rough lines may be made to read
smoothly once the syncopated or apocopated syllables are restored (as in MS. B). Certainly the reciter of the poem must have been expected to supply the missing unaccented syllables. Indeed, MS. A shows an inorganic -e added to graI to make a line read smoothly ("Daruff der grale war;" 1016), and even a rough line such as "Do ich min pferd fand" (788) reads smoothly if the reciter substitutes the variant form pherit. Similarly, syncope and apocope will make smooth these lines in A: "Ich bin nit ein solich [> solch] man" (202), "Als noch manger [> mang] bilger dut" (844).

Accordingly, I have corrected faulty alternation in MS. A by adding the missing unaccented syllable where the meter requires it, doing so either on the authority of MS. B, in which case the addition is copied from B and is set in italics, or on the authority of Lexer's dictionary of standard MHG forms, in which case the addition is bracketed. These changes have been made conservatively, however; I have not altered the last three lines quoted above not merely because there is no authority in B to do so, but also because I wish to make as few changes in the text as possible. I have used MS. B with caution, for its authority in metrical changes may as easily represent Scribe B's taste as Hermann's intent. That syncope itself, and not merely uneven rhythm, is abhorrent to Scribe B is shown in his version of A's line 827. The original is "Der elst mich sunder bat," and is perfectly smooth, but MS. B expands the syncopated elst and rewrites the line, "Der eltest mich do bat." The changes of geborn/verlorn (456-457) and gern/steren (1746-1747) to geboren/verloren and geren/steren are probably also the work of Scribe B.

If MS. B's authority is weak in places, as discussed above, it does
supply corrections to A that are preferable to purely editorial emendations. It is the basis for most of the changes in rhythm which I have made, and while Martin could suggest "Do ich das sper [er]sach" for line 145, I find it more consistent to correct the line with B's "Do ich das sper[sach]."

In numerous instances the sense of A can be improved by adopting a reading of B: In A the pilgrim youth is led to the Holy Sepulchre: "Mit mynem bilgerstab/Rürt ich es durcheinander" (1509-1510). B clearly improves the last word by supplying "durch a in gett"er," a reading confirmed by our knowledge that the slab on which Christ lay was protected from souvenir hunters by a grille. In some instances, Scribe B applied common sense to his task and emerged with the wrong reading, as for example in line 19, discussed in the Commentary. Here it is not a plain matter of Eve atoning for her sins ("eva...versennen"), but an obscure reference to Mary's powers of redemption ("Ave...versünen"). In a number of cases, as in this one, the preferable reading, whether from A or B, is the lectio difficilior, a preference justified by the deliberately obscure style of the imitators of Wolfram, to which school Hermann, however distant in his descent, belongs.

When a B reading is preferred to an A reading, the B reading will be placed in the main text column in italics, and the A reading, marked as such, will be placed in the column of variant B readings on the right of the same page. This column of variants carries all variations of the B text, except where the variations are the result of regular divergence in phonetics or orthography.

Most editorial interventions, such as the paginations of MSS. A
and B, and of the Holland-Keller edition, are marked by brackets. I have, however, capitalized all proper names in A (Scribe A capitalized only two, Adam in line 559, and Aron in line 28), and suppressed the occasional appearances of capital I or J in the middle of words, such as "vnuerIrt" in line 1239). This word also serves as an example of the alternation of u and v in the MS., which I have regularized according to modern practice, as well as suppressing the long j, used by Scribe A initially and internally, for the round a, used terminally by Scribe A. Similarly the two forms of r in the MS. are represented by a single sort of r in the typescript. Had Scribe A merely alternated i and j for vocalic i, these too would have been regularized by modern standards, but since he uses y as well, I have followed his forms exactly.

Abbreviations, rare in MS. A, have been expanded.

On the other hand, I have not changed the forms of B at all, even when the B readings are inserted into the text of A, for some readers might be interested in the unusual orthography of B, which depends more on abbreviations and especially on superscript signs than does A. In any case where it is necessary to cite more than three words of B to show its difference from A, the whole of line B has been recorded in the variants column.

The question of compounds is not easy to solve consistently. Scribe A frequently joins words that in no wise belong together, and frequently separates obvious compounds. Such words as gürtelmag t I have made compound, although Scribe A does so only one time in three (597, vs. 678 and 695); I have likewise joined his separated falckentertz (749) and lager stat (1900), to name two further examples where the joining
is obviously justified. Scribe A writes edelblut (569) as well as edelblut (701); the first instance I separated to agree with the second, while joining bracken seil (705), and schiff kinder (887). Line 946, on the other hand, "Dort in der heidenland," obviously calls for a separation of heiden (gen. Pl.) from land. Forms of zusammen I have consistently joined, although Scribe A's forms zesamen (588) and zu samen (636, 654) show by the first vowel whether he was thinking of a compound or of two separate words at the time he wrote each version of them.

According to the standards of the Deutsche Texte des Mittelalters, I owe a last debt to the ease of the reader, the setting off of sections through intendentations or extra spacing; this last step I am unwilling to take, since Hermann's careful practice of Reimbrechung (imitated from Konrad von Würzburg) prevents the ending of a scene with a couplet. It thus seems to me that the poet intended his creation to be a seamless web, and that the introduction of breaks into the text violates the author's plan to carefully tie all scenes together by his overlapping couplets. Since I emphasize elsewhere the carefully constructed unity of the poem, I am especially reluctant to seem to fracture it. I hope the use of modern punctuation, especially in the use of single and double quotation marks to set off the speeches, will help the modern reader find his way.
FOOTNOTES

MANUSCRIPT HISTORY, PHONOLOGY, CRITICAL PRINCIPLES


5 Kloss acquired the MS. after it had passed through the hands of the Frankfurt jurist Dr. Roemer: "Ex Bibl. D. Roemer." Roemer (DAB 29, 125-126) lived from 1792 to 1863, and (after 1818) was Landamts- u. Gerichtsschreiber in Frankfurt. Between 1847 and 1858 he was a prolific writer on local history. Dr. Kloss (1787-1854) became a professor of medicine at the University of Frankfurt, and assembled his great MS. and incunabula collection as part of a project to update Panzer's Annalen (DAB 16, 227-228).


7 Friedrich Zarncke, Der deutsche Cato (Leipzig, 1852), p. 114f.

8 Jakob Bächthold, Deutsche Handschriften aus dem Britischen Museum (Schaffhausen, 1875), pp. 147-152.

9 Robert Priesch, Deutsche Handschriften in England, v. 2 British Museum (Erlangen, 1901), pp. 98-99. The description erra in that the lines do not begin with a majuscule unless they begin a sentence; minuscules are therefore more common at the beginning of lines.

10 How Priesch achieved the Du reading I cannot guess. The MS. plainly has Yy, which was also copied by Lepper. The Holland-Keller
edition of the poem—from MS. A—has O as the beginning word.


12 ibid.

13 Both are paper MSS.: Cpg. 478 and Cpg. 677. See Geuther, p. 5, and Halthaus, p. ix.

Hermann is outspokenly conscious of his social station and of his place in the ideal structure of the Reich. He became a knight, if we may believe the narrator's words about himself in the *Spiegel* (175, 21-27), at Bregenz, for the sake of a lady. If Hermann-narrator does not frequently say himself that he is a knight (e.g. *Schleiertüchlein* 82-83), the characters in his narratives continually recognize his elevated station in his golden spurs, emblems of knighthood; their comments make the reader aware not only of Hermann's dignity, but of the high social and moral standing of knighthood itself (*Nörin* 101; 1057-1058; 1192; 5684-5685; *Spiegel* 135, 37-38; 136, 31-32; 180, 16). From the blazoning of the various arms of the families from which he is descended (*Goldener Tempel* 1224-1270) to the epitaph he is supposed to have composed for himself, Hermann shows a cradle-to-grave consciousness of the glory and dignity of knighthood, a calling with a double foundation in the predestination of birth and the free act of dedicating one's self to the sword (*Nörin* 332; *Schleiertüchlein* 835).

The first-person narrator in all of Hermann's poems is a knight whose actions teach the reader the responsibilities of knightly position, whether indirectly (as in the *Grasmetze*) or directly—the rescue of the youth in the *Schleiertüchlein* depends on his recall to knightly
duty. The chivalric values of the older courtly literature and its
imitators are Hermann's guide, and woe to the ignorant who mistake them!
At the end of the tourney in the Mörin the narrator charitably prescribes
a salve for the wounded marshal. When Eckhart, the defense counsel,
suggests that a man with such medical knowledge could turn a pretty
penny, the narrator's rage is swift and righteous: "Eckhart, was sol
din spot?" and invokes his golden spurs: "Hon ich damit gesmecht das
golt / Und och die sporn, das ist mir laid" (5560-5561). The proper
knight is not a leech, but a charitable specialist in battle-wounds,
like Gawain, who bound up the wounds of Urjans (Parz. Book X). But as
knights, Hermann's peers were beginning to feel the pressures that
were to lead to their extinction. On the one hand, territorial princes
sought to cut the knights' direct ties to the Kaiser, bringing them into
total dependence on the princes and their justice. On the other hand,
the expanding economic and territorial powers of the cities were
shrinking the knights' sphere of action and control. It would be logi-
cal then that the two groups most excoriated in Hermann's work should
be the princes and the cities, but the realities of 15th century Swabia
are not so simple.

In the first place, Hermann was both the ally and faithful servant
of the counts of Württemberg, receiving many favors at their hands. His
son Hermann followed in this service, and the very estate of Sachsenheim
from which they took their name was a gift of these counts.² Hermann
was thus a supporter of the local territorial prince, who would eventu-
ally draw the rest of the knights of Swabia into his camp. In the
earlier years of the 15th century Kaiser Sigismund had sought to bring
the increasingly powerful territorial princes under his control by encouraging the knights and cities to resist the princes' growing claims on them. Thus for a time the knights, represented chiefly by the five branches of the "Ritterschaft mit St. Georgenschild," and the cities, formed into the "Schwäbische Städtebund," were allies, attempting to protect their direct dependence on the Emperor from the growing control of the princes. But the widening conflicts between the interests of the cities and knights (discussed on p. 34 below) caused the knights to realize their interests lay more with the princes than with the cities, and by 1437 the St. Georgenschild had allied itself with Württemberg.

Hermann's loyalty to a local prince is not made explicit in his poetry. He feels the simple regional loyalty, characteristic of Germany into the nineteenth century; Hermann is a fryer swäb (Mörin 1771, 1853, 2014), proud of his land and her traditions (Mörin 1848-1867, 2637, 5456, 4098-4099). Beyond local loyalty, however, Hermann feels himself and his land a part of the two great universal and supranational forces of his day, the Reich and the Church. From a typical geblünte circumlocation, we learn that Hermann is a loyal subject of the Holy Roman Empire, and subject to the Bishop of Constance:

Er hört och in die römsche kron,  
Besunder in ain bystum och,  
Das haut gewidempt also hoch  
Sant Conrat mit der hailigkait sin.  
Ain kayser der hieß Constantin,  
Des tochter Costencz haut gestifft,  
Als ich es las in ainer geschriift. (Mörin, 3550-3556)

Constance has special associations for Hermann, for it is the site of the Council of 1414-1417, and it is not unlikely that Hermann was one of the 10,000 German knights who attended. By electing Pope Martin V,
the Council ended the Great Schism which had blighted the unity of the Church since the end of the Avignon captivity in 1376, and it settled pressing questions of heresy by ordering Wyclif's body exhumed and burned, and by burning alive John Hus and his companion, Jerome of Prague. Hermann, in his poems explicitly loyal to the Holy See, is disturbed by the renewed threat to the Church unity which was lost for so many years and only precariously recovered at Constance. In his Goldener Tempel the poet imagines the Christian Faith as an allegorical building much like the Grail Tempel in the Jüngere Titurel, in which the universities serve as organs, proclaiming the praise of God:

Ein orgel was zuo Praug  
Nauch allem wunsch gezieret,  
Die yetz vast dissoniert  
Mit mangem valschen toun.  
Küng Lasslaw, halt diu kron  
Das sie der welt behag!  
An got ocht nitt verzag,  
Das ist min rautt der best.  
Du solt beliben fest  
An got dem schöpffer din.  
Kein Husg soltu nit sin,  
Das stet dim adel wol  
Und hüt dich vor dem hol,  
Der argen helle pfuol!  
Blib stet an römschem stuol!  
Nit ker dich an den man  
Den man nent Rockentschan;  
Er ist ein schalkhaft wicht. (942-959)

The Küng Lasslaw" appealed to above is the young King of Bohemia, Ladislaus, whose coronation Georg von Ehingen attended in 1453 (see p. ). The "schalkhaft wicht" is John of Rokycana (1390-1471), Hussite leader and theologian who, along with Kaiser Sigismund, signed the treaty in 1436 ending the Hussite Wars and giving Sigismund the Bohemian crown. Rokycana remained Archbishop of Prague although Sigismund drove him from that city as part of a reactionary program that ended the next
year (1437) with the death of Sigismund. Hostility from Hussite factions that felt John had made too lenient a peace with the Emperor on religious issues (the Taborites had earlier called him "einen zweiten Achitophel") kept him away from Prague until 1448. 4

Hermann's deep hatred of Rokycana seems to intrude rather irrelevantly into a Schleiertüchlein passage describing a young Merano merchant:

Er hies nit Rockenzan
Als dort der Behem falsch;
Er hies der junge Malsch
Und ist ein kauffman gut.... (1581-1584)

This hatred might easily have been fed by the popular rumor that Rokycana had helped George Poděbrady poison young "Küng Lasslaw" (d. 1457) in order to help set a Hussite (George) on the throne of Bohemia. Finally, Rokycana was a heretic who opposed the doctrine of Transubstantiation, an affront that no devoted reader and imitator of the Goldene Schmiede such as Hermann could tolerate:

der ketzter ist unwise
und aller tugent beroubet,
der daran niht geloubet
daz ein oblate klein
den got schoen unde reine
bevahe der almshtec ist. (Gold. Schm. 1502-1507)

The figure of Rokycana focusses Hermann's hatred for the Hussites, which is more than religious in origin. The Church and the Reich, ideally, form a unity, and the breach in the church caused by the Hussites must inevitably become a breach in the Reich. Crusades were proclaimed in the 1420's against the Hussites, but were not pursued with much enthusiasm or success. In Swabia the knights were not anxious to serve and the peasants resented the war tax. 5 But in 1430

[28]
with the return of Kaiser Sigismund to Germany after an absence of eight years, there was fresh enthusiasm for a new crusade. The Schwäbische Städtebund joined with the St. Georgenschild that year at Ulm to agree to add their share to the crusading host, and the Swabian contribution was but part of the vast Imperial army which moved eastward the following year. The army crossed the Bavarian border into Bohemia, an area already made poor by a decade of warfare, and meeting no opposition they settled down to the rape, slaughter, and plunder of all the inhabitants, Catholic and Hussite alike. This enormous army was surprised at Domážlice (German, Taus) on August 14th, and so great was the German fear of the approaching Hussite army singing its rousing hymn, "Ye Warriors of God," that the German commander's precautionary maneuver of sending the baggage to the rear precipitated a German rout that left the Hussites in possession of the German baggage train and artillery after thousands of fleeing Germans had been slaughtered. The defeat can be compared only to that other crusading disaster of Sigismund's career, the destruction of an international European host by the Turks at Nicopolis (1391), alluded to by Hermann in the Schleiertüchlein (1105-1114). By the 1450's the Turkish menace itself had become a greater threat to European Christianity than the Hussites; Hermann's appeals for a crusade all point to the Turk (see p. 32 below).

Since they are not heretics, Greek Orthodox Christians provoke less spleen from Hermann than do the Hussites. While "Schin, Überbein, und gall / Hat vil der Krichen glaub" (Schleiertüchlein 1003-1004), Hermann sees the Greeks as Christians, if not entirely so (Schleiertüchlein 1028-1031). Hermann is probably writing in awareness of the
Council of Florence-Ferrara (1438-1445), which managed a brief union (1439) between the Greek and Latin churches. The impulse toward the union was chiefly from the West, perhaps partly in anticipation that the Hussites would later seek recognition by the Greek church.?

If Hermann hates the Hussites as false to Church and Reich, he hates the Jews for being false to God. But his hatred of Jews is quieter, probably because European anti-semitism, which had as its major pretext the Jews' rejection and condemnation of Christ, was a tradition of longer standing than the more recent Hussite phenomenon. The Jews and their guilt, however, were an old established fact: "von Juden starb der Cristen got," as a Moslem drolly expresses it in the Mörin (2974). Hermann condemns these traditional enemies of Christianity in traditional language: they are blind (Mörin 2979) and deaf (Goldener Tempel 694). Hermann found language such as this in Konrad von Würzburg's Goldene Schmiede (1718-1721; 1423-1460), which he admired and imitated in his Goldener Tempel. Jews deny the true faith (Schleiertüchlein 1245-1246), and are misled by the Talmud (Schleiertüchlein 1249-1250). Their theology is a collection of tall-tales (Mörin 4416-4425). Thus does God rightly condemn them (Goldener Tempel 618-621; 1420-1421), and it is as agents of God's justice that Hermann suggests that Christians punish Jews in their goods and bodies (Schleiertüchlein 1247-1248).

Somewhat gentler is Hermann's hatred of Moslems. True, both Moslems and Jews are unbelievers, and as such condemned by God (Goldener Tempel 618-621), but no individual Jews appear in Hermann's works, while among his Moslems we may find such sympathetic people as the host.
and hostess at the inn zum guldin stern in Jerusalem (Schleiertüchlein 1232-1236). Hermann also allows that their marriage is a true union of two souls in one flesh. When one considers Hermann's frequent bitterness and ungenerous literary treatment of his enemies, it seems likely that the tolerance he shows here is inspired by the tolerance of his favorite author Wolfram, who urged that all men were gotes hantgetat (Willehalm, 540, 19), and who portrayed both noble pagans and worthy pagan marriages. On the whole, the Moslems in Hermann's work do not receive the harsh condemnation that the Jews do, perhaps because the Moslems have not committed the sin of killing Christ. Allowances made for them, however, do not efface Hermann's conviction of the need for the eventual extermination or conversion of Moslems by means of a crusade. Hermann anathematizes the heiden and sarassin who hold Egypt and interfere with Christian pilgrims, along with the wicked Turks whose pressure on Christian Europe mounts yearly (Schleiertüchlein 851-858). The solution to both problems is a crusade.

Crusades were still a reality of late medieval life, and were to be so for over a century to come, for the battle of Lepanto (1571) was the culmination of a crusade against the Turks. One of the greatest European crusades was that against the Hussites in 1431 (see p. 29 above). After the fall of Constantinople in 1453, John of Capistrano had preached a crusade against the Turks, and in 1456 over a thousand Franconian knights, joined by others from the Palatinate, went down the Danube to the aid of John Hunyadi, who relieved Belgrade from a siege carried out by 150,000 Turks under Sultan Mohammed II, conqueror of Constantinople. The enemy was driven as far as Sophia.
But the recovery of the European lands which had progressively fallen to the Turk needed something more substantial than the millennial hope of the middle ages for the day when Kaiser Friedrich would return and lead an army to recover the Holy Sepulchre. While Hermann nowhere refers directly to the recent fall of Constantinople, the Mörin contains an acknowledgment that Turkey now begins at the Iron Gate, the head of Black Sea navigation on the Danube, a considerable distance into the European interior. When the aged knights console the youth in the Schleiertüchlein at his disappointment in not being able to continue his pilgrimage into Egypt because the roads are now blocked by pagan forces, they point out that he is currently a pilgrim, but may someday return as a soldier:

Der herr hat wol gewalt,  
Das er dich bringt alldar  
Mit eyner grossen schar,  
Do keyser Friderich  
Za dinst erfordert dich  
Unnd zucht zum heilgen grab. (1527-1552)

While these lines may refer merely to the old Friedrich legend, they may also be an admonition to Friedrich III to carry out the crusade pledge he had made at his Roman coronation in 1452. In the Mörin Hermann calls for an immediate crusade against the Turk, and condemns the lords spiritual and temporal for neglecting what they seem to regard as a distant threat. Hermann even extends his hand to the cities to join an Imperial crusade, since they are so strong in arms and treasure:

Besonder von dem bösen stät,  
Das dort der türkisch kayser pfligt,  
Das man doch his gar ringe wiget,  
Besonder bischoff, fürsten hoch.  
Sie main, in sie noch ferr der roch,  
Und griffet manger an die wand.  
Mich dunckt, si tゥwens alle sand,  
Der bఃbst, der kayser, fürsten rich. (5292-5299)
But Friedrich III did not lead the princes and cities eastward against the Turk. Unlike Kaiser Sigismund, who had interested himself personally in the issues of reforming the Reich and Church, Friedrich saw the imperial office chiefly as a convenient lever to apply to Habsburg family interests. While the crown had rested with the Luxemburg family, the Habsburgs had been able to do little against the encroachment of the Swiss cantons on Habsburg rights. The forest cantons had successfully detached themselves from Habsburg suzerainty and put themselves nominally under the Kaiser. When he became Kaiser in 1440, Friedrich felt at last able to deal with the Swiss seizure of the Aargau and the lands of the Toggenburg inheritance. Thus Friedrich, while nominally asserting as Kaiser the unity of the Reich, was actually acting like any other territorial prince in serving his private interests. The Swabian cities objected that the renewed warfare against the Swiss was a purely Austrian, not an imperial matter, and refused to aid the Kaiser. The knights and nobles, however, went campaigning with Friedrich against the Swiss.

Hermann's hatred of the Swiss is as vehement and of as long standing as any knight's. He frequently uses the Swiss, like the Hussites, for insulting comparisons; to the example in the Schleiertüchlein (979) may be added many in the Mörin (152-153; 434; 2486-2487; 2491-2492;
Hermann despises them as traitors to their lords (the Habsburgs), to the Reich, and to the social order. His frequent references to them as peasants reflect the outrage felt by the aristocracy that peasant foot-soldiers could defeat knights, and that the thorough-going Swiss took no prisoners, refusing to hold even Duke Leopold II of Austria for ransom after Sempach, as knights (or decent footsoldiers) would have done, but killing him instead. The knights, of course, showed no mercy to armed peasants, and we may assume that Hermann approved of the wagon loads of rope that accompanied expeditions into the Alps. Despite the best efforts of the Habsburgs, the Confederates continued to pull cities and districts away from territorial rulers and to make them independent of, through nominally still part of, the Reich.

Farther north, the Swabian cities also resisted the local princes and knights. Their independence and commerce were threatened by the surrounding knights, who tended to prey on merchant caravans either through armed robbery or tolls, and by the territorial rulers, who sought to acquire the cities as valuable sources of revenue. The cities were in danger of being pawned by the Kaiser to nearby territorial princes, who might in turn pawn them to other princes, in the meantime interfering with the administration of the cities and forcing them to appeal from their courts to the princes' justice, not to the Kaiser's.

At first Sigismund had encouraged both the cities and the knights to
resist the territorial princes, but the growing power of the free imperial cities began to alarm both. Although forbidden by the Kaiser in 1431 (the Pfahlbürgerverbot), the cities continued to extend their influence into the countryside by taking in as citizens men who did not dwell within their walls (Pfahlbürger). The knights resented this encroachment.\(^{14}\)

The German princes and knights saw in the cities' growing independence an unpleasant resemblance to Alpine rebellion. Nor did it comfort the knights and nobles that when they went south to fight the Swiss they left behind hostile cities who openly sympathized with the Swiss, refused to fight them, and even kept Swiss mercenaries. In the long warning to the princes in the Mörin, Hermann pointed to the dangerous connection between the Swiss and the cities:

\[
\begin{align*}
\text{Die stett sind vil uff tütscher erd,} \\
\text{Ayd gnossen och a in michel tail,} \\
\text{Sie spinnen yecz an ainen sail.} \\
\text{Wirt das gemäch, sie stricken zq.} \\
\text{So get das kalb denn mit der kQ.} \text{ (4172-4176)}
\end{align*}
\]

But Hermann's warning about the cities' machinations with the Swiss is part of a much longer admonition to the princes to leave their squabbling, plotting, and legal corruption and to think on the future of the Reich, which, Hermann senses, will rest on them and not on the Kaiser (Mörin 4144-4209). Even pigs, Hermann says, have a greater sense of solidarity. The lady in the Schleiertüchlein likewise condemns the princes for their short-sighted selfishness (438-458), lamenting that they do not use their powers to stop the corruption caused by men who prefer "ein schnodes gut" above their honor and very souls. The temporal world needs the values of the spiritual world, and Hermann's
ideal political vision is a world in which Reich and Church are harmoniously united in a force binding all men and resolving all political questions. His worst enemies are those—Swiss and Hussites—who would destroy the universality of Reich or Church.
FOOTNOTES

RITTER HERMANN: RELIGION, POLITICS, AND THE SOCIAL ORDER

1 Literary tradition preserves an epitaph for Hermann supposed to be from his own hand. It is attested both on page 405 of the third volume of Martin Crusius's *Annales Suevici* (Frankfurt a. M., 1595), where the first four lines are cited, and as the last ten lines of No. 71 in the second part of Klara Hätzlerin's *Liederbuch* (p. 278). The first three lines of this tradition are (cited from Hätzlerin):

O welt, du hast gelassen mich,
Mein schilt und helm hängt unter sich,
Mein wappenrock ist stab und erdt!

The inscription itself was discovered in 1886, and the first few lines of it also refer to knighthood. The lines are cited from Karl Bohnenberger's *Zur Geschichte der Schwäbischen Mundart im XV. Jahrhundert* (p. 12), who copied them from Mosapp's 1887 book, *Die Stiftskirche in Stuttgart*; I have arranged them by rime:

o welt o welt din lan ist krank
du gist din dinern schneden dank
hie vor ich och ain riter wag
nu litt das hus mir uf der nas.

The epitaph ends with a memento mori to the reader: "junk man geborn us miner art...," a line which sounds very like the author of the Schleiermühl.


5 *Ibid.*, 2, 144.


The Mörin offers a parallel to these lines. Urged by Eckhart to undertake a pilgrimage to Palestine and Egypt, the narrator says the Moslems make the trip too dangerous:

Ich bin zu alt, ich will es sparn,
Big das der kayser Friderich
Dahin on schaden füret mich. (5382-5384)

This appeal is not solely to their wealth, as Schlosser indicates in his note to line 5309, but to their military strength as well. The invitation "an die schar" (5310) is specifically military, and the next line seems to be a sarcastic reference to the recently concluded Second Städtekrieg (1449-1450), with klug used here in its sense of tapfer (see Lexer I, 1637). The cities and the knights had been comrades in arms in the Hussite crusade of 1431.


The pattern was not unfamiliar. In the renewal of the St. Gall war in 1427 the cities sympathized with the Confederates, while the knights went south to defend the Abbot's claims against them.

Morgarten (1315), Sempach (1386), and Näfels (1388) are the most famous Swiss victories, on account of the heavy slaughter of the losers. The latter two battles were fought within Hermann's memory.

Carl von Elgger, in his Kriegeswezen und Kriesskunst der schweizerischen Eidgenossen im XIV., XV., und XVI. Jahrhundert (Luzern, 1873) quotes the "Sempacherlied" concerning Leopold and his ropes:

Wer Er daheim gebliben, Im hett nimand Leidts getan;
Mit Im so tett erfüren uff Wägen etlich Fass,
Mit Helsig, Strik und Schnüren, dann er der Meinung was,
He mocht er geiget han.
So wolt er die Eydgenossen, alsamal erherken lan. (p. 297)

The cities, however, were never able to succeed in controlling the territories surrouncling them. Had they been able to do so, they might have become formidable powers, like the Italian city with its contado, or the union of Swiss forest cantons with city cantons. The Swabian League was defeated for good in the Second Städtekrieg of 1449-1450.

The two elements working together on the same project to overwhelm the princes are not cities and leagues of cities, as Schlosser suggests ("Städte und Städtebünde, note to line 4172), but the Swabian League and the Swiss Confederates.
The Schleiertüchlein fits most readily into the late medieval genre of the Minnerede, a category subject to varying definitions. Ehrismann defines it simply as those late medieval Minne-poems which are not allegorical, that is, those which "die Minnethemata episch-didaktisch behandeln, ohne dabei Allgemeinbegriffe zu personifizieren, also ohne zu allegorisieren," although the definition, probably by accident, leaves no place to put the poems which use forms of allegory other than personification. Walter Blank adopts the same classification in his book Die Deutsche Minneallegorie, roughly distinguishing the rede by its tendency to use the first person, by its straightforward didacticism, by the predominance in it of the lyric (e.g. Klage, Preisgedicht) over the narrative mode, and by its customary use of the rimed couplet. The use of rimed couplets and the first person would classify the Schleiertüchlein as a rede, although it clothes its didacticism in a narrative; for it cannot fit into either of Blank's two categories of the Allegorie, which require a poem either to embody its theme in a concrete form ("Konstruktionsallegorie"), such as the chase of Hadamar von Labor's Jagd, the castle of the Minneburg, or the convent of the Kloster der Minne, or to outfit itself with personifications ("Personifikationsallegorie") who manipulate the action or deliver the Lehre.
as in Hermann's Spiegel. The Schleiertüchlein does contain elements (the use of a Natureingang and the casting of the poem into narrative form) which Blank generally associates with the Allegorie.⁴

Ingeborg Glier, on the other hand, would subdivide the topic differently. For the name of the entire genre she wishes to use Minnerede, the term (rede) used of their works by the old poets themselves, irrespective of whether the poems were allegorical. This position was first taken by Kurt Matthaei in his edition of Mittelhochdeutschen Minnereden (p. vii), which he collected from numerous manuscripts, following their example of not distinguishing between allegorical and non-allegorical works.⁵ Glier divides the genre Minnerede into modes, such as "Reflexionen, Lehren, Auseinandersetzungen, Klagen, Preis" and notes that any of these modes may contain some allegorical poems.⁶ Blank acknowledges the validity of this point of view (p. 231) by admitting that the entire genre which he prefers to name Minnelehre may indeed be called Minnerede; but he prefers to use the term rede in the "engerem Sinn" of his previous definition (p. 52). But by any standards, the Schleiertüchlein is not an allegory, and we should be content to take Hermann's word for it that it is a rede, "und hat dies red ein end" (1986).⁷

The Lehre itself is explicitly contained in the dialogue between the youth and the narrator, and further in the speeches of those who act as instructors to the youth; it concerns the qualities of knighthood and the proper relations between a young knight and a lady. The narrative action of the poem, however, contains implicit instruction on the value of minne in forming a young knight, and the narrator's conversion of the youth at the end of the poem is but the finishing touch on the
entire process of educating the young man. The whole action, then, is more like the education of Parzival than the episodes and debates which generally characterize the Minnerede.

The narrator's self-consciousness about knighthood and his instruction of the youth in its proper exercise show that Hermann aspires to follow the tradition of Wolfram as a knight writing about knighthood for the edification of other knights. Hermann feels himself to be a custodian of the ideals of a class which is gradually losing its political and social influence. Hermann and his writings are part of the reawakened interest in chivalric ideals and ceremonies in the fifteenth century, an interest fed by such diverse currents as the Burgundian renaissance of the late 14th century, the feeling of knights that their values and influence are threatened by the rising power of the townsman, and the desire of this same rising burgher class to acquire, if only as an outward polish, the values and customs of a higher class. The Schleiertüchlein, as a mirror for knightly conduct and education, attempts to recall the spirit of an earlier era and to prolong the chivalric tradition embodied in the great courtly epics and their imitators into a later and, in contemporary eyes, less noble day.

Although Hermann feels himself to be a link in the chain from Wolfram, he is more remote than perhaps he realized. The work from which most of the Schleiertüchlein lore seems to be taken is the Jüngere Titural, a work nowadays generally attributed to Albrecht von Scharfenberg, an imitator and continuator of Wolfram, but in Hermann's time attributed to Wolfram himself.

Albrecht's poem is a continuation and elaboration of Wolfram's
unfinished Titurél; its enormous length is owing partly to the expansion of incidents found elsewhere in Wolfram's Grail story, particularly the romance of Sigune and Tschionatulander, as well as the use of the elaborate geblümte rede and the inclusion of much medieval natural lore.

The Schleiertüchlein shows its dependence on this work by its own use of the geblümter stil, by its frequent references to Grail characters on the basis of their adventures in the Jüngere Titurél (rather than in Wolfram's works), by its depiction of the ideal of chivalry as a universal value shared by pagans and Christians alike, and by its transmission of much of the typical lore (e.g. Physiologus beasts) of the Jüngere Titurél, in addition to the many curious items which Hermann himself includes. Further, Albrecht's work is explicitly didactic, as he himself says; his medieval audience, accepting it as such, made it their favorite reading matter for the delectare of its knightly adventures, the prodese of its knightly virtues, and for the copiousness of its nature lore.

The story of the Schleiertüchlein is constructed not so much in frames as in layers; the transition is not from reality to the fantastic realms of Grail-saga or allegory, but from the real world which poet and audience share, into an idealized real world, and back again. The poet does not lead the audience through a looking glass into a world peopled with abstract virtues in female form, nor with lurking foes which symbolize knightly temptation, but manages to create in scenes illuminated by a chivalric ideal which is spiritual, a clarified, idealized zone of reality, bringing our sphere of reality into close proximity to the sphere of the ideal. The youth's adventures, then, are not
ideals, but idealized, and take place in the real world.

The opening of the poem itself is an apostrophe to Love in her foul aspect, the Love that leads men to their destruction. Although the list is a standard catalogue of lovers undone, and would thus seem not to be especially connected with our narrative, the poet foreshadows the central problem of the youth, the last obstacle he has to overcome in his education into the practice of Christian chivalry in an imperfect world. Because the youth's love the lady turns her into an absolute value, her loss leads him to excessive grief. The irony is that the very teacher of chivalric values, minne, has become twisted in the youth to destroy those virtues. Minne is the central but not exclusive teaching device of the story, used by only one of the many teachers who take the youth in hand. Because minne is not the only teacher of chivalry, and because minne cannot teach all there is to chivalry, the loss of a single guide, the lady, should not be the destruction of the pupil or the lesson. Like good teachers, the narrator, the aged pilgrim-knight, the Guardian of Mt. Zion, and the youth's own mother help him to see both the pattern and the right responses to the experiences he undergoes; more directly, they reprove his weaknesses, urge him to better conduct, and show him he must bear disappointments without losing courage, seeking instead opportunities for usefulness to society.

The Natureingang which opens the poem is the traditional device in Minnesallegorie for setting distance between the events of a poem and reality. The elements of May-time natural beauty--blooming lawns, flowers, trees, and singing birds--and other features such as the fountain, the stream, and the path contain no allegorical significance in

[43]
themselves, and are almost invariably met with in the Minneallegorie (e.g. in Hermann's allegorical Mörin and Spiegel).\(^9\) An examination of the text here and comparison with other works of this sort yields nothing out of the ordinary. The "verlangen mich beswur" (50) which at first looks like a clue to the narrator's state of mind and thus perhaps to the Poet's purpose, is nothing more than formulaic: The opening of Hermann's Blaue Rede has all the same elements, including "verlangen mich bezwang" (4). Hermann's variation on the Natureingang does not alter its elements or language, but the eventual purpose to which he puts the whole locus amoenus setting. In many poems such a setting is the means by which the narrator leaves the real world of his audience to enter an allegorical one (e.g. Hermann's Spiegel or Konrad's Klage der Kunst). Some poems have brought the real and allegorical worlds closer together by claiming that the place visited was a real (although allegorical) place on the face of this earth, and that only distance (e.g. the Mörin) or loss of directions (e.g. Kloster der Minne) prevent the narrator from returning.

Hermann carries this device a step further and uses real locations from Swabia to the Levant for the entire work, frame and tale alike. The narrator of the Schleiertüchlein is not rapt into a world of ideals to meet allegorical creatures, but remains in the locus amoenus to meet a real person, a youth whom the narrator knows from previous acquaintance (87, 180-181), and whose identity is kept from the poem's audience because, it is implied, they too know him. Likewise the identity of the lady and the place where she and the youth meet for the last time (301-303) are concealed from the audience. Though Hermann has been accused
elsewhere of writing *romans à clef*, this is not the reason for his concealment of identities.  

Instead, by implying the acquaintance of the audience with the persons and places of the tale, Hermann unites the world of the audience with the world of the poem, in order to bring as close to the audience as possible the values of the poem. Hermann's belief in the reality of the chivalric ethic is so strong that he is unwilling to confine it to the politely accepted reality of the allegorical world, but he seeks to embody it in the real world, the world of the audience. The structure of the poem is thus not frame and tale, but a continuum of idealized reality, anchored frequently in places and events which are part of the audience's world. The *Reisebericht* at the center of the poem is part of this plan. While I doubt that the medieval audience felt the great gulf between reality (*Reisebericht*) and fiction (the courtly frame) that modern critics so often find, it would seem that Hermann was trying to transform the events of the frame from accepted convention into authenticated reality, a making of the spirit into flesh.

A second important change that Hermann introduces into the *locus amoenus* convention is that the narrator is not there to be instructed, but to be an instructor himself. The didacticism of the poem is underlined by the frequent "Merck...!" and by the opposition of *gouch* and *wiß*, an antithesis taken over, according to Huschenbett (p. 65) from bispil poetry. The youth himself must be brought over from the foolish state in which he is first found to that of "der wiß" (1963) at the end of the poem.

As he is first discovered (80-82), the youth is shamefully sighing
and moaning ("Hei er ein fremd geberd," 79; "geberd in scham," 164); when the narrator revives him from this torpid state (75), the youth passes into a trance (98). At this point the narrator first broaches the topic of foolishness, noting that the trance is like that of Parzival over the blood drops ("der wenig weisheit wielt," 101), except that the youth is helpless and at the point of death, specifically unlike Parzival (106-107), who although in a trance, was still able to fight three jousts successfully, from force of knightly habit. The youth foolishly exaggerates his suffering, comparing it to that of Amfortas (140-141), the wounded Grail-king, or Herzeloyde at Gahmuret's death (142-145). The narrator reminds the youth of his knightly obligation not to despair (146-149), and the youth again acknowledges the narrator as his teacher (150-153; cf. 115-121). The narrator then asks for the youth's story (156-175), and rightly recognizes in the youth's suffering the hand of Venus (136-137), thus recalling the opening passage of the poem.

The youth's reply establishes again that he and the narrator are acquainted (180-181), and that the youth is a local lad (184-185); this identification once more serves to attest the reality of the scene. That the youth does not recognize the literary reference to the heroism of Securies (167) shows how twisted his perspective has become: for the present he can cite courtly literature only for the narrow purpose of showing how great is his pain and despair. With an admission that he is a victim of Venus (186-187), the youth agrees to tell the narrator all, demanding in turn discretion (182-193) and religious reverence for the relic which he has with him (194-199). The narrator's assurances
to the youth are slightly comic, an effect they derive both from their vehemence (which convinces the youth) and their implied threat (which teases the audience). The concern with claffer (193) is a convention of the Minnesang; the presence of hostile gossips forces lovers to stricter discretion. The lady sends the youth off to the Holy Land not only to win his spurs (286-288), but also "Darumb der claffer burd / Ein teil gelichtert wer" (290-291). Similarly, she sends him away from their last meeting before the arrival of expected guests who might observe them (723-726). The youth loyally refuses to the end of the poem to name the lady either to the narrator (who is too delicate to ask) or to his mother, who is given the moral reason for his reticence (1823-1828). Thus in their relations to the story the narrator's assurances are not out of place, but they nevertheless have the flavor of a doctor humoring his patient: the narrator wishes to draw out the you and to help him recover.

Once assured, the youth reaches for the reliquary; the very act revives him (210-215), but when he produces it he nearly faints, evidently from the pain of memories (216-221). Inside the box, the narrator discovers a piece of finest white cloth, sprinkled with blood (222-223). This sight repels the narrator and inspires him to denounce Love for leading on her victims only to betray them (234-241). He then returns to the task of reviving the youth (242-249), not omitting a blast at the "relic" (260-263).

Stung (264-265), the youth affirms that the cloth is a precious relic (266-271), and relates that it was given him by a lady, now dead (276-277), who urged him to make a pilgrimage to the Holy Sepulchre
to receive his knighthood. At this last meeting he had been moved enough to venture a chaste kiss (316-317), for which that pure lady reproved him (323-329). Mollified by his courteous apology (330-343), she reminds him of his youth and inexperience (344-346) and rehearses for him the rules of knightly behavior. While part of the speech exhorts to the service of God (374-381) and the protection of ladies (350-351), a larger portion describes the courage which knights must show on the high seas (358-361), especially during storms (362-369). The latter theme recurs later in the work (see p. 56 below). The lady further admonishes the youth to take careful note of the holy places he visits (384-410).

The youth declares his readiness to travel anywhere in the service of the lady (415-424) and begs to be allowed to do her service (427-428); he is bound by love (425-426). The lady grants him the privilege of serving her, so long as he remains faithful (429-430) and protects his honor, unlike the many corrupt fools (gauchen, 446) whose evil ways are not hindered by the lax princes of the land (439-442), and who must soon suffer God's vengeance (449-454). The bulk of this speech (429-466) is an example of that branch of the Minnerede called the Zeitklage, transformed to aid the development of the narrative. 12

The youth thanks the lady for her "hoen wisen ler" (471), and upon the evidence that he has thus taken her lesson well, the lady departs to prepare him the love-token (480-490). The youth chirps that he would appreciate a lock of hair (491-494), only to be sharply reproved by the lady for failing to appreciate the value of what is about to happen (456-498).
The narration of the scene that follows is smoothly handled. Although he was not present at the actual imbruing of the veil, the youth subsequently learns the whole story from the lady's attendants (647-650; 685-710). The youth tells the narrator he wishes he had been hanged before that awful moment, so that it need never have taken place (507-514). By now the narrator has grown impatient with the youth's self-indulgence and urges him to come to the point (517-524). Hermann thus allows the youth's flowery descriptions to have their full pathetic impact on the audience while at the same time upholding the narrator's moral position that the youth should not allow himself such self-pity. Throughout the poem Hermann handles the slight of the youth delicately, showing compassion for him while making him slightly ridiculous. The youth's response to the narrator's exasperation, "Gern, lieber frund, ich spür / An dir wol allen vlis" (525-526) would be sarcastic on the lips of any but one so naive and preoccupied with his own feelings.

The youth's description of the lady's piercing of her breast (527-562), mingled with his self-reproaches, moves even the narrator to compassion (565-572). Urged to continue (573-574), the youth tells how the lady solemnly presented him with the token (593-595; 611-616), and how his pain and outrage at her wounding (546-556; 600-604; 617-620) led him to reproach the serving ladies for not having prevented their mistress from injuring herself (673-684). The lady assures the youth that she had considered how the gift might hurt him (655-656), but that it is a sign of her abiding love for him (639-646), which she gives with no regrets (651-652). The lady urges a reconciliation with the
ladies-in-waiting (715-716; 771-772), whose defense is that they could hardly have prevented their strong-minded mistress from acting as she wished (686-697), even if they had not been ignorant of her intentions (698-702). The youth forgives them (773-776) and departs amid mutual tender regrets, assurances of faithful love, and blessings (719-786), the veil shut in his bosom (791-792).

The veil itself has its origin in tokens (veils, gloves, sleeves, etc.) borne by the classical knights as a sign of their devotion to their ladies, and given by the ladies as a sign of regard for the knights. The MHG for these is *kleinot* (see Lexer I, 1617 and DWB 5, 1121-1129), a term frequently used by Wolfram and in this poem repeatedly applied to the veil, originally by the lady herself (612; 644; 745). But the blood of the *schleier* sets it apart from the usual tokens. Hermann suggests a resemblance to the bloodied veil of Thisbe (228-229), on finding which Pyramus slew himself; there does seem to be a parallel in the youth's mortal despair upon losing his lady. But the real ancestor of the blood-veil is likely the *hemde* which Herzeloîde takes from her own body and bestows on Gahmuret as a token (*Jüngere Titurel*, 759). When he returns it bloody and torn from battle, she puts it on again (*Parzival*, 101 9-20). When the blood-drenched and rent garment is brought back from Gahmuret's last battle, she tries to wear it a last time, but is prevented by the knights who bury the bloody token and fatal spear with great ceremony in the minster (*Jüngere Titurel* 1103; *Parzival*, 111, 26--112, 2).

The function of the *schlesiertüchlein* in the story, however, is not suggested so much by its origins as by the several meanings of the
word *kleinnot*. The word may mean *heiltum* or even *pilgerinzeichen*; the latter term appears in a gloss in the Nürnberg *Vocabularius* of 1482 (see Lexer, *ibid.*). Rather than wearing the veil openly as a *pilgerinzeichen*, the youth carries it secretly in his bosom. In transforming the sign of a pilgrimage and a lady's favor into a relic or *heiltum*, the youth has substituted the process for the goal, for the pilgrim should return from the Holy Land with a relic, and not set out with one. The misuse of the veil is an emblem of the youth's misuse of the lady's love—both were given him to inspire him to chivalrous conduct. But in mistaking the process of knightly education through *minne* for its goal, the youth has turned the love between knight errant and lady into self-pity and destructive grief after her death, just as he has turned the token of the lady's love, the veil, into an object of blasphemy.

It is this blasphemy which the narrator most strongly reproves (925-933). The youth not only equates the cloth with the Grail (796), but uses it as an object of devotion during his knighting at the Holy Sepulchre. When he tells his mother confidentially of his service to the lady he refers to the disclosure as "shriving" (1708). Not content to compare the lady's shedding of her blood for him to Christ's sacrifice (the two *Physiologus* beasts in lines 754-756 are emblems of Christ), the youth goes on to work a miracle with the token (917-924). That he does so in terror of a sea-storm shows that he is far from following his lady's commands. But the depth of the narrator's sympathy for the youth and his skill as a teacher keep him from insisting on the point (937-942) when the youth makes the narrator's tolerance of the *kleinnot* a condition for their future association (934-936). The
narrator instead continues to draw the youth out concerning his adventures. As the youth unfolds them, we see a pattern of lessons which have been planted in the youth, but not yet ripened.

Like the action of Hermann's beloved Jüngere Titu rel, the action of the Schleiertüchlein does not take place merely for its own sake. While both authors intended the audience to enjoy their stories, they were not writing solely to entertain. Werner Wolf, editor of the Jüngere Titu rel, points out that its adventures illustrate a moral and also give the author a chance to dilate upon it. Hermann similarly relates action and instruction in his Schleiertüchlein.

In place of the toursneys and combats of the Jüngere Titu rel Hermann has substituted a pilgrimage, an analogue of the knightly struggle, and hence of the Christian life. The pilgrim developed the spiritual qualities which were also essential to knighthood: faithfulness to a goal and an ideal, and the courage to face physical suffering in the service of these. This spiritual chivalry is available to rich and poor alike, with the difference that the poor on pilgrimage are objects of charity, while the rich on pilgrimage are expected to bestow it.

An incidental benefit of Hermann's substitution of pilgrimage for combat is that it serves his effort to draw the worlds of audience and story as close together as possible. By the 1450's the knight had long since ceased to rule the battlefield; the rabble of the medieval infantry had developed into disciplined footsoldiers who could defeat armored horsemen by means of the longbow, pike, or Wagenburg. If Hermann, then, cannot write about contemporary knights in their full military significance, he will still preserve the best part of knighthood, its
moral force; the most compelling picture of knighthood, and the hardest trait to inculcate, is that of the strong helping the weak. The Schleiertüchlein is filled with acts of kindness, not combats, and the only shedding of blood is in a ritual that is later criticized by the narrator (803-806). The youth fights neither the argen heiden (1515) nor the trabanten (1935). Instead the story concentrates on the development of the youth into knighthood; not only must he develop an inward character strong enough to withstand every form of disappointment, including the death of his lady; he must also manifest this character in performing services for his fellow man—specifically the Six Corporal Works of Mercy.

The source of the Six Works is Matth. 25: 35-40, where the list concludes with the promise, "Quamdiu fecistis uni ex his fratribus meis minimis, mihi fecistis." The list is generally given as Feeding the Hungry, Giving Drink to the Thirsty, Sheltering the Homeless, Clothing the Naked, Visiting the Sick, and Ransoming the Captive. Although the Six Works are definitely demonstrated in the story, some readers will ask whether Hermann included them simply because they are essential elements in doing good to one's fellow man, or because he specifically intended to illustrate this schema. I hold to the latter belief, and although a conclusive proof is not possible, the circumstantial evidence is strong. That the scheme of the Six Acts is not thrust to the fore of the work does not mean it is not one of its organizing elements; its unobtrusiveness is more likely the result of Hermann's desire to follow the precept of ars celere artem, a principle he discusses in lines 15-35 of the Unminne: "Wer kluger syn historgen / mit byspil uber dichtet /
by dem ist kunst verborgenn" (29-31). His references to the idea of "fruit and chaff" ("kern und spriuwe"), whether serious (Spiegel, 187, 27-28) or playful (Mörin, 6076), show a consciousness of the exegetical tradition of finding the doctrine hidden in the story. It is the wig reader, of course, who shares Hermann's values—and not the grouch—who will penetrate to the hidden doctrine.

Because the Six Works are so smoothly set into the work and are not dwelt upon by the author, it is difficult to prove that their presence is planned. The Sixth Work, however, Ransoming the Captive ("in carcere eram, et venistis ad me"), is enclosed in an incident which seems to stand out from its context (1869-1874). Toward the end of the story the youth is explaining how he acquired one of his grooms; the lad was a Saracen slave whom he purchased for "vier untz ... von gold" (1873-1874) and later freed and baptized. The charitable purpose of the act is underlined, and the youth thereby becomes the only figure in the story to perform all of the Six Acts.

Those familiar with the Corporal Works of Mercy will wonder why Hermann has not listed a traditional Seventh: Burial of the Dead. This work is not part of the Matthew passage in which Jesus names the other six Works, but was added much later, although still several centuries before Hermann's time. The most likely reason for its omission from Hermann's work is, I think, that the Six Works are familiar enough as a unity from the Biblical passage. If the omission of burial is intentional, then there must be some significance. The youth has two excellent changes to perform this act: after the shipwreck in which seven are killed (899-902; 957), and after he
returns home to find his lady dead. But Hermann is not minutely concerned with the fate of the shipwrecked pilgrims—after the Prussian merchant gives them gold (965-974) we hear no more about them (975-978); we follow instead the adventures of the youth and the four aged knights (980-984). As for the burial of the lady, she was doubtless buried before the youth's arrival, and any attention paid by the youth to the details of her sepulture would only serve to reveal their secret. Lastly, Hermann is here more concerned with the tradition originating in the teaching of Christ that we must leave the dead to God and bend our efforts to succor the living: "dimitte mortuos sepelire mortuos suos" (Matth. 8:22; cf. Luc. 9:20); this verse contributes to a body of Christian and explicit doctrine forbidding excessive grief.

If the youth must return home before he can learn the acceptance of death, the process of widening his spiritual horizons began in the Holy Land. There he sees virtues demonstrated in men of other faiths: the Greek Orthodox amasur, a model of knighthood, and his wife offer the youth and his party hospitality, and, in a parallel to the count of the Tyrol, provides gelein as far as Jerusalem. In the Moslem host and hostess of the guldin stern he sees the same virtues on a humbler level.

The youth also finds examples of good conduct outside his social class. It is noteworthy, in the light of Hermann's social prejudices, how highly he values merchants. The Prussian merchant has barely emerged dripping on the beach before he is cutting open the seams of his garments to share his gold pieces with those who lost their clothing in the wreck. Merchants, like knights, can be a credit to their class
when they use their strength—in this case, gold—for the relief of their fellow men. The young Merano merchant has the attributive name Malsch (= "bold"), and he is braver than the youth, for he travels frequently on the seas and is not affrighted by storms (1585-1588). After the youth rescues the young Malsch from destitution (1578-1580), he is the merchant's guest at Merano (1589-1592). Hermann's knowledge of commerce is more than casual, and in the merchants in the Schleier-tüchlein he shows the same virtues valued in knights: bravery, charity, and hospitality.

Having capped his experiences with a view of the splendors of the knightly life at the court of Innsbruck, and armed himself with weapons given in honor of his knighting, the youth seems ready to return home, improved by his pilgrimage.

Upon his return home, the youth finds his beloved lady dead (1629-1632). He is overcome with grief (1633-1636) and must be nursed by his mother, "ein witwe stolz" (1888), whose devotion to her son (whom she addresses with the Wolframic "my n selbes frucht," 1658) and strong character are reminiscent of Herzelojöde; like the other secular instructors she is adept at quoting courtly epics to serve her purpose. The youth wallows in self-pity and wishes for death, forgetting the lesson of the Guardian that no man should despair of life or God's help, no matter how grave his situation (1431-1442).

The mother shows the same pedagogical traits as the narrator: although she presses her points home, she also knows when to relent in order not to alienate her son. As in the earlier part of the poem, Hermann lets the youth's speeches, such as his Preislied and Klage
move us to pity him, but at the same time uses other devices to make the youth slightly ridiculous. When he produces his precious 'relic' for his mother's admiration she is shocked, and cries out that it must be pagan in origin (1751-1756). The maid's exit from the youth's sickroom with a superior, indulgent smirk so that he can tell his mother of his love in private (1729-1732) is a perfect use of a genre scene to pass judgment on the high-flown literary company—the youth's naïvely self-important speech—in which it finds itself. After the mother points out the foolishness of his situation (1801-1802) and encourages him with courtly allusions to put away his excessive grief (1803-1815), she leaves him alone for a while to consider.

But there is no clear portrayal of the psychological process by which he again comes to terms with life. Sometime after his mother leaves him he forsakes his bed for the woods, where he lies down to die like an animal. Just as his outward actions showed his pain, grief, and despair by his fits of fainting and moaning, his transformation is abruptly signalled by a willingness to return to his mother and to join the "schar / Gut frawen unnd gesellen" (1885-1886) at the Maying: the youth who a short time before was on the point of death except for the narrator's intervention (1843-1850) suddenly recovers and has a full social calendar (1857-1864).

But we are told, both directly and indirectly, of the youth's cure, and specifically enlightened as to its meaning. As he recovers, the youth assumes an equal status with the narrator, who refers to him now as "der wis" (1963); the youth in turn thanks the narrator for his teachings (1964). The full cure of the youth is explicitly stated in
his last words, when in response to the narrator's apologies for having so upset the youth's thoughts and causing him to rethink the premises of his life (1975-1978), the youth confesses that his previous actions were foolish:

Ich hab gedacht etwas
In gauchlins wä s gescheen.
Nim hin, das sy verjehren
In gantzen triuwen dir! (1981-1984) 22

The lesson that the youth has learned is made clear by a series of parallels throughout the tale. One is the quiet parallel to the veil itself, offered by his mother's maid:

In dem ein jungfraw zoch
Ein düchlin us iρm busen
Und det ein gros almuren,
Das sie mir druckt die stirn
Und auch erkult das hirn
Mit einem wasser clar. (1673-1678)

Here we see the soaking of another cloth pulled from a lady's bosom, one not used to inspire a misguided passion, but to minister to suffering (to cure that passion). Minne, by gentling the character and inspiring to noble deeds, aids in forming the true knight, but there is always a danger that as in the youth's case, the process will stagnate and minne itself become obsessive, blocking the fulfillment of duties to one's fellow man as well as the further development of the soul. 23

In two parallel scenes of reconciliation with servants, the first between the youth and the lady's maids, and the second between the narrator and the youth's grooms, both maid and groom solemnly intone the same message in slightly different words:

Sygen das brackenseil
Auch sur erarnet hat;
Venus jr dück nit lat,
Sie stifftet lieb und leid (705-708)
Minne is a potent means of forming young knights, but Love has also
ruined many men. The mother, as quick as the narrator to recognize one
of Love's victims in the youth, knows what the odds are:

Wer spilt der aberschantz,
Der mus verliesen dick.
Der strengen Mynne strick
Hat wunders vil gestifft. (1697-1700)

We are reminded of the gloomy lines of the Jüngere Titurel:

der hiute in freuden riche ist, der hat vil lihte manger slahte
herzeleit und da zuo trüren morgen.
in leide hab gedingen, in vreuden sol man kumftic leit besorgen!
(2150)

The reference to Sigune and the brackenseil with which the maid prefaces
her speech above (705-706) points the parallel to the tragedy of the
Jüngere Titurel. Sigune vows to possess the brackenseil, a dog-leash
on which the knightly virtues are spelled out in jewels, an inscription
whose reading is the high point of the great festival at Florischantz.
Not without misgivings, Tschionatulander pursues the brackenseil, which,
as it turns out, can be won only at combat. This condition does not
deter Sigune, who, although she loves Tschionatulander, wants "in
kindes wis" (1932, 2) to see him prove his love for her in battle.

His resultant death shatters her life. The brackenseil and the schleier
serve parallel functions in the two stories: they are both intended
as inspirations to knightly virtue, but when valued as absolutes for
their own sakes, they lead on to destruction.

The Schleierbüchlein does not end on the tragic note of the Jüngere
Titurel, with a bereaved Sigune and a dead Tschionatulander, nor does it
end like Parzival, with Parzival and Condwiramurs united in marriage and occupying the Grail-throne. The Schleiertüchlein pursues a middle way. The ending of the poem brings us full-circle to the locus amoenus where the poem began, but the place is not so cheerful as when the narrator first entered it. We see a wood thick enough to conceal the movements of dangerous men; first, the grooms who, on hearing the conversation of the narrator and youth, approach hostilely to defend their master, and second, the trabanten against whom the groom warns the two knights (1935-1938). The picture at the end of the poem of a knight in shining armor on horseback (1949-1952) and the use of shining gold in a simile (1973-1974) make the woods appear dark by contrast. This is no longer a locus amoenus, portal to a world of perpetual springtime. We are "In dieser welt unreyn" (1854) as the narrator puts it, a place filled with sorrow and danger, and which needs "manlich tugent" to meet it. The young knight must still bear his grief (1927-1928), but continues living despite it. He still carries the veil, but is no longer in idolatrous bondage to it. At the end of the poem his arming himself and mounting his horse signal his attainment of true knighthood.
FOOTNOTES

THE POEM: RITTERBILD UND RITTERBILDUNG


2 Walter Blank, Die deutsche Minneallegorie (Stuttgart, 1970), pp. 50-51, 47, 46.

3 Ibid., 91-104.

4 Ibid., 49.


7 That Hermann means here the poem itself and not the dialogue of the narrator and youth is shown by Hermann's ending of the Unminne, "Hie mit sy ügesungen / dies red unnd hat ein end" (373-374).

8 Used in Blank's sense.

9Huschenbett (p. 43) sees the Brunnen as generally significant in Hermann's works, since the poet always associates it with the beginning of an avventura or with the disclosure of a confidence (i.e., the incipient avventura). If the Brunnen has any special significance for the Schleiertüchlein, however, I believe it is in the way Hermann ties this piece of allegorical setting into the real world: the narrator uses the water to revive the fainting youth (88-93). In this action we have the theme of the poem summarized: the transformation of ideals into acts of charity.

10The Zimmerische Chronik claims that the Mörin is a veiled account of the goings-on at the court of Mechthild, although the preference of that chronicle for salacious stories and its late date of composition make the claim questionable. Further, the scrambled chronology of the Chronik implies that Hermann's son, young Hermann, is the author of the Mörin (see p. 26 below), and
by indicating that the Mörin describes Mechthild's loose life after the death of her second husband, Albrecht, places its date of composition at least five years after the death of Hermann. The latest editor of the Mörin, however, believes that the work is indeed a roman à clef connected with the court of Mechthild (pp. 9-10). There is no strong reason to believe that there are not such aspects to the Mörin, and we are limited only by our conception of propriety at Mechthild's court. Although we can demonstrate that Hermann had detailed information about the court of Innsbruck (see note to lines 1610-1618), he made no use of any Tyrolean personalities in that part of the poem.

The Schleiertüchlein is not a roman à clef, and even if Hermann did use materials gathered from Georg von Ehingen, he made changes in them, not to disguise Georg's identity, but to adapt the material to his own purposes in the poem.

11 A threat that would have considerably more bite and humor if Hermann were actually a composer of romans à clef. See note 10 above.

12 The Schleiertüchlein lacks the condemnation of current fashions, especially in dress, that usually marks the Zeitklage and which appears for example in the Mörin. The greater moral earnestness of the Schleiertüchlein is shown by its reiterated emphasis on present action and subsequent punishment or reward: the lady on the prince (439-454), the lady on the youth (717-718), and the Guardian on the youth (1474-1484).

13 Georg von Ehingen brought back his father a thorn from Christ's crown (see p. 14 of his account).

14 The narrator points out that the Lady's bestowal of so striking a personal token exceeds decency, but is inclined to be lenient in his judgment (805-806). The Christian prohibition of self-mutilation, besides the effect on the too-impressionable youth are probably the narrator's reasons for this objection. The lady herself obviously never intended the veil to be worshipped.


17 The Wagenburg as a favorite weapon of the Hussites, but not exclusive to them. A circular formation of heavy wagons, it depended on small arms and light artillery for its sting. Incidentally, in the Unminne (211-217) Hermann does join the tradition of those who denounce gunpowder, but not specifically for the destruction of chivalry.
The youth performs the first three when he gives money to the destitute pilgrims at the inn; he is paying their inn bills (1545-1546). His return to the inn and looking after these pilgrims is Visiting the Sick. He specifically says he clothed and maintained young Malsch the merchant (1577-1580).

In the exegetical tradition, the chaff of literal meaning surrounds the wheat of doctrine. The tradition originates in the glosses on Jer. 23:28, Isaiah 11:7, and Matth. 3:12. Thus in Hermann's Spiegel, Frau Zucht und Frau Scham are commanded to tell the truth plainly:

Der kern und mit die spriuwr
Zem bas in iuwern hus.

(187, 27-28)

Hermann is familiar with the cities of the Hansa and with its chief currency, the Lübeck gulden (966). In the Spiegel, Hermann says of a busy place:

Zu Bruck noch zu Allesander
Ward nye so gros gedreng
Uff keynen jarmargkt so eng
Von mencher werden schar

(154, 29-32)

and in the Mörin he describes in detail a method of measuring cloth (5301-5303).

Cf. his desire to die in a ditch in the woods, lines 1649-1650.

The youth's acknowledgment of his errors (an admission implying self-correction), is also found in line 1877: "ich vil dummer gauch."

There is no outright praise of minne in the Schleiertüchlein—its value for the forming of a knight is implicit. The poem does, however, stress the dangers of the process. Cf. the (very general) statements on true and false minne near the end of the Florischantz tourney in the Jüngere Titurel (2143-2149), which point out that the highest minne is of God.
THE QUESTION OF THE REISEBERICHT AND GEORG VON EHINGEN

Every writer on Hermann von Sachsenheim has raised the question of whether Hermann himself made a pilgrimage to Jerusalem, on which the Reisebericht of the Schleiertüchlein rests, or whether he used the accounts of another pilgrim or pilgrims. Martin, struck by Herman's factual knowledge of the Holy Land, opened the discussion a century ago, but since then critics claiming to see a difference in tone between the Reisebericht and its enclosing frame have confused the question by permitting their modern sensibilities to interfere with a factual investigation. To conclude that the Reisebericht is so much more "realistic" than the frame and must therefore rest on an actual experience of Hermann's, or to propose that the "realism" of the Reisebericht exceeds that of the frame and must therefore stem from a sensibility other than the author's (i.e., another pilgrim's) can only lead the reader in circles. I have argued for the unity of tone and content of the Schleiertüchlein in the section devoted to a literary analysis of that work; at this point it is sufficient to remark that the "realism" which separates the Reisebericht from its frame and recommends it to the reader is merely the plausibility of the events described in it, their congruence with our own experience, as distinguished from the "unreal events of the courtly-allegorical frame. This subjective approach to the question of the origin of the Reisebericht did not harm as long as critics avoided a categorical commitment to either side of
the issue. Ehrismann cautiously judged the account to be "wahrscheinlich nach einem mündlichem oder schriftlichen Bericht erzählt,"³ but several of the more recent critics have positively decided the question of source. Schröder claims of the pilgrimage episode that Hermann "sie höchst ungeniert als Ganzes übernommen hat: ob aus mündlichem oder schriftlichem Bericht des Reisenden, ist nicht festzustellen,"⁴ but offers no proof. Up through the time of Schröder's pronouncement, no one had spent more than a sentence or two disposing of the question; Lieselotte Dietrich's 1948 dissertation was the first to probe the question at length. Although she ends her analysis of more than 2,000 words with a pro forma conclusion that nothing may be proven, she urges that Hermann must have made the pilgrimage himself because his details are "realistic," and his descriptions of events show the imprint of intense personal experience. Dietrich's arguments were refined and given a more "factual" basis by Marjatta Wis in 1965. Wis grounds her argument on 1) facts reported by Hermann and substantiated by other travellers, 2) facts not reported by other travelers, but which in her judgment are sufficient to lend "den echten Ton"⁵ of authentic experience, and 3) the termini technici of wayfaring, which she believes to prove Hermann's own experience of Mediterranean voyaging. This last argument, while the best researched and her greatest contribution to Hermann-research, is only a restating of the first argument: that facts in Hermann may be substantiated elsewhere, a circumstance that does not rule out Hermann's having taken them from elsewhere.

A valuable clue to the origin of Hermann's knowledge of the Holy Land does, however, exist. Although he modestly declines to mention
that he is apparently the first to notice the connection, in 1962
Dietrich Huschenbett pointed out the similarities between the
Reisebericht and a travel account of a pilgrimage written by the Swabian
knight Georg von Ehingen. Internal evidence in Georg's account pre-
cludes its having served in its final written form as the source of
Hermann's Reisebericht, for it was written after Hermann's death. It
contains several references to "mein vatter selig" (Georg's father
Rudolf died in 1467, some nine years after Hermann) and describes a
shin wound which Georg received while in his twenties as troubling him
"bisz in min alter," and he was barely thirty when Hermann died.
Happily, however, there is other internal evidence in Georg's work to
support the possibility that his own oral account of the pilgrimage was
indeed a source of Hermann's Reisebericht: After returning to Swabia in
1455, Georg remained a year at the court of Erzherzog Albrecht VI,
dividing his time (as did apparently the Archduke) between Freiburg i.
Br. and Rottenburg, where the Gräfin Mechthild had gathered her liter-
ary circle, to which Hermann belonged. "In dem jar," writes Georg,
"begab es sich zuo vil malen, das sin gnaden allerlay frag und red mit
mir hette, von meiner meervart...." Circumstantial evidence, then,
is in favor of Hermann's having heard Georg describe his "meervart,"
and at the very time (1455) which Schröder and other scholars assign
as the approximate date for the writing of what is generally supposed
to be Hermann's last work, the Schleiertüchlein.

The best historical evidence of an acquaintanceship between the
two men is the uncertain testimony of the Zimmerische Chronik:
Es war dizer herr Jerg fur ain weisen und vil
berumpeten ritter geschachtet, zugleich auch wie
herr Herman von Sachsenheim, der das artlich
poetisch gedicht von der Merin het gemacht und
dessen herr Jerg coetaneus ist gewest.12

The work, however, written at the remove of a century, may very
likely have confused Hermann's son Hermann with his father.13 Young
Hermann was probably slightly younger than Georg von Ehingen, for Georg
was born in 1428 and young Hermann matriculated at Heidelberg in 1447.14
There can be little doubt that these two knew each other, since they
must have met in the course of their official duties at the court of
Graf Eberhard im Barte of Württemberg. In dividing his court officials
on the occasion of his pilgrimage to the Holy Land in 1468, Eberhard
appointed Georg one of seven councillors to remain to oversee his
possessions, while taking young Hermann with him on the journey. Young
Hermann was no mere gentleman companion, but a career official who
eventually became Landhofmeister. It is pleasant enough to suppose
with Huschenbett that all four members of the career families mentioned
above—father and son Rudolf and Georg von Ehingen and father and son
Hermann von Sachsenheim—had known each other while all four were alive
in the 1450's.

While neither historical evidence nor internal elements in the
Schleiertüchlein and Ehingen's account provide conclusive proof of a
literary connection, it is still instructive to compare the two works,
in structure and detail, to see what emphases Hermann may have intended
for his work.

Georg von Ehingen and the youth of the Schleiertüchlein are
similarly instructed in the ideals of knighthood by a beloved and

[67]
respected figure who also inspires them to undertake a trip to the Holy Land. In Georg's case, he has just received his spurs at the coronation of Ladislaus of Bohemia, and on returning home, his father

Georg's father then urges him to accompany certain Knights of St. John who are travelling to Rhodes to prevent its proposed capture by "der grosz dürckisch kaiser." Should he survive the battles,

In the Schleiertüchlein, the lady instructs the youth to seek his knighthood at the Holy Sepulchre, and he undertakes the journey "mach ritterschafft / Durch got und auch ir krafft" (218–282). She instructs him in the proper conduct of a knight, tells him to pay careful visits to all the holy places (346-466), and finally gives him the blood-soaked Schleier as her favor and his talisman.

The differences at this point in the narratives are that Georg is told by an aging knight to exercise his new-won knighthood by going forth on a military expedition against the infidel, followed by a pilgrimage to Jerusalem, while Hermann's youth is told by a young woman to go on a peaceful pilgrimage to receive his knighthood at the Holy Sepulchre. This emphasis by Hermann upon peaceful purposes
is discussed elsewhere in the Introduction (p.52).

It is the knighting at the Holy Sepulchre that presents problems to students both of Hermann and of Georg. Some critics of Hermann, beginning with Martin, believe that the Reisebericht cannot derive from a personal experience of Hermann's because he expressly states in his Spiegel that he was knighted at Bregenz (175, 25). Marjatta Wis, however, has amply demonstrated from pilgrim accounts and other records that it was not unusual for pilgrim knights to seek a second knighting at the Holy Sepulchre in Jerusalem; the distinction was highly prized. But the very evidence that Wis brings to show the possibility of Hermann's having drawn the Schleiertüchlein from his own experience—the pride men took in the award—seems to argue against a close connection between Georg's journey and the Schleiertüchlein account, for Georg tells of his knighting in Bohemia and makes no mention of being knighted in Jerusalem. It is strange that a man whose memoirs record mainly the honors he accumulated during his travels should omit to mention such a distinction. There is, however, slender evidence that Georg did receive such an honor: the merchant Hieronymus Münzer, reporting what he heard at Lisbon in 1494 of the deeds of arms of Christian knights some forty years before, mentions "Georgius von Echingen, ex comitatu de Wirtenberg, miles in Jeresolimis factus." If we do not accept Münzer's words as proof of a knighting in Jerusalem, we still have the possibility that Georg witnessed the knighting of another at the Sepulchre and gave an oral account to Hermann. The accuracy of Hermann's account leaves no doubt that it is based on actual observation.

One experience shared by Hermann's fictional youth and the real
Georg von Ehingen is an unsuccessful attempt to visit St. Catherine's monastery on Sinai. As Hermann's youth is preparing to leave for Sinai, a caravan of half-dead pilgrims arrives, bringing the news that a civil war in Egypt (Djakmak's rebellion? see p. 71 below) has made overland travel dangerous and safe-conducts worthless. The pilgrims are obliged to spend the winter at Jerusalem, where non-Moslems are safe from molestation. Georg is even more forcefully discouraged from visiting Sinai or attempting overland travel: on a visit to Damascus, he relates, "wurden ich und mein gesell gefangen und hart gehalten, und doch uff dass letzst wurden mir [= wir] ledig. Es kostet uns wol 30 docaten." After their release Georg and his companion take ship for Alexandria. Interestingly, the youth in Hermann's account is specifically asked whether he had been captured while in the Holy Land, and says definitely that he was not (945-949).

The balance of Georg's route is easily described. He had gone first to Rhodes, on his father's advice, but the expected Turkish attack did not take place. As Georg explains, "Nun verzugen die Türken so lang mit irem herzug, dass in den zyten der türkisch kaiser starb, und disse belegerung von den Türken nit virgient...." After eleven months he proceeded to Beirut to visit the sites of his own patron and that of knighthood, St. George (to whom, incidentally, Hermann's youth is commended by his lady). From here Georg travelled southward for eight days, reaching Tyre, Safad, and an unidentified "Appollossq" and thence to Nazareth and Jerusalem. Hermann's youth makes the outward voyage via Rhodes and Cyprus and is then shipwrecked somewhere on the coast of Palestine; from the coast he is taken overland in five days to
Nazareth and Jerusalem. In Jerusalem itself Georg spent fifteen days (he tells us that he visited most of the holy places, but does not list or describe them; see note 19 above), and then left for Damascus, where his capture caused him to give up his plans to visit Sinai and Cairo.

Hermann’s youth is likewise prevented from visiting Sinai and Cairo, in his case by an Egyptian rebellion, and spends the winter at Jerusalem, presumably waiting for the resumption of safe weather in the spring, when he will sail directly for Venice. Hermann’s youth had suffered a storm and shipwreck with loss of life on the way out; Georg on the other hand must endure a storm and the death of his companion, "der Münch von Basel," on the return voyage. In short, we see that in spite of some differences in sequence and circumstances, Hermann’s youth visits no place which was not visited by Georg: Rhodes, Cyprus, the Palestinian coast, Nazareth, Jerusalem. As common experiences, the two share an inspiring send-off with exhortation to knightly virtue, a storm at sea with loss of life, hopes of a trip to Mt. Sinai and Cairo frustrated by infidel cruelty to pilgrims, and, if the evidence of Hieronymus Münzer is correct, knighthood at the Holy Sepulchre.

When we search for historical facts with which to connect the events of the Schleiertüchlein and Georg’s trip to the Holy Land, in order to substantiate the connection of the documents, we run into difficulties. Martin suggested an identification of the rebellion (lines 1345ff.) which prevents Hermann’s youth from visiting Sinai and Cairo with the revolt by which Djakmak thrust Jussuf from the throne of Egypt (A.D. 1438), for the event had military consequences as far as Syria. 26

Huschenbett, in examining the expected attack on Rhodes for which Georg
von Ehingen waited eleven months, claims that it could not have been intended by the Grand Turk, "[da] haben die Osmanen zu jener Zeit (um 1454) keinen Eroberungszug gegen Rhodos unternommen." Further, the Grand Turk died in 1451, so that his death would not have hindered a projected attack on Rhodes which Georg says he went off to repulse in 1454. Huschenbett suggests instead that "der groß därrisch kaiser" who intended "mit grosser macht uff land und wasser darf für mit sim leger zuo schlahen, der mainung, Rodisz zu herobern" must be the Egyptian Djakmak, who made repeated attempts to conquer Rhodes. But the same logic that argues against the Grand Turk as the threatening ruler who died while Georg was on Rhodes would also exclude Djakmak, for Djakmak died in 1453, before Georg says he ever set out, and the rebellion which displaced Djakmak's young son Othman was over by mid-March 1453.

We are thus left without a foundation of indisputable historic facts to identify the military events either in the (fictional) Reisebericht or in the (authentic) account of Georg von Ehingen. In the latter case we must either conclude that Georg's memories of dates were blurred when he set them down on paper many years later, or that the news of Djakmak's death did not reach the anxious garrison on Rhodes until more than two years after the event. While this is not the place to attempt the task of straightening out the frequently muddled chronology of Georg's memoir, the circumstantial evidence seems strongly in favor of Georg's having been on Rhodes in 1453 at the time of Djakmak's death.

Similarly, the evidence of a connection between the Schleiertüchlein
and Georg's memoir is circumstantial, consisting of echoes which recall the memoir in greater or lesser degree. For example, Hermann's youth and his companions are received by the Knights of St. John on Rhodes, where they hear the particulars of how the Greeks and the Turks are getting along, and learn some straight facts in place of the tall tales (lines 849-850) they have previously heard about the Turks. Since Hermann does not share these facts with us, it is difficult to judge what connection, exactly, this passage has with the experience of Georg von Ehingen, who went with some knights of St. John to Rhodes and learned that the expected grand assault would not take place after all.

In Hermann, as well as in Georg, there is a lack of historical specifics and an incongruence with established historical fact, shortcomings (for our purposes) which prevent the identification of the Egyptian rebellion (lines 1345ff.) with a single historical event. It is true that Weil's history of Egypt under the Mamelukes does record—in 1453—the rebellion of Inal against young Othman, the heir of Djakmak. Othman's reign of six weeks was ended in mid-March of that year by a few days' upheaval, during which Inal besieged him in the citadel of Cairo and secured the judgment of four senior cadis that Othman was unfit to rule. The defeated young sultan was not put to death, but imprisoned for a while and later permitted to return to private life in Cairo. But while these events seem to be closely mirrored in lines 1447-1448 and 1375-1384, there is no detail singular enough to tie the event in the poem either to this revolt or to the earlier rebellion of Djakmak in 1438, as Martin suggested. The Mameluke succession in Egypt was customarily determined by force. Hermann's "details" turn out
to be merely a plausible outline of the usual course of events: the enemies of a reigning sultan or of a recent usurper besiege him in the citadel outside Cairo, meanwhile attempting to secure a verdict of heresy against the incumbent from a compliant *cadi* in order to legitimate the subsequent execution of the overthrown ruler. That a charge of heresy or a pronouncement of unfitness to rule was a mere pretext for revolution is evident from the frequent appeals to these measures by successful usurpers, as well as from the pragmatic way in which they were employed: for example, the senior *cadis* in 1453 refused to condemn Othman until it was clear that Inal was about to defeat him. That political upheavals were sufficiently frequent in Egypt to constitute yet another of the many hazards to Sinai pilgrims is shown by the questions asked by Hermann's *guardian* of the pilgrims who come to him for advice because they have suddenly become too afraid to set out on their intended journey to Egypt: Do they fear the long arduous journey, snow, frost, rain or other terrors of a winter's trip to St. Catherine's, "or is it that the infidels have hatched another war?" (lines 1418-1424). The history of Mameluke rule in Egypt provides too many examples of such turmoil for us to fix on a single action as the source of the events in the *Schleiertüchlein*, although circumstantial evidence persuades us that Georg von Ehingen may very easily have learned about Inal's rebellion of 1453 and repeated the story to the court at Rottenburg.

A final example of an apparent close connection between the journeys of Hermann's fictional youth and the real Georg von Ehingen is the youth's return from the Holy Land via Innsbruck. Certainly Hermann
included the episode at the court of Sigismund, the Tyrolean Duke, as a subtle compliment to his own patron, Albrecht VI, cousin of Sigismund; but the episode shows such a detailed knowledge of Sigismund's court that we are compelled to look for a source for Hermann's knowledge. In fact, Georg von Ehingen spent several years as a page at that court before transferring his services to Albrecht.

Not knowing of Huschenbett's suggestion of a connection between Hermann and Georg, Marjatta Wis did not look for a "mündlichen oder schriftlichen Bericht." Among the internal evidence which she collected to demonstrate that Hermann himself had seen the Holy Land, she felt her arguments based on Hermann's vocabulary to be the most conclusive. She argued that the numerous Italianisms and seafaring terms in the *Schleiertüchlein* (fortun, meaning "sea storm," barck, golf, pateron, etc.) must have been picked up from first-hand experience, since they were "außerhalb der Pilgerliteratur kaum verwendet." The argument reads plausibly enough as we continue down the list: the *kuncel* at Jerusalem, the *guardian* of the Holy Sepulchre (although it must be remembered that any Franciscan superior is called a guardian), until we come to that government official, the *amerat*. Hermann is most likely to have acquired this word from reading, since it occurs in his favorite works: those of Wolfram (*Willehalm, Tritur, Rannewart*) and the *Jüngere Tritur*, which Hermann believed to be the work of Wolfram. And if Hermann could have easily acquired the word from his favorite literary works, he could undoubtedly have acquired his other vocabulary from pilgrim literature, along with other information, with the result that "beim Lesen fühlt man, das sein Gedicht von dem [75]
echten Geist dieser besonderen Art von Literatur [i.e. Pilgerliteratur] erfüllt ist.\textsuperscript{35} The greatest obstacle to using Hermann’s vocabulary to try to learn anything new about the man is that his vocabulary is unusually well-developed, frequently exotic, and in several instances unique.

Interestingly, the work of our authenticated pilgrim, Georg von Ehingen, contains hardly any of these specialized terms. Although Hermann and Georg do share some nautical vocabulary (\textit{galeen}, p. 14, \textit{port dees meers}, p. 14, 18) and both frequently use a common rhetorical device (\textit{alles ump kürzte underlasz}, p. 12), Georg does not use the word \textit{fortun} to describe the tempest at sea which he experiences, and for the correct \textit{Alkir} (= Cairo) of Hermann, Georg uses the traditional medieval \textit{Babylonia}. One can only wonder whether young Georg returned from his Holy Land adventures with his mouth filled with these terms (in the manner of his contemporary, Oswald von Wolkenstein) and subsequently forget them over the years before his memoirs, or whether he declined to use them in writing, or whether he never knew them at all.

Thus we see that the internal evidence connecting the two accounts (similarity of places visited and adventures undergone) is less substantial than the external evidence (Georg’s stay after his journey at the court of Hermann’s patron, where Duke Albrecht often had Georg tell of his voyage, see p. 66 above). But aside from the evidence which suggests an historical causal connection between the two stories, the common theme of a young man’s journey to the Holy Land makes a comparison interesting and useful to an understanding of Hermann’s tale.

As I remarked above, the modern reader regards the abundance of small detail in Hermann’s \textit{Reisebericht} as realistic, for we regard the
enumeration of incidental detail as a means to verisimilitude. Yet if we compare the sort of detail included by Georg and Hermann, the difference in intent of the authors becomes apparent. The brief account (4 pages of 22) in Georg's memoirs of his trip to the Holy Land shows that he felt it was much less important than his later adventures among the crowned heads of Europe. We hear of a few events of the journey, but nothing of the Holy Land itself. The most detailed and "realistic" (and exciting) episode he recounts is that of his single encounter with the Moorish champion in the face of two armies. Georg's preoccupations are social and military: he devotes much space to descriptions of the royalty he meets and of the honors he receives at their hands, ends his book with nine specially-commissioned full-page miniatures of the monarchs he has personally met, and prefaces the whole of his memoirs with an account of his illustrious ancestors. He also carefully records his battles and campaigns. Georg and Hermann do appear to share an eye for housekeeping detail, but with a difference. Georg's recording of the exact sums presented him by princes is part of his vanity in being honored by them, and that he remembers years after--and records--the number and condition of his remounts at every stage merely shows the preoccupation of the mounted warrior with his chief strength. On the other hand, Hermann's recording of sums of money is always the amounts which the youth gives away--not receives--and does not, as Martin and others have hinted, indicate an unworthy preoccupation with financial matters. The youth gives eight ducats to the trisler at the Holy Sepulchre (1175-1176) because that is what is expected of a Christian knight, and he off-handedly recounts spending four ounces of gold to
purchase a Moslem slave (so that he may later baptize him).

Elsewhere in the Introduction I have discussed the moral purpose of Hermann's last work, but here I would like to emphasize that the detail which fascinates us as realistic has a purpose other than to convince us that the narrative is factual. Hermann may indeed have picked up many of his "realistic" details of the Holy Land from Ehingen's year of telling his story at Albrecht's court, but if that is true, these are the very details which Georg believes to be unimportant for his own memoirs and suppresses, consequently preventing us from exactly connecting the two narratives. In a similar way, Hermann's work on details from Georg or other travellers transforms these facts by his emphasis on them, so that the travel narrative of the Schleiertüchlein is not the same thing as Georg's or any other trip.

Hermann's Reisebericht and its enclosing frame form a single narrative of the education of a Christian knight. The youth learns from the narrator, the lady, and his pilgrimage to serve God, his lady, and society. The Reisebericht is an idealized version of a pilgrimage, idealized not in its having everything run smoothly for the youth, but idealized in the sense that every episode and detail either contributes to the education of the youth or induces him to practice the corporal Works of Mercy. Through a process reminiscent of the education of Parzival, the youth must learn true knighthood from his lady not by blindly literal obedience to her commands, but by enlightened understanding of their spirit. The two greatest tests he meets are during his stay in Jerusalem and upon his return home. In the first test, a train of despoiled and maimed pilgrims arrives at the inn, at once the
warning and proof that the roads to Egypt are blocked to pilgrims. The youth, oblivious to all miseries but his own, despairs because he cannot fulfill his lady's command to visit St. Catherine's on Sinai. But the guardian points out that there is nothing shameful in remaining in Jerusalem for the winter and urges him to care for the poor pilgrims (1469ff.). The youth also fails to recognize the second great test which the narrative lays upon him: when he returns home, he finds his lady dead. Again he despairs until the narrator completes the education which the lady began, showing the youth that he does not serve God by questioning His will, nor the lady, by turning her token into an idol, nor society, by his withdrawal through excessive grief. Besides learning these moral lessons, the youth has had his world enlarged by seeing true knighthood, marriage, and hospitality practiced by men outside his own faith: it is this improvement of the pilgrim by his pilgrimage, so seldom expressed in the bulk of pilgrim literature, that is distinctive in Hermann's fictional account.
FOOTNOTES

THE QUESTION OF THE REISEBERICHT AND GEORG VON EHINGEN


8. Ehingen, 27.

9. A solution to the self-contradictions of Georg's chronology has not yet been found. For the date of his return he gives 1454 (p. 14), yet he says he did not leave until the spring of that year (i.e., the spring after the October coronation of Ladislaus V), and remained some eleven months on Rhodes before starting for Jerusalem.


11. Schröder, 204.

We do not know whether the author meant old Hermann, and used *coetaneus* (= *coetaneus*) loosely to mean "contemporary," or whether he thought young Hermann was the poet, and used the word in its strict meaning of "coeval."


Ehingen, 11.

Ibid.

Ibid.

Martin, 21.

"Als ich nun die hailigen stett gesuocht und den mertail durchgangen und 15 tag zuo Jerusalem und darinn belieben war..." This passage is the only information Georg gives about the Holy Land, other than his itinerary.


Wis, 9.

Ehingen, 13.

As Georg bitterly comments, "Also ward unser raisz wendig, dann mir [= wir] mochten vor den haiden und Araben nit verner kumen" (p. 13).

Ibid.

The ruins of Apollonia, presently called Arsuf, are the nearest in name to "Appollosso," but represent an absurd detour from the route Georg describes.

Martin apparently believed that the judgment of heresy which Djakmak brought against his successor and the large-scale military operations caused sufficient uproar to impede Christian travel temporarily.

Huschenbett, 55.

Ehingen, 11.

Huschenbett, 55.

31 Ibid.
32 See notes to lines 1610-1618.
33 Wis, 24.
34 Matthias Lexer, Mittelhochdeutsches Handwörterbuch (Leipzig, 1872-1878), I, 22 s.v. \textit{samirat}.
35 Wis, 21.
36 Ehingen, 23-24. It was this deed that kept Ehingen's name alive at the court of Lisbon for more than forty years, so that Münzer heard it.
TEXT AND COMMENTARY

[A fuller description of the individual works cited may be found in the Bibliography]
Das aleigertuchlin

D[u] süse Mynn gehür
Wer moht diner schwunpfentür
Entwichen und entrynnen?
Was brichstu herter synnen

5 Mit dym gewalt besunder!
Du bist ein krefzig wunder,
Das nyenem kan gemessen.
Din crafft ist hoch gesessen
Uff kunstnenrichem stul.

10 Wen du in diner schul
Sin zit wilt lon verdriben
Der sol sich mertrer schrieben
Alhie uff dieser erden.
Adam, den edeln werden,

15 Bezwengt du, Mynn, alleyn
Durch Even bild, das reyn,
Das er den apffel aß.
Es was ein strenges mas,
Das Ave must versünen.

20 David, den frechen künen,
Din crafft dett überwinden.
Sampson, den starckem blinden,
Der mit sin eines bild
Bezwang den lewen wild,

25 Der möcht dir nit entwichen;
Kung Salomon den richen
Unnd Absolon den schönen;
Was halff Arones dönen,
[Das Schleiertüchlein]

Das süs und auch das hell?
Lebt Asahel der schnell,
Er mocht dir nit entlauffen.
Du kannst auch, Mynn, bestrauffen
Mang herz von sorgen bloß.
Als du din crafft ist groß

Uff beyder hand[e] regel.
Durch wild fortun din segel
Kan meisterlichen rudeln.
Wem du zur frewd wilt studeln,
Der sitzt uff gluckes rad,

Als uß dem mayen bad
Die zarten blümlin klymmen
Und süsset vogel stymmen
Gen liechtser sunnen brehen.
Was sullen wort, die spehen?

Ich wil es lon belieben
Und wil uch reynen wyben
Und guten gesellen sagen,
Was mir jm kurtzen dagen
Geschach und widerfur.

Verlangen mich beswur
Mit listen manigfalt,
Das ich in eynen walt
Durch kurtzwil ging spatzirn.
Mit mengem farben zirn

Sach ich der blumen krangel
Uff einem grünen angel
Und wunnicklichen plan.
Ich dett auch furbas gan

[85]
[Das Schleiertüchlein]

Das süs und auch das hell?
30 Lebt Azahel der schnel,
   Er mocht dir nit entlauffen.
   Du kannst auch, Mynn, bestrauffen
   Mang herz von sorgen blos.
   Alaus din crafft ist gros
35 Uff beyder hand[e] regel.
   Durch wild fortun din segel
   Kan meisterlichen rudeln.
   Wem du zur frewd wilt studeln,
   Der sitzt uff gluckes rad,
40 Als u7 dem mayen bad
   Die zarten blümlin klymmen
   Und süser vogel stymmen
   Gen liechter sunnen brehen.
   Was sullen wort, die spehen?
45 Ich wil es lon belieben
   Und wil uch reynen wyben
   Und guten gesellen sagen,
   Was mir jn kurzten dagen
   Geschach und widerfur.
50 Verlangen mich beswur
   Mit listen manigfalt,
   Das ich in eynen walt
   Durch kurtzwil ging spatzirn.
   Mit mengem farben zirn
55 Sach ich der blumen krangel
   Uff einem grünen angel
   Und wunnicklichen plan.
   Ich dett auch furbas gan

[85]
Uff einen fusssteig samt
Das ging ich ab durch schwaven
Durch ein newen
Bis uff das ferch versnitten.
Mit schnell vnd lißen tritten
Ging ich alda zehant,
Da ich ein jungen fant
Dort liegen unversunnen
By einem claren brunnen
Mit süßtzen ach und we
Hett er ein fremd gebert,
Der edel jung und werd
Uß ritters art geborn,
Er fürt auch gelw[e] sporn,
Als ander myn genos.
Sihn hertz det mengen stos,
Als ob es wolt zerspringen.
Recht in den selben dingen
Den werden ich erkannt,
Hin uff des brunnen rant
[Das Schleiertüchlein]

Bückt ich in da zu stund
Und gab jm in den mund
Des bronnen lutter clär.
Ich natzt im auch das har
Die wangen, stirn und nas;
Ich weis nit wie im was,

90

Wan das er ye erquickt
Und tougenlich uff blickt
Mit mangen süfftzen dieff.
Ich wen nit, das er schlieff
In dieser senden qual.

100

Er det als Partizifal,
Der wenig weisheit wielt
Und unversunen hielt
Ob blutes zehern dry.
Alsus der wandels fry

105

Blickt her unnd sach mich an.
Er det nit als der man,
Der Kein nyder stach.
Gar zuchtliclich er sprach,
'Ey, lieber frundt gehür,

110

Ich hantz fur abentür,
Das du mich hie hast funden.'
Mit henden ungebunden
Richt er sich uff zuhant;
Mit namen er mich ſant

115

Unnd sprach, 'ich ken dich wol;
In diesem jamerdol
Verlih mir drost und helfff!
Du bist der leo, ich welfff,
[Das Schleiertüchlein]

Der strus unnd ich das ey.'

120 Mit byspil mangerley
Bot er sich mir fur eygen.
Ich det mich zu im neygen
Vast nyder in das gras.
Gar snel ich zu im sas

125 Und greiff jm an den arn,
Das ich jn wolt bewarn
Vor vallen,sincken nyder.
Mit worten her und wider
Fragt ich jn vil der mer

130 Von siner grossen swer,
Wie das sich het ergangen.
Er sprach, 'des bracken strangen
Nye sender qual gestifft,
Wie wol die selb gescrifft

135 Verfurt Sinastulander.
Im fur der salmander
Sich nert und doch nit stirbt.
Alsus unheil erwirbt
Mir dick das leben myn.

140 Antfortes smertz und pyn
Gen mynem smertz ist klein.
Fraw Hertzenlayd die rein
Gewon nye sender not
Umb Gemuretes dot.

145 Do sie das spere sach.'
'Nein, drut gesell,' ich sprach,
'Nieman verzagen soll:
Das stet dem adel wol
By got und siner muter.'

150 'Ja, lieber frunt vil guter,
Du gist mir wise ret,
Als auch der Tyturel det
Sym sun dem Frimutel.'
Mit kortzen worten anel

Sprach ich alda zuhant,
'Gesell, du mir bekant,
Wie es sich hab gefügt
Mit worten unverclügt!
Din komer und din smertz,
160 Es gat mir auch zu hertz,
Das sag ich dir furwar.
Ich han gelebt vil jar,
Das ich nie me vernam
So fremd geberd in scham

165 Van einem ritter gutt.
Big streng, hab vesten mut
Als Secures der werd
Uff Tabernišcher erd.
Nye ritter ward so frech.

170 Wie wol er galt die zech
Vor Baldack uff dem plan,
Als die von Babilon
Den barock ubertzugen
Da vil der sprissen flugen
175 Von schilten und von spern.
Venus, der Mynne stern,
Hat dich zu hart bezwungen.'
Ein antwort von dem jungen

[89]
[Das Schleiertüchlein]  

Ward mir alda zuhant.

180 Er sprach, 'gut man, bekannt
Bist du mir lannge zit,
Du sagst mir vil vom strit,
Der ich gar wenig weis.
Zu Swaben, in dem kreis,

185 Bin ich myn dag erzogen.
Fraw Venus mit jrm bogen
Hat mich geschossen wunt.
Wiltu, ich mach dir kunt
Myn komer und myn smertz,

190 Den ich in mynem hertz
So lannz zit han gedragen,
Wiltu des stil gedagen,
Vor falschen claffern swigen
Und auch dem heiltum nigen,

195 Das ich hie by mir han
Verborgen also schon
In eynen ledlin cleyn
Von wissem halffenbeyn
Mit fynem gold beschlagen.'

200 'Warumb solt ich es sagen?'
Sprach ich und sach yn an.
'Ich bin nit ein solich man;
Ich mag es wol verswigen.
Solt ich die warheit gigen

205 Von wonder, das ich weis,
Die stirn wurd mengem heis,
Das soltu mir gelauben.
Man hilt mich fur ein dauben
Solt ich es machen kunt.'

210 Sust greiff er an der stunt
In seinen busen selber;
Ye gelber unnd ye gelber
Ward aber sin gestalt.
Der jung und mit der alt

215 Gar schier das ledlin fand.
Das jm da nit geswand
Vor smertzen, das was ein wunder:  
Sein ougen Schlug er under
Und sanck mir jm die schoes.

220 Das ledlin clein, nit gros,
Mit noten kom herfur.
Nun schawend, was ich spür
In diesem ledlin cleyn!
Ein duchlin wis und reyn

225 Von syden clar und fin;
Das man nent flügerlin
Durchsprengt mit menschem blut,
Als Pirrimus der gut
Fraw Dispen sleyer fand.

230 Das nam ich jm die hand
Und spreit es von eynander,
Der sydenwis salmander
Was er ein teil gelich.
Fraw Mynn, ich aber strich

235 An uch myn bensel scharpff:
Es klang nye gig noch harpff
So süs als uwer don,
Und geben doch den lon

[Das Schleiertüchlein] [A125v]

[91]
[Das Schleiertüchlein]

Ze jungst mit ungeluck.

Ir sind ein teil zu fluck
Mit fligen hin unnd her.
Dannecht lag überzwer
Der jung in myner schoe.
Mit süfftzen, schlegen gros

Schlug er sich an die brust.
Sin stym was jm verdust,
Das er nit reden kund.
Ich brach jm uff den mund
Unnd ruckt jm hoch enbor.

'Du jag[e]st nit die spor,'
Sprach ich in senffter wia,
'Als manig ritters brig
Erzeugt ein manlich dugent,
Als du jn dner jugent

Dich selber doten wilt.
Lebt Artus noch, der wilt,
Er geb dir nit ein ey.
Ein ritter hies herr Kay,
Der kund auch spotten din.

Sag an und thu mir achina,
Wo kompt das duchlin her?
Ich han es fur ein mer,
Das es ein heyltum aey.'
Er sprach,'gesell, owy!

Du redest mir zu nach,
Nie heyltum kam gen Ach
Das ich darfur wolt han.
Fur aller keyser kran
[Das Schlesiertüchlein]

Han ich es lieb vnnd werd.

270 Wie vaste es mich beswerd,
    Des acht ich alles klein.
    Das edel heiltum reyn
    Gab mir ein werde wib,
    Die mir durch sel und lib

275 Myn hertz verwondet hat.
    Got in der maiestat
    Woll ir gene dig sin:
    Ich meyn die frauen myn,
    Die mir das heiltumb gab,

280 Als ich zum heylgen grab
    Wolt farn nach ritterschafft
    Durch got und auch ir kraft,
    Durch Zippern uber mer
    Und schawen menig her

285 Von heynischer diet,
    Als sie mir selber riet
    Und mich mit vliis bat,
    Ob ich es hette statt
    Das ich den ritter wurd,

290 Darumb der claffer burd
    Ein teil gelichtert wer.
    Sust frewt ich mich der mer
    Und was der red gemeit,
    Gar kum ich do erbeit,

295 Das ich von jr vernem,
    Wo ich vor zu jr kem,
    Ee ich vom lande schied,
    Ein brief das was ein lied

[93]
[Das Schleiertüchlein]

Mit wig und worten clug,

Das unns zu samen drug
Gar heimlichen an ein stat,
Die ietz nit namen hat
Zu sagen dir besonder.
Doch merck ein fremdes wonder:

Als ich die werden fand
Mit mund und auch mit hand
Und blancken ermlin wig,
Ward ich mit ganzem vlis
Nach allem wonsch enpfangen;

Ir mundlin und jr wangen

[Bran her jn voller blut,]
Recht als ein roglin dut
In eynem kulen daw.
Von wunicklicher schaw

Ward mir myn hertz entzunt.

Das wenglin nit den munt
Mit kus ich da berürt,
Das als myn leid zerrürt
Als ob es fliegen kund;

Ich mein, es wer ein sund,
Der nye kein fluch geschach.
Gar zuchticlich sie sprach,
"Gesell, wie meinstu das?
Dhu dich bedencken, bas!

Ich hans fur ungeluck
So ich myn brüstlin druck
On allen argen lust
So fruntlich an din brust,
[Das Schleiertüchlein]

Das du den bist so schnel."

330 "Nein, fraw, der Tyterel
des grales pflag jn hut:
Also stet al myn mut
Gen uwern bidten glantz;
Der durst uff Florischantz

335 Des kusses nie wart wert:
Ich han uch, fraw, erfert,
Das bruff ich sicher wol.
Wer ich vor Karydol
Gewesen uff der bruck,

340 Ich wen, von disem stuck
Myn ros hett nys gestucht.
Fraw Venus art gebrucht
Han ich ein teil zu frü."
"Gesell, es numme tü,

345 So wil ich lassen ab.
Du bist wol noch ein knab,
Der jar jn rechter jugent;
Erzeug an mir din dugent
Und auch din manlich art!

350 Gen allen frawen zart
Soltu dich han in hut.
Syt du uff meres flut
Nach ritterschaft wilt farn,
So wel dich got bewarn

355 Und auch die muter ein.
Merck, drut geselle myn,
Was ich dir sagen will!
Es hort zum ritter spil
[Das Schleiertüchlein]

Manheit unerschrocken:

Uff kieln und uff kocken
Soltu erschrecken nicht.
Sturmwetter man dick sicht
So grasamlich gebarm,
Das die von jungen jarn

Gar dick erschrecken mussen.
So scharpffe wind unsüssen
Her susen durch fortun,
So nym zu pateron
Den ritter gutt, Sant Jörgen !

Schiffkinder, marner, forgen
Nach allem dinem synn
Geb dir die keyserynn,
Die got jm selb erkos.
Den text und nit die glos

Erzog vor allen dingen
Dem schopffer sunderlingen
Mit lutter bicht und rüw.
Gesell, mit gantzer drüw
Die hohen rich present,

Das heilig sacrament
Andechticlich empfach,
So volgt dir selde nach
Zu diner fert besunder.
Beschaw auch vil der wunder,

Da Cristus hat gewandelt;
Es ist nit wol verhandelt,
Das manger wider kumpt,
Als ob er sy verstumpt
[Das Schleiertüchlein]

Und nit gesagen kan,
Was got der herr began
In dem vil heiligen land.
Es ducht mich sund und schand
Solt einer verzoren sin gelt,
Als ob er über volt

390 Von einer kirchwich kem.
Die stat Iherusalem
Soltu beschawen recht.
Mit Kurtzen worten slecht
Vernyn, was ich dich bit!

400 Von einer kirchwich kem.
kirchwichin
Die stat Iherusalem
Soltu beschawen recht.
Mit Kurtzen worten slecht
Vernyn, was ich dich bit!

405 Besunder beschaw den drit,
Der unverwandelt ist,
Als got der war[e] Crist
Von unns gen himel fur.
Gemessen nach der snur

410 Kan ich nit alle ding.
Merk selber, gutt jungling,
Was dir das beste sy!
Die keusch[e] magt Mary
Kum dir darjnn zu stür."

415 "Gnad, werde fraw gehur,"
Sprach ich zu der vil zarten,
"Sollt ich gen Nogarten
Durch uwnr willen farn,
Die reis wolt ich nit sparn;"

420 Durch tartery und Rüssen
tartary
Dry winter reys gen Brüssen
In uwerml dinste dun,
Das brecht mir fried und sün
[Das Schleiertüchlein]

In mynem hertzen dick.

425 Fraw Venus mit jrm strick
Hatt mich gebonden hart.
O werde frawe tzart,
Des lannd geniessen mich!"
"Gern," sprach die mynnicklich,

430 "Wiltu bliben stet
Und ritterlich gedet
In gottes dinst dich üben
Und mit din er bedruben,
Als jetzt vil mancher dutt,

435 Der umb ein schnodes gut
Sin ere so ring wigt
Und menger schalkeit pfligt
Mit sunden und mit schand.
Die fursten jn dem land

440 Die soltens understen:
Sie lassens fur sich gen
Und wegents leyder ring.
Gesell, vor allem ding
Din sel und er bewar:

445 Nit müsch dich jn die schar,
Die mit den gauchen fert.
Die sien all durchbert
Mit schalkeit sunderbar.
Es kompt noch vil der jar,

450 Das es gerachen wirt,
Als sich dan wol geburt
Dem schopffer din und myn.
Es mag die harr nit sin,
[Das Schleiertüchlein]

Das es der herr verdrag.

455 Verfluch[e]t sy der dag,
An dem sie sind geborn!
Sie sind halb verlorn,
Das anderteil verspilt.
Ob es dich nit bevilt,

460 So hor und merck mich recht!
Ir etlich haben knecht,
Die volgent uff der straß
Und messent mit der mag,
Die an das dryholtz hort.

465 Gesell, bis nit bedort!
Hut dich vor böser sach!" 
Gar zuchtiglich ich sprach,
"Gern, reine, werde frucht!
In got und uwer zücht

470 Bevilch ich sel und er.
Der hoen wisen ler
Myn dinst nye wardig wart;
Zu dieser kleynen wart
Hand jr mich wol gesturt.

475 Gedürt und uberdurt
Sind uwer wise rest.
Es was mir vor wilpret
Es ich die warheit fand." 
Sie greiff mir an die hand

480 Und sprach, "gesell, sitz still!
Sy es din guter wil,
So thu erlauben mir:
Ich mug ein wil von dir

[99]
[Das Schleiertüchlein]

[Dort einhalb in ein gaden]

[100]

Dort einhalb ich in ein gaden [A]
Dorthin einhalb in ein gaden [B]

[B omits beschlossen] [216]

485 Zu einer beschlossn laden.
Da han ich etwa jn,
Das ich nach mynem synn
Dir lanngtzit han erdacht.
Es ist nit gar volbracht,

490 Das sag ich dir furwar."
"Nein, werde fraw, ein har
Von uwerm zopf ich nem
Fur all Venediger krem
Und Barssilonger auch."

495 Sie sprach, "gesell, ein gauch
Arm kleinot sol versmahen.
Du solt dich nit vergahen
Mit wechsel red gen mir."
"Gern, [reyne] fraw! was jr
Gebietend, das soll sin!"
Uff stund die frawe myn
Und ging hin sunder tammer
Selbander jn die kamer,
Darjnn das duchlin was,

500 Doch nit von blute nas,
Vil wisser wan der schne.
Owe, gesell, owe!
Es gatt mir durch myn hertz,
Wan ich bedenck den smertz,

510 Den sie durch mich enpflieng.
Das man mich vor nit hieng,
Das quelt mir sel und lib,
E das das reine wib
[Das Schleiertüchlein]

Von mir geletzet wurd.

515 Es was ein swere burd,
Die sie in hertzen drug!
'Wan ist der red genug?'
Sprach ich zu diesem jungen,
'Gesaget noch gesungen

520 Hort ich nye fromder mer. ye
Du sagt mir wol von swer vil von swer
Und nit den rechten grund.
Gesse, thu uff den mund
Und leg kein blat darfur!'
dafür

525 'Gern, lieber freund, ich spür
An dir wol allen vilis.
Dies duclin rein und wis
Die zart nam in jr hend
Durch mich armen ellend

530 Und legt es blox und fin
Uff jr tzartes brüstlin, näst ab [A]
Das nechst ob irem hertz,
Das man nent link und lertz,
Und doch on allen zadel

535 Mit einer scharpen madel
Stach sie vil locher dieff.
Das blut hernacher lieff her nach [A]
Mit dropffen gros und klein,
Darumb die zart die rein

540 Must liden grosser swer.
Ich wen, Wilhalmes sper
Von Orleans, das er furt
Und jm das leben rürt,

[A130v]
Das Schleiertüchlein

Gab mit so grosse qual,
545  Als ieder stich zemal
    Ein eigen smertz besonder.
    Das wonder aller wonder
    Dutt mir myn hertz verschnyden,
    Als ders mit eyner bliden

Zewurff zu dusen stucken,
550  Mit zucken wider zucken
    Ein nagelnuwer smertz.
    Gesell, mir will das hertz
    Bis uff den grunt versincken,
    Zewurff zu dusen stucken,

Die rechten handt noch lincken
555  Kan ich nicht uffgehaben.
    Ich wolt, ich leg begraben
    In Iosophates dal,
    Sid mich her Adams val

So berlich dut bekletzen
560  Man solt mich billich hetzen
    Mit hunden us dem land.'
    'Ach nein, das wer ein schand,'
    Sprach ich zu dem vil werden.

An worten und geberden
565  Spür ich din kömer wol.
    Ich wen zu Karydol
    Nie ritter ward so frut,
    Sech er das edel blut,

Er must mitliden han.
570  Nem hin, das las ich stan;
    Ich merck erst recht den grunt.
    Darumb, so mach mir kunt
Das Schleiertüchlein

Furbas din handelung!

575 Mit sufftzen sprach der Jung,
'Gut man, das thun ich gern.
Des meres gries, all sterrn,
Wer das getzelen kund,
Hat nit so vil abgrund

580 Uff bitterlichen smertz,
Als hie myn eynig hertz,
Das ich verborgen drag.
Merck vorbas, was ich sag!
Von diser ungesicht

585 Ein nuwes leid verpflicht
Hebt sich hie sunderbar.
Dies duclhin fin und clar
Die tzart zesamen wickelt

590 Gar lieplich uff ein ander.
Dem grossen Allexander
Was solich botschaft tür.
Die rein, die zart gehür
Drat her gen mir selb drit

595 Nach adelichem sit.
Ein jungfraw wol bedagt
Und auch ein gürtelmagt,
Die gingen beid mir jr
Gar druriglich zu mir,

600 Darab ic her erschrack.
Der barock zu Baldack
Kom nie in solich nott
Durch Gamurres dot,
Das weis ich sicher wol.

605 Die zart gantz truwen vol
Gar fruntlich mir zusprach,
Wan sie an mir wol sacht,
Das ich erschrocken was.
Das duchlin blutes nas

610 Bot sie mir selber dar
Und sprach, "gesell, nym war!
Dies kleynat hab fur gutt.
Es ist myn selbes blut
Und doch nit ungebür.

615 Das gib ich dir zu stür
Zu diner merfart hin."
"O werde fraw, ich bin
Darab erschrocken ser,
Das ich uff al myn er

620 Myns lebens kum enpfind.
Sagt an mir bald geswind,
Wie hat sich das gefugt?
Ir hand mich überklügt,
Das ich uch von mir lies."

625 Ir brustlin für und sties,
Als ob es wolz zerspringen.
Gesell, vor allen dingen,
So las uns sitzen nyder!
Mir zittern myne glider,

630 Das ich nit reden kan.
Die zarten sah ich an
Und slo sies in myn arm.
"O herr got, dich erbarm,"
Sprach ich mit süßtzen dieff,

635 "Das ich ye schreib den brief
dieff
Der unns zusammen drug!"
"Nein, drut gesell, bis olug!
By dir so bin ich gern.
Der ungedruwe stern,

640 Der in dem zirckel gat
Nach Venus list und rat
Hat mich darzu betzwungen,
Das ich dir werden jungen
Dies kleynot han gemacht.

645 Ob es ein teil mich swacht,
Das soltu got lon walten.
Myn jungfraw dort, die alten,
Die frag umb diese mer!
Die kan von diser swer

650 Den handel dir wol sagen.
Ich kan es nit wol clagen
Vor grossem smertzen dieff,
Und nit veracht den brief,
Der unns zusammen bracht!

655 Ich han es wol gedacht,
Das es dir smertzen geb.
Myn droew, dwil ich leb
die wil
Wil ich von dir nit wencken.
Du solt auch myn gedencken

660 Unsund und nit mit schand,
So dir in fremdenland
Zu ritterschafft gelingt."
Gar züchtliclich sie winckt
Das Schleiertüchlein

Der jungfraw mit der hant,
665 Die kam daher gerant,
Als ob sie drüsig wer,
Und sagt mir diese mer,
Gentzlich in tzorn[e]s wis,
"Ach, jungfraw, redent lis!"
670 Sprach ich alda zu stund,
"Es hatt nit guten grund
An uch, das spüre ich wol.
Wern jr in einem hol
Verschlossen und vermurt,
675 Das ir nit hand beschürt
Die reynen werden frucht?
Wa kam hin uwer zucht
Und auch der gurtnmagt?
Wie warnd ir so verzagt,
680 So schnod und auch so las?
Ich drag uch billich has,
Das ir es hand verhengt,
Das edel blut gesprengt
Uš jrem brusten reyn."
685 "Endruwen, junckher, neyn!"
Die jungfraw zu mir sprach.
"Do ich myn frauen sach
So meisterlich gebarn,
Als ob sie sieben starn
690 Wolt nemen uš eynem nest,
Und ich gar wenig west,
Was jr zu willen was,
Da det ich als der has,
[Das Schleiertuchlein]

Der flucht, so man jn jagt,

Mi mir die gurtelmagt
Dort enhalb an ein end.
Sie was unns zu behend,
Do sie sich von unns stal,
Do mit sie wol verhal

Irn dummen duben mut,
Als sie jr edel blut
Durch uch verseren wolt.
Ir sind mir fiend ald holt,
Das las ich an ein heil.

Sygen das brackenseil
Auch sur erarnet hat;
Venus jr duck nit lat,
Sie stiftet lieb und leid;
Wir armen dirnen beid

Unschuldig sind daran."
Die jungfraw sach [ich] an
Gar zorniglich und sweig.
Die zart sich nyder seig
Fruntlich an mynen arm

Und sprach, "gesell, las farn
Din zornen und din clag!
Es kompt noch wol der dag,
Das dir gelonet wirt.
Wan es sich wol geburt,

So suis Venediger hab
Und far zum heyligen grab!
Das ist myn rat der best.
Es komen hint vil gest
Das Schleiertüchlein

Alher zu diesem hus,

Darab so nym ich grus
Und forcht der claffer spot.
Din sel bevillh ich got
Und auch din lib und er."
"O werde fraw, ich ker

Ungern von uch so bald.
Myn drurn ist manigfald,
Sol ich von uch mich scheidem.
All cristen, juden, heyden
Dies leid möcht wol erbarmen.

Owe, owe mir armen,
Das ich mich scheidem sol!"
"Nein, drut gesell, thu wol
Und halt din truw an mir,
Als ich auch wil an dir;

Des solt kein zwiefel han.
Din druren soltu lan.
Erzog din manlich krafft!
Zu gutter ritterschafft
Han ich dich wol gestürt.

Min cleynet uberdürt,
Das soltu han in hut."
"Ja, werde frawe gutt,
Ich druck es an myn hertz.
Schnel als ein falckentertz

Dutt es myn hertz durchswingem.
Zu allen guten dingem
Sol es mich machen frut.
Es glichet wol dem blutt
Nach pelicanus art.

755 Venix, der vogel tzart, Pelicanus
      Der jungt sich in dem füwr.
      Fraw Mynn und Abentur
      Gleich ich zueinander.
      Da mit der sunnen glander

760 Sich kert gen occident,
      Des dages rich present
      Hat sich verkeret gar."
      Sie sprach, "gesell, nym war,
      Die nacht fert her gar dunckel;

765 Durchluchtig als kerfunckel
      Sol dich myn hertz durch schinen.
      Vor ewiglichen pinen
      Woll dich der herr behüten;
      Durch aller frawen güten

770 Las unns ein scheiden thün
      Und halt auch frid und sün
      Der jungfraw und der magt!"
      "Das sy uch zügesagt
      Ir raine frucht gehur!"

775 In dieser abentur
      Ist es ein clein gebot.
      War es nit wider got
      So wolt ich lieber sterben,
      An lib und gut verderben,

780 Wan das ich scheiden mus."'
      Ich neigt jr uff den füs
      Und dancket irn genaden.
      "Got jn den hohsten graden

[109]
[Das Schleiertüchlein]

Wol unner beyder pflegen!"

785 Also gab sie den segen
Und ich hinwider auch.
Hinging ich dummer gauch,
Do ich myn pferd fant,
Daruff saas ich zu hant

790 Und reit mit sorgen heyhn,
Das edel duchlin reyn
Verschlossen an der brust.
Gar dick mich sehens lust
Aldag wol dusent mal,

795 Als ob es sy der gral,
Der Tyterel uff hielt
Und singers lebens wielt
Volcklich funffhundert jar."
'O junger ritter clar,'

800 Sprach ich zu jm in truwen,
'Es sol dich nit geruwen
Din dist der weren frawen,
Der lob ist unverhawen
Gein got und gein der welt

805 Und doch ein klein gefelt,
Das sie sich hatt verwunt.
Nun tun mir furbas kunt
Wie dir die fart geriet.
Do du vom lande schiet

810 Das west ich von dir gern.
Antarticus den stern
Hast du den auch gesehen?'
'Nein, lieber frund, verjehen
Das Schleiertüchlein

Mus ich myn selbes schand.

815 Zu Jndien ja dem land
Da bin ich nit gewesen;
Ich hab wol sust gelesen,
Das man den sternen sech
In etlich landen wech

820 Besonder uff dem berg,
Daby die cleynen zwerg
Irn wandel hand und triff.
Venadiger bilger schiff
Drug mich gen Tzipern schier,

825 Do fand ich ritter vier
In Nicomedi, der stat,
Der elst mich sunder bat,
Ob es mir also leg,
Das ich geselschaft pfleg

830 Mit jn zum heyligen grab,
Besunder jn die hab
Der jnseel Rodis zu.
"Gern, lieber herr, ich thü
Was uwer wil begert.

835 Gesegent zu dem swert
Bin ich noch leyder nicht.
Ob das von uch geschicht,
Das han ich sicher gern."
Der magnet und der stern

840 Wist unns die rechten fart;
Die vier nach ritters art
Mit frewden fürn da hin,
Ich armer auch mit in,
[Das Schleiertüchlein]

Als noch manger bilger dut.

845 Die Sant Johanser gutt

Uns buttent zucht und er.
Was soll ich sagen mer?
Dry wochen warn wir da.
Es waren nit gens mer bla,

850 Als man vom Dürcken sagt;

Ein ritter unverzagt
Sagt uns die rechten mer
Von lauffen hin und her,
Wie es den Kriechen ging;

855 Das man den Dürcken hing,

Das wer ein cleyner schad.
Er macht noch gern ein bad
Der cristenheit zu warn.
Nym hin, das las wir farn.

860 Wir sassen uff das mer

Mit unserm kleynen her
In einem nuwen kiel.
Dem pateron misfiel
Das watter ungestom.

865 Das ich es nit verblom

Ze viel mit clugen worten,
Wir schiffen durch die porten
Mit grossen sorgen hin.
Gesell, ich junger-bin

870 Des meres lauff unwis.

Ein marner alt und gris
Sagt uns von grosser swer.
Das het ich fur ein mer

[112]
Und ducht mich sin ein dant,

875  Wan mir was unbekant
     Des wilden wassers flut.
     Wie grulich was die strut
     Und auch des meres freis.
     Ich wend, ich wer Wigleis,

880  Der ritter mit dem rad,
     Bis das mir doch das bad
     Wolt wachsen jn dem mund,
     Herdurch des meres gründ,
     Fortunen wellen gros,

885  Da von sich sus und doß
     Hoch jn den wolcken hub.
     Schiffkinder, manig bub
     Und etlich bilger gut
     Durch jren krancken mut

890  Darab erschracken vast.
     Das unns der kiel nit brast,
     Das kom von gottes trw,
     Und das er auch was nuw
     Von holtzwerck vest und starck:

895  Galyoten oder barck
     Wern nit beliben gantz.
     Des kieles ordinantz
     Von winden wart zerstort!
     Der mastbaum hoch enbort

900  Im kiel lag uberzwerg,
     Das mangem marck und ferg
     Dadurch verseret wart.
     Owe der strengen fart!
[Das Schleiertüchlein]

Gedacht ich armer dick,
Wer ich ein augenblick
By myner frawen reyn,
Die mir dies duclin cleyn
So fruntlich hat gegeben
E das sich ent myn leben:

Das wolt ich sicher gern.

Polarticus der stern
Was unns verswonden gar;
Wir namen wenig war
Der stern planeten ganck;

Des himels sper umbfanck
Wolt unns verfahren cleyn.
Merck vorbas, was ich meyn
Von diesem cleynnot zart!

Sein hailligkait, sein art

Rüfft ich in noten an;
Zu stund ich da basan,
Das sich das wetter teilt.
Dem heiltum unvermeilt
Ich billich danck und nig.'

'Gesell, der wort geswig!
Es ist ein abgottery!
Rüff an die magt Mary,
Die kompt dir bas zu helfff.
Der gibling und der gelfff

Hant nit gelichen mut;
Ein ritter frum und gut,
Der sol kein abgott han.
Nym hin, das sy getan!'

[A137r]
'Gesell, ich volg dir gern,
Also wiltu enbern
Das cleynot laiden mir.'
'Ja gern, gesell, hab dir
Das cleynot als dus hast.
Ich han auch dick geblast

Myn dag in kalten ofen,
Durch golffen über schrofen
Gefarn unmeisterlich.
Thu fürt bescheiden mich,
Wie es dir sy ergangen!

Ich meynt, du werst gefangen
Dort jr der heiden land.'
'Nein, drut gesell, der schand
Det mich der schöpffer fry
Und auch die magt Mary.

Ein scharpffer wind uns warff
Uff einen velsen scharpff
In eyner fremden hab,
Funff dagweid von dem grab,
Darjn der schöpffer lag.

Was hilfft, das ich dir sag
Von übermas der not?
Es lagen sieben dot,
Der ich doch wenig kant.
Wir andern allasant

Hindratten über felt,
Doch menger hett sin gelt
Verlorn jn dem gestrüs.
Ein kauffman, was ein brüs
[Das Schleiertüchlein]

Von Dorow uß, der stat,

965 Der hett gar vil duckat
Und Lübisch gulden auch,
Die er gar heimlich zauch
Verborgen uß dem büsen
Und gab sin rein almusen

970 Den armen billern gut,
Den mantel und der hüt
Verrucket was jm kiel
(Das doch nit wol gefiel
Den armen pilgerin).

975 Das las ich aber sin;
Der deding wird zevil:
Lanng red ich kurtzen wil.
Ein richer amasur
(Was nit ein schwitzer pur)

980 Eins fursten ecuiler,
Der nam die ritter vier,
Mich armen auch mit in,
Und fürt uns frolich hin
Zu einer klaren vest.

985 Wir waren fremde gest
In einem werden huß;
Gelich dem kung Artus
Was er der eren milt.
Gebore[n] zu dem schilt

990 Was er und auch sin wib.
Gedaufft jr beyder lib
Und alle sine kind.
Sin edel hoffgesind
[Das Schleiertüchlein]

Mit fredden unns enpfing.

995 Wie es den andern ging,
Das las ich sin, als ist.
Got vatter, Jhesus Crist
Halt sie jn diner hut!
Der wirt was wolgesut

1000 Und auch die frawe sin;
In kriechschem dauffes schin
touffe
Warn sie gedauffet all.
Schin, überbein, und gall
Hat vil der Krichen glaub.
kriechisch

1005 Ich armer dummer daub
Myn red mach hie zu lang:
vil zu lang
Was ich mit worten brang,
Des las dich nit verdriessen!
Ich wil dir kurtz entsliessen,

1010 Wie unns der werd gehur
Mit fremder abentur
Bracht hin zum heilgen grab.
Gebisten mit dem stab
Mocht er mit siner crafte

1015 Gar vil der heydenschafft,
Als sinem ampt wol tzam.
Durch glimpff er zu jm nam
Ein frumen schachttilur,
Der was sin nachgebuer

1020 Und det was er begert.
Hantbog, kulen, swert
da waren vil zuhoff,
Die doch nit all dem doff

[117]
1025 Zu ern waren komen dar.
Es was ein cleyne schar
Der argen machmetisten.
Die andern all warn cristen
Und doch nit ytel gantz,

1030 Als unns die observantz
Von Römschen stul herwiset.
Gerumet und gebriset
Sy umer dieser wirt!
Er was ein druwer hirt

1035 Und dett nit als der schalck,
Der schannden lasterbalck,
Der dort sin gest verriet,
Darnach zwey [hüner brietz],
Die sprungen ab dem spis:

1040 Sant Jacob der gewis
Dies zeichen selb volbracht.
Im bann und in der acht
Des sel müs umer sin
In ewiglicher pin
Die numer ende hat.

1045 Der wogt des amerat
Bracht unns mit frewden dar
Mit zwifalt einer schar
Von erst ein Betlehem,
Da Crist sin dyadem

1050 In eyner kripff empfie
Daby ein esel stie
Besonder auch ein rind.
Jhesus der megde kind
[Das Schleiertüchlein]

Do selbs geboren ward.  Da selbst
Vorbas was unnsen fard  Fürbas  [B127r]
Uff wegen krum und schlecht.
Wir funff und unser knecht
Gantz frewden worden sat,  wurden
Da wir die heilgen stat  hailgen

1055 1060 1065
Jherusalem ansahen
Und auch dem berg[e] nahen,  
Den man nent Olivet.
Das dorfflin Nazaret  nazzaret
Dett auch gen uns her glesten,
Doch mit gelich der vesten,  
Daruff der grale was.
Mit druwen one has
Der herr uns urlaub gab.
Unferr vom heilgen grab,
Da ist ein schon dafern  haißt
Und heisset zu dem stern,  Fürt unns ainer ein
Furt uns ein kunsel jn.
Danck hab der herrr myn,  
Der uns so gütlich det!

1070 1075 1080
Mit gantzem druwen stet  Wolt ich jm dienen gern.
Mit lang jm der tafern  Beliben wir alda.
Mit cleydern swartz und gra
Und bilgersteben gut  
In demutiklichem mut
Ging wir zum closter yn,
Das Schleiertüchlein

Darjnn gar clar und fin
Verschlossen ist das grab,

Davor mang bilgerstab
Und vil der zeichen hing.
Der gardion unns enpfing
Und auch die bruder sin;
In demutiglichem schin

Fragt er unns bald der mer;
Was unser meynung wer,
Das sagt wir jm zubant.
"Got hat uch her gesant,"
Sprach er mit gantzer drw.

"War, lutter bicht und rw
Solt jr mit vlise tün,
So git got frid und sün
Dem lub und auch der sel.
Der gut Sant Michael

Hat uch geleitet her.
Behut vor grosser swer,
Als ietz der heyden dribt,
Den man den Durcken schribt
Und auch ein keyser nent:

Er hat vil lutt geschent
Mit valscher untruw gros
Als ander sin genos
Vor jarn hand auch geton,
Als jm die ungerisch kron

Must geben sweren zol,
Ich mein vor Nicapol,

Michtenhel

auch nd tön
Vngriſch

ver in capol [A]
[Das Schleiertüchlein]

In dütscher zung Schiltarn.
Got wol die seln bewarn,
Die dar jrn lib verlurn!

Cerastes heist ein wurn,
Des gifft dot ross und man.
Wen er beruret an,
Der hat den lib verlorn.
Also swebt ietz in zorn

Der ungedrwe schalck,
Der gifftig uncken balck,
Der cristenheit zu awer."
Zu stund do dratten her
Funff brüder wol gestalt,

Die sassen hyder balt
Und hörten uns zu bicht.
Die absolvirung licht
Was jn der penitentz;
Das hatt ein differentz,

Die gauchen ist zu clug.
Da mit[e] man her drug
Die schlussel, buch und swert,
Als man emy ritter wert
Vorliet sin ordinantz

Und jm der eren krantz
Formirt in hohen briş.
Danck hab der gardion wiş,
Das ich des nit verges!
Er hielt unses selb ein mess

Nach Romischer ordenung
Und nit jm kriechscher zung,
Als dort gewonheit ist.  
Darnach in kortzer frist 
Schlos er unns uff das grab.  

1145 Uff mynem billgerstab  
Kniwet ich alda zustund. 
Mit hertzen und mit mund 
Rufft ich den schöppfer an. 
Gros ruw ich auch gewan 

1150 Von diesem cleynot gut. 
Als ich das edel blut 
Besint der frauen myn, 
Ir brustlin clar und fin 
Dieff in myn hertz verschlos. 

1155 Myn andacht die was gros, 
Ye lenger und ye vester. 
Recht als der sunnen glester 
Versmeltzt ein süsses daw, 
Alsus min in der schaw 

1160 Kund bos gedenck verdriben. 
Nim hin, das las wir bliben 
Ein teil mit worten clug. 
Der mich zu ritter schlug 
Was myn gesell der alt; 

1165 Der gardion den gewalt  
Dem selben ritter gab. 
Hutt, kapp, und mantel ab 
Hett ich mit vlis getan. 

1170 Der jardian sprach den segen;  
Er lies mit underwegen,
[Das Schleiertüchlein]

Was jm darzu gezam.
In dem ein convers kam,
Den man den trisler nant,
Dem gab ich in sin hant
Duckaten guter echt.
Mit zuchten ungobrecht
Kund er mir dancken vast.
Man lies unns mit lang rast

1175
Dort in der capel cleyn,
Wir kusten all den stein,
Der ob dem schöpfer lag.
Die warheit ich dir sag:
Gesell, merck eben mich!

1180
Der gardion sunderlich
Nam mich mit einer hant
Und zeigt uns allen samt
Mit kurtzen worten schnell
Das closter und die tzel,

1190
Darjnn die herren rasten.
Wir sahen wenig kasten
Mit korn und auch mit mel,
Mit wan ein blosses vel,
Daruff die prister lagen.

1195
Den gardion sunder fragen
Myn bruder det, der alt,
Von zeichen manigfalt,
Die Cristus het begangen.
Der gardion on brangen

1200
Sagt unns die rechten mer,
Wo got gewandelt wer
[Das Schleiertüchlein]

In einer menscheit clar
Vierdhalb und drissig jar
Und auch die jungfraw zart,

Die got und menschlich art
Gebar in zwo natur.
Der suß und mit der sur
Unns al zu dische bat.
Mit sechften worten glat

Bat wir den heiligen man,
Das er unns nit wer gran
Und uns ein urlaub geb.
Er sprach, "als lanng ich leb,
Sind jr in mym gebet

Mit gantzen drüwen stet
Und auch der brüder myn.
Maria die künigin
Wol uch alsampt bewarn,
Wa ir hin fürbas farn

Uff wasser und uff land,
Vor sunden und vor schand
Hab uch der herr in hüt!"
Hing ging der jardion gut,
Sin kutt was wol geschurtzt.

Lang red die sy gekurtzt!
Vil worter schlag ich ab.
Hin von dem heilgen grab
Ging wir in die dafern,
Da vor ein gulden stern

On einer stangen hing.
Gar dugentlich herging
[Das Schleiertüchlein]

Der wirt und auch ein wib.
Zwu seln und nur ein lib
Brufft wir an irm gebarn.

1235 Wie wol sie heyden warn
Und glaubten dem Machnet.
Die frau unns gutlich det
Und auch jr man der wirt.
Der kunsel unverirt

1240 In sym gemüte was;
Er fürt unns sonder haß
On all die heyligten stet,
Da Crist gewandelt het
Und auch ein muter küsch.

1245 Es ist nit ein gedüscht,
Als hie die juden sprechen.
Man soll es billich rechen
An lib und an jrm gut.
Sie glauben dem dalmut,
Der sie verwiset hat.

1250 Wir wurden dick zu rat
Mit gardion dem gedruwen:
Der heyden tempel nuwen
Hett wir gesehen gern.

1255 Der wirt zum guldin stern
Das selb unns widerrist.
Er sprach, "der swart diet
Des tempels niemen war;
Kom uwer eyner dar,

1260 Ir musten all verderben,
Eins grymen dots ersterben.
[Das Schleiertüchlein]

Das sag ich uch furwar:
Wern ir hie dusent jar
Ir kemen nit darjn."

1265 Do mit so las wir sin
Den tempel als er ist.
Darnach in kurzer frist
Wurd wir all funff zu rat
In einer keminaat

1270 Gar heimlich unnd gar still;
Wer es des hochsten will,
Der Jhesus ist genant,
Wir wolten über lant,
Die stras zu Sant Katherin,

1275 Den berg Demontayneon,
Beschawen überal
Den balast unnd den sal
Zu Alkir in der stat,
Darjn der soldan hat

1280 Sin wonung allermeist.
"Gott vatter, sun, und geist
Drivaltilgich ein got,
Wiß uns, vil cleyne rot,"
Sprach einer zum andern da,

1285 "Dahin die rechten schlaw
Und gut geselleschaft."
Dies wortter hetten crafft,
Gestalt in eydes wiß.
Alsus zu hohen briss

1290 Beschlossen ward der rat.
Rinisch gulden unnd duckat
Das Schleiertüchlein

1295 Gewechselt wurden schier; Mul, esel, kemeltier
Der consul unns bestalt.

1300 Durch andacht manigvalt
Ging wir zum gardion;
Mit heyligen worten froh
Dett er unns segen us.
Dwil des wirtes hus

1305 Ward armer geste vol.
Mit jammerlichem dol
Warn sie beraubet all.
Des argen heyden gall
Bracht sie in leydes pin,

1310 Kaufflut und pilgerin
Gemuschet durch einander.
Unferr by Allexander
Das ubel mort geschach.
Der gardion zu unns sprach,
"Gut bruder, farent hin!"

1315 Da mit so det wir gan
Frolich in die tafern.
Der wirdt zum guldin stern
Sagt unns ein teil der mer,
Wie es ergangen wer

1320 Den armen bilgram gutt.
On kappen und on hut
Das Schleiertüchlein

Sas mancher nacket bloß,
Der kum sin selbes schock
Mocht decken mit ain durch.

1325 Unhosen und unschuh
Was menger jn der schar.
Von mannren zehn par
Und alter frawen vier,
Die warn von Montpilier:

1330 Die wolten ertzny holn
Und hetten sich verstołn
Von jren freundren dort.
Was sollen vil der wort?
Ich wils beliben lon.

1335 Ein kauffman von Meron
Den kant ich junger wol;
Er was auch drürens vol
In derz armren schar.
Der sagt unsns ganz und gar,

1340 Wie es ergangen was.
Zu jm myn bruder sas
Und sagt jm auch die mer,
Das unser meynung wer
Die fart zu Sant Katherin.

1345 "Nein, herr, das lassent sin,"
Sprach er jn gantzer drü,
"Ein andern solden nü
Die fursten hand gesetzt;
Ye einer den andern letzt

1350 Mit sunden und mit schand.
Ich bin in jr[e]m land
Ein legherr gewesen.
Ir möchten nit genesen,
Ir waren all verlorn.

1355 Der soldan ist mit zorn
Ein wutrich ungestorn.
"Gut man, mirs nit verblömt,"
Zu jm sprach myn gesell,
"Es wer gros ungesel,"

1360 Solt wir dies fart nit thun.
Gleyt macht frid und sün,
Das wol wir nemen all."
"Ja, herr, hett es kein gall,
So hulff villicht das gleit; hilff

1365 Es ist verlorn arbeit,
Das sind on tzwifel gar!
Sie nement wenig war
Geleytes nach den ern.
Sie wurden uch versern

1370 An lib und auch an gut.
Sie achten cristen blut
Vil ringer wan ein has.
In kurz ein brief ich las,
Gescriben in latin,

1375 Das all gros sarassin
Fur Alkur wollent ziehen; alkyr woltem
Der soldan, der müs fliehen
Und alles ein geschlecht:
Sie sprechen, widerrecht

1380 Sy er ein soldan worden,
Und halt auch nit den orden,
[Das Schleiertüchlein]

Den Machmet hab gestift,
Der doch vil lannd vergift
Mit einer falschen ler."

Wir funff erschrecken ser
Und gingen bald zu rat;
Es war ein klein senat,
Mit den wir uns berieten.
Was wir uns sollen nyeten

Und got von unns begert,
Das sol er sin gewort,
Wir sind sin arme diet.
Damit der altst uns riet,
Wir solten widergan

Snell zu dem gardian
Und haben einen rat.
Das detten wir gedrat
Und gingen hin gar snel.
Gar heimlich in ein zell

Fund wir den guten man.
Er lacht und sah unns an
Und hies unns wilkom sin
"Ir lieben bruder myn,"
Sprach er gar zuchtiglich,

"Es hatt erschrecket mich,
Das ir so schnell herkumpt."
"Nein, lieber herr, es frümt
Unns armen bilgrinn wol:
Ir sind gantz wisheit vol,

Darumb so ratent zü.
Wir haben gros unrü

Wir habent wenig r9
In unsern herz genomen,
Darumb so sind wir komen
Zu uch unnd gern rat:

1415  Ir sind eins guten senats
In dieser fremden sach."
Gar demütiglich er sprach,
"Was lit uch an, gut herren?
Die langen fart und ferren,

1420  Die land mit unterwegen
Durch riffen, sne, und regen
Und ander winters freis,
Es haben dan ein reis
Die heyden uffgedrat."

1425  "Ja, lieber herr, unns hat
Ein fromer man gewarnt,
Der es auch sur erarnt
Und ander sin genos.

1430  Sie sitzent nackent, blos
Mit swer und hertem grüs
Die armen sind beraubt,
Ir arm und rück bedaubt
Mit küllen und mit kolben.

1435  Ja, wern sie halb betolben,
Das noch jn besser sin."
"Nein, lieben herren myn,
Das leben, das ist heylig.
Gut hoffnung unvermeilig

1440  Ein from man haben soll.
Got mag ergetzen wol
[Das Schleiertüchlein]

Die armen fromen diet.
Im selb der gardion riet
Und schicket nach brudern dryen. Schickt

1445
die fromen wandels fryen
Zu unns herkommen bald;
Mit worten manigfald
Ward jn ertzelt all sach.
Mit zucht der gardion sprach,

1450 "Wir wollent unns beraten,
Ale ye die wysen daten,"
Und gingen an ein end.
Der rat der ward behend;
Was
Sie komen Schnel herwider

1455 Und sassen zu uns nyder
Und sagten unns von erst
Wie soldan vast der herst
Dort jn den landen wer,
Die fart wer hert und swer,

1460 Das solt wir in gelauben,
Die sackman wurden rauben
Und nemen unser hab.
"Blibt hie by gottes grab,
Das rat wir uch mit truwen.

1465 Die soldan alt und nuwen
Land driiben dort jr batt;
Spricht einr dem andern mat,
Das las wir auch beliben.
Die winterzyt verdriben

1470 In diesem heilgen land.
Das ist uch nit ein schand,
Das Schleiertüchlein

Das wissent sunderbar.
Ein vierteil von eym jar
Ist nit an uch gebunden.

1475 Den siechen und den wunden
By uch jn der dafern,
Die soln jr drosten gern
Mit worten und mit wercken;
Es dut die sel besiecken

1480 Hoch in dem himelrich,
So werden jr gelich
Sant Elsset der vil werden,
Und hie uff dieser erden
Wirt üwer ende gut."

1485 Mit demütlichem mut
Danckt wir den herren vast.
Ich junger was ein gast
Zu diesen fremden mern.
Ich bet gesehen gern

1490 Die soldan und jr her.
Was walt ich über mer,
Gedacht ich armer dick,
Das ich sobald erschrick
Ab tröw wort diser man?

1495 Gebachten in der pfant
Wer es mir als gewesen,
Was sol das federlesen?
Wes bleib ich nit dheym
Und lies des meres schwem

1500 Mit disen alten bringen?
Der rat der was volgungen
Und must beliben stet.
[Das Schlesiertüchlein]  

Der guardian ein gebet  
Mit unns vast aberteilt.  

1505 Ich hat mich gern vergeilt  
In dieser abentur.  
Der gardion, der gehur,  
Furt uns zum helgen grab:  
Mit mynem bilgerstab  

1510 Rürt ich ea durch ain getter.  
Myn bruder und auch vetter,  
Die fragten mich der mer,  
Wie ich so drurig wer,  
Das solt ich sie bescheiden.  

1515 Ich sprach, "die argen heiden  
Hand mir myn hertz bewert  
Und auch ein teyl erfert,  
Das ich nit soll anschawen  
Zu dinst der werden frawen,  

1520 Die mich hat ugesant,  
Calday das edel landt  
Und Alkir auch die stat.  
Das dut mich frewen mat  
Und bringt myn hertz jn komer."  

1525 "Du red[e]st als ein dommer,"  
Sprach myn gesell der alt,  
"Der herr hat wol gewalt,  
Das er dich bringt alldar  
Mit eyner grossen schar,  

1530 Do keyser Friderich  
Ze dinst erfordert dich  
Unnd zucht zum heilgen grab.

[134]
[Das Schleiertüchlein]

Do hört kein bilgerstab
Eym jungen ritter zu.

1535
Dar umb so hab din rü
Und las din drugen bliben:
Du sitzt uff gluckes schiben
Noch vil der langen jar."

"Gnad herr, die red werd war;"

1540
Sprach ich und sah in an.
Do mit schied wir von dan
Bald wider zu den siechen,
Der ethlich müsten kriechen,
Ir wenig mochten gen.

1545
Duckaten echt und tzw en
Gab wir jn da zu stur.
Nun merck ein abentür!
Die frauen waren verswunden
Von uns in kurtzen stunden,

1550
Das nam unns al gar fremd.
Ir ethlich het ein hemd
Und anders nicht von cleyden.
Gar schnell von uns gescheyyden
On aller hande bris,

1555
Die waren all billwis,
Die man unholden nent,
Uff einem kalb gerent
Gar snell gen Manpilier.
Das kalpp kom wider schier

1560
Dem wirt jn einen stal.
In Josophattes tal
Ging wir des morgens früß;

[135]
[Das Schleiertüchlein]

Wir hatten wenig rüt
Die langen winter zit:

1565 Wir gingen widerstrit
An elliglich statt besunder
Und schrieben vil der wunder
Von got an eynen zedeł,
Bis das den sumers wedel

1570 Vast her gen ostern drang,
Gesell, ich machs nit lang:
Solt ich dir sagen gantz
Von allerhande schantz
Wie es mir sy ergangen,

1575 Dich wurd der red belangen,
Darumb las ich es ston.
Den Kauffman von Meron
Behielt ich by mir da;
[Bekleiden] in ytel gra

1580 Det ich den selben man.
Er hies nit Rockenzan
Als dort der Behem falsch;
Er hies der junge Malsch
Unnd ist ein kauffman gut;

1585 Uff wilden wassers flut
Ist er gefaren dick,
Sturm wind und wetters blick,
Darab erschrack er cleyn.
Der furt mich mit jm heym

1590 Gen Meron jm die stat;
Beliebens er mich bat
By jm ein gute wil.
Das Schleiertüchlein

Darnach nit vil der mil
Kan ich gen Ynnesbruck,

1595 Das hett ich fur ein gluck.
Ich fand den edeln fursten,
Der mich lies wenig dursten:
Genug in allen dyngen,
Steinstossen, springen, ringen

1600 Lag er mir alles ob.
Der furst der was nit grob:
Hoch aller eren wert.
Ein armbrust und ein swert
Schanckt mir sin herlich krafft

1605 Zu myner ritterschaft,
Der ich nit wirtig bin.
Got gab mir in den sin,
Das ich den fursten bat
Mit süssen worten glat,

1610 Das er mir geb geleit:
Das det der furst gereit
Unferr zum Heilgen Blut,
Das man dort nennen dut
Das Sefeld clar und rein.

1615 Gar nah bym Franckenstein
Beleib ich über nacht
In eynem dorff geslacht,
Das Zierlis ist genant.
Alsus gen Swaben lant

1615 Gar nah bym Franckenstein
Beleib ich über nacht
In eynem dorff geslacht,
Das Zierlis ist genant.
Alsus gen Swaben lant

1620 Gleit mich der edel furst
Mit eins gewaltes durst,
Das sag ich gnad und danck
[Das Schleierküchlein]

Yedoch die zart mich nan
Und furt mich in ein gaden;
1655 Mit einem zwirnfaden
Hett man mich wol ersteckt.
"Wie hastu mich erschreckt!"
Sprach sie, "myn selbes frucht,
Ist es ein heimlich sucht?
1660 Das soltu mich lon wissen.
Ich wen, die Klabettissen
Erschrecken nye als fast
Ob eynem fremden gast
In wissen cleydern dort
1665 Und auch von Lewen wort,
Als er den marchalck schlug." "Nein, werde muter clug,"
Sprach ich mit worten lis,
"Sie ist jm paradis,
1670 Durch die ich lid dies not.
Owe du scharpffer dot!
Wes nympst du mich nit auch?"
In dem ein jungfraw zoch
Ein düchlin us jrm busen
dem
1675 Und det ein gros almusen,
Das sie mir druckt die stiern
Und auch erkult das hirn
Mit einem wasser clar.
Myn muter sunderbar
1680 Fragt mich der fremden mer,
"Myn lieber sun, sag her,
Von wannen kompt din qual?

[139]
[Das Schleiertüchlein]

Erbt ich von dir den gral,
Das hilff mich alles cleyn." hilff

1685
"Ach, liebe muter, neyn,
Ich sag es uch nit gern.
Wer ich zum gulden stern
By mynem gedruwen wirt,
So blib ich unverirt belib

1690
In dieser grosser pin." grossen
"Nein, sun, es mug doch sin.
Erzeugen mir din drüw!
Die wonder starck und nüw
Dutt mir all frewd verschniden.

1695
Nit schrib mit zwifalt kriiden,
Sag mir die warheit gantz!
Wer spilt der aberschantz,
Der mug verliesen dick.
Der strenge Mynne strick

1700
Hat wunders vil gestiftt.
Hat dich ir schoos vergifft
Mit irem scharppfen stral,
Das sag mir sunder qual,
So kan ich raten dir."

1705
"Fraw muter, wollent ir
Verswigen, was ich sag
Und horen hie myn clag
In gantzzer bichtes wis,
So wil ich reden lis

1710
Und uch verkunden gantz,
Wie mir der eren crantz
Ein wib hat uff gesetzt

[140]
[Das Schleiertüchlein]

Und doch do mit geletzt
Hertz, müt, und all myn synn.

1715 Venus die keyseryn
Dless wonder hat volbracht.
Ob es uch nicht versmacht,
So heissent von uns gan
Dies jungfraw wolgetan

1720 Und schliest die kamer zu."
"Gern, lieber sun, ich thū
Gantz, was din will begert.
Du bliegest unversert,
Das soltu mir getruwen;

1725 Solt man hoch duren buwen
Uff ein gedruwes wib,
Darzu ist wol myn lib
Geformirt und balirt."     Geformet
Ein cleyn die jungfraw smirt

1730 Mit halbgespitztem mund,
Doch zu der selben stund
Die kamer wart verspart.
"O werde muter zart,
So sitzent zu mir nyder

1735 Und schawt wie myn glider
gelider
Ein tel so vast noch zittern!
Wolnd ir nit lachen, kittern,
Ich wil uch sehen-lan
Gros heyltum, das ich han

1740 By mir alhie verschlossen."
"Nein, lieber sun, entsprossen
Bist du uʒ mynem hertz

hertzen

[141]
[Das Schleiertüchlein]

Was dir bringt frewld ald smertz, Schmertzn
Das sy auch mir gescheen.

d[1745] Darumb zg her, la sehen!
law
Ich wil es schwaven gern,
Vil lieber wan den stern,
Der Venus ist genant."

Do mit zogt ich zehant

1750 Das heyltum myner muter.
hailigtum
"Ach, lieber sun vil guter,"
Sprach sie mit gantzer gir,
"Wer gab das heyltum dir?
Das soltu mich bescheidn!

1755 Kompt es dir von den heyden?
Das ist ein fremde sach!"
"Nein, muter zart," ich sprach,
"Es gab ein cristin wib:
Geborn von muterlib

1760 Nie schoners ward uff erden.
Man schrib[el]t von der werden
Amly uß Engellandt;
Das dunckt mich als ein dant
Gen dieser werden frawen.

1765 Darumb ist mir verbahwen
Myn hertz bis uff den grunt,
Myner frewden ferch verwunt,
Zerissen, und verschnyttet.
Der magt zu Agaripiten,

1770 Die hertzog Ernst errat,
Der sprich ich schach und mat
Gen diesem reynen wib!
[Das Schleiertüchlein]

Man sing, man sag, man schrib,  
Man sprech, man hör, man les--  

1775  
Das zengert als ein fes  
Gen einem pfefferkorn!  
Von ritters art geborn  
Ist auch die zart, die reyn.  
Vil süsster dan höningseyn  

1780  
Was sie mit wig und wort;  
Das hat nun alles ein ort, als  
Wan sie ist leyder dot.  
Darumb lid ich die not,  
Die nymmer ende hat.  

1785  
Got in der maiestat,  
Der wöll der sele pflegen,  
Der Abraham den segen  
Und sym geschlechte gab;  
Der sy der sel urhab  

1790  
Zu ewig frewden dort.  
Mary, der hymel hort,  
Woll auch genadig ein  
Der werden frawen myn,  
Die mich hat usgesant  

1795  
Zu farn in fremde lant  
Nach myner ritterschaft.  
Fraw muter, all myn krafft  
Ist mir zu grund entsigen!"  
"Wie hastu mirs verswigen  

1800  
So lang, myn liebes kindt?  
Du bist an witzen blindt,  
Das spür ich an dir wol.
[Das Schleiertüchlein]

Stell ab den schweren dol,
Din bitter senlich qual!

1805
Thu als Partzival,
Der alles leids vergas,
Do er den gral besas,
Der jn gen Indie weis.
Die langen ferren reis

1810
Was jm gar ungewun.
Des selbes sunes sun
Zu Brabant hertzog wart,
Davon die adelich art
Von Kleff entsprungen ist.

1815
Las walten Jhesus Crist!
Bevilch die armen sel
Gott und Sant Michael,
Der kan sie wol bewarn
Mit seiner engel scharn.

1820
Yedoch so thu mir kunt
Alhie zu dieser stunt
Irn namen und jr art!"
"Nein, werde muter zart,
Das soll verbieten got,

1825
Ich brech das hochgebot
In diesen grossen nöten,
Das man sol nyeman döten
An lib, an sel, an er."
In dieser grossen ser

1830
Myn muter zu mir sprach,
"Myn sun, hab din gemach
Und rü ein cleinge wil,

[144]
[Das Schleiertüchlein]

Bis das ein falck dry mil
Verswendet in den lüfften.

1835
So thu dich widergufften
Zu dieser abentur:
"Gern, muter zart gehiur,"
Sprach ich zu jr gedrat.
Dies was, gesell, der rat

1840
Den mir myn muter gab.
Hie mit so stell ich ab
Der worter michel teil.
Es ist myn glück und heil,
Das du mich hie hast funden:

1845
Ich war in kurtzen stunden
Gewest on zwiefel dot
In dieser grossen not.
Hastu geholffen mir,
Des wil ich danken dir

1850
Mit lib und auch mit gut.
Ich lacht und sprach, 'hab mut,
Gesell, das ist myn rat!
Du sihst wol wie es gat
In dieser welt unreyn.

1855
Darumb gang mit mir heyn,
Ich wil dirs bieten wol.
'Nein, lieber frund, ich sol
Gar schnell uff einen dag,
Den ich nit bergen mag:

1860
Vil fursten komen dar
Mit ritterlicher schar,
Da wil ich armer hin.
[Das Schleiertüchlein]

Es wer nit myn gewin,
Solt ich beliben us.

1865 Vier knecht, die han ich dus
Unferr von diesem wald;
Die komen zu mir bald,
Als ich sie han bescheiden.
Der ein, ein junger heyden,

1870 Den han ich sit gedaufft:
Du weist wol, das man kaufft
Die schkleven uff dem mer.
Ob ich vier untz verzer
Von gold, das ist nit schad.

1875 Gesell, zu eynem bad
Wil ich mich rüsten auch,
Des ich vil dummer gauch
Zu noten wol bedarff
Nach myner merfart scharpff,

1880 Die ich han kurz getan.
Mocht ich es an dir han,
Das du auch kemst da hin,
Myn muter hat auch ein
In diesem meyen dar;

1885 Mit jr so kumpt ein schar
Gut frawen unnd gesellen,
Die auch mit jr da wellen.
Sie ist ein witwe.stoltz,
Vil eneller wan ein boltz.'

1890 Vast rüschten her die knecht;
Sie horten das gebrecht
Von mir und auch dem jungen.
[Das Schleiertüchlein]

Als ob jm wer mislungen
Was gantz ir handelung.

1895
Gar schnel winckt jn der jung
Und hies sie halten still;
Das was auch wol myn will,
Wan ich erschrocken was
Und doch nit als ein has,

1900
Der rumpt sin lagerstät.
Der jung mich fruntlich bat,
Das ich es hett vor gutt
Und nit zu argem müt
Von sinen knechten nem.

1905
Es wer jm widerzem
Und dücht jn selbs zevil.
'Gern, lieber frund, ich wil
Es nit fur übel han;
Sie haben wol getan

1910
Und sin gedruw[e] knecht.'
Do was es alles schlecht
Und fingen wider an
Zu reden als zwen man,
Die gern durch abentür

1915
Gehur und ungehür
Von wonder horen sagen.
'Gesell, stell ab din clagen,'
Sprach ich zu jm alda,
'Du machst dich selber gra

1920
E zit on not der ding:
Ein man soll wegen ring,
Was er nit wenden kan.
[Das Schleiertüchlein]  

Er sweig unnd sach mich an  
Gar druriglich unnd awer.

1925  'Ower der leyden mer!
Sprach er zum letzten doch,  
'Gesell, der sorgen joch  
Ist hart uff mich gebunden.'  
Recht by den selben stunden

1930  Do drat ein knecht her zu  
Unnd sprach, 'habt üwer rüw,  
Ir herren beid[e] sant!  
Nympt uch der schutz ein pfant,  
Er lat es núm[er] losen:

1935  Drabanten vil der bösen,  
Die findt man hie und dort.  
Ir werd von jn ermort,  
Wolnd ir die leng beliben.  
Geluck von reynen wiben

1940  Kompt dick und auch hertzleid.  
Ich rat uch herren beid,  
Das ir uch zesamen macht.'  
Ich sah yn an und lacht  
Unnd sprach, 'hab danck, gesell!

1945  Dins herren ungsfell  
Han ich zu vil gehört;  
Wir sind beyd bedort,  
Das wir so lanng hie sitzen!  
Das harnesch dett her glitzen,  
Der harnasnich

1950  Als es der jung begert.  
Do zog man her das pfert,  
Daruff der werde sasβ.  

Ower [A]  laidige
[Das Schleiertüchlein]

Wir waren beyd nit las:
Ye einer dem andern bot
1955 Sin dinat bis jn den dot
By guter draw und eyd.
Alsus schied wir uns beyd
Gar fruntlich uff der fart
Mit clugen worthen zart,
1960 Als uns wol beyden zam.
'Gesell, der eren stam
Behalt in hohem brig!'
'Gern,' sprach zu mir der wis,
'Got danck dir diner ler!
1965 Ich scheyd mich nymerzer
Von dinr geseldschafft gut.
Des selben gelich auch dut
Myn hertz, das wisz furwar!
So tür als umb ein här
1970 Kompt nit myn hertz von dir!'
'Gesell, du bist auch mir
Gewartzelt in myn hertz,
Recht als des goldes ertz
Sich zeuget gein der sunnen.
1975 Du solt mir auch verkunnen,
Ob ich dich hab erschreckt,
Ein teil din hertz erweckt
Zu hinder sich gedencken.'
'Ja, gesell, on wencken
1980 So ist nit gar on das.
Ich hab gedacht etwas
ist gauchlis wis geschehen.
[149]
[Das Schleiertüchlein]

Nim hin, das sy verjehn vergeben [A]
In gantzen druwen dir!

1985 Hie mit so scheiden wir
Und hat dies red ein end.

Der herr unns kumer wend
Mit siner gnaden samen!

Nun sprechent all, Amen!

Nun sprechent all, Amen. Amen!
The initial letter might possibly be an O, but it is not formed like any other capital O or D in the MS. MS. B begins with I, an interjection of joy or pain (Lexer I, 1411). Cf. the opening of the speech on the powers of Minne in the Jüngerere Titulre (712-714), "Ey minne, diner krafte rat." See note 10 of the first section of the Introduction on the difference in the A and B incipits. Hereafter the Jüngerere Titulre is cited as J.Tit., and quotations from it are taken from Wolf's edition, except where it is incomplete. In that case Hahn's edition is used.

The apostrophe to Love includes a typical medieval list of superlative men. The list here is used to prove the power of Love, and illustrates the de casibus theme, while another such list might use them to illuminate the de contemptu theme, as in the following anonymous lines from Bartsch's edition of the Kolmar MS., p. 228:

Daz alle disiu werelt möht min eigen sin,
war garwe min,
trüeg ich die roemsche krone,
war schoene als Absolone
und sunge als wol als Orant sanc in also süzem done,
Waer ich als starc als Samson was, als Salomone wise;
Waer mir her Aristoltes kunst alle kunt,
rüert ich dengrunt
der schrift uz astronomie,
waer ich uz massenie
von hoher art als Filius mitșiner zuoberie,
waer ich als edel als Adam was dort in dem paradise;
Waern mir diu wunder alle bekant
diu Alexander ie bevant,
trüeg ich gewant
der eren bant,
stüend al diu welt in miner hant
und lept ich tusent jare lanc
doch truetet ich so ich gedaeht deich waere der würme spise.

Hermann includes many of the names of the traditional lists, but has his own reasons for their inclusion. It is remarkable that he omits Aristotle, whose submission to Phyllis would have illustrated the power of love; perhaps Hermann thought that one wise man made foolish (Solomon, line 22) was enough. The power of Love over the human race is shown by Love's mastery over the first man, "noble Adam," who was brought to sin by his attraction to Eve. The implication is that not only have all men sinned with the first father, but that they are also all committed by Adam's act to Love's dominion.

Although the clarity of this line in MS. B recommends it to the editor ("Love alone compelled," etc.), the line and exemplum
are part of a long apostrophe to Love, celebrating her power, so that accordingly I prefer the du of MS. A. The verb form in A causes difficulties, however, for the sense of the line points to the strong verb betwingen (= "bezwingen, bändigen," Lexer I, 246), whose MHG preterite would properly be bezwungen du. The stem-syllable e in MS. A's bezwengt, on the other hand, might point to the weak verb betwangen, except that its sense of "in bedrängnis bringen" (Lexer, ibid.) does not fit our line so exactly in meaning as does betwingen. The reading bezwengt is most easily explained by the scribe's confusing the two verbs betwingen and betwangen, which are similar but not identical in meaning. The final -t might be a scribal error for -at or an example of the occasional -t ending in analogy to the Preterite-Present (e.g. du spraecht for du spraechen) found in Upper German in the 14th century (see Michels 1921 ed. §272 n.9).

19 Ave is not a misspelling or variant of Eve, but a symbol of the Virgin Mary as the new Eve, as Christ is the new Adam. The Arnsteiner Marienleich (XLII, 15) hails her as saviour of men and undoer of Eve's work: "frouwe, du hast versüenet, das Eve zerstorte," while another Marienlied tells us that "ave hast das minscheliche gheschlechte erlost us der Grimmmen hellen kessel, Eva ist um ghekeert und spricht ave, das ist ein grosser wessel" (ZfdA V, 420). In Die goldene Schmiede, Konrad von Würzburg dilates upon the Ave/Eva palindrome (390-421), and pages 476-477 of Salzer supply many similar examples. MS. B, apparently through scribal ignorance, substitutes the lectio facilior: "Das eva muost versennen." Hermann's Mörin, however, shows that he regarded the Virgin as well as Christ as a saviour and that the original fall of the human race was in Eve: "die künigin / Die all gefangen hau erloest / Dort us der argen helle rost / Da Adam und frow Eva was" (1472-1475); "das Kindlein nw geborn / Das uns versüent den alten zorn / Den uns frow Eva het gemacht" (1431-1433).

20 David is undone because he murders Uriah for the sake of Bath-sheba (II Reg. 11, 12). His punishment for the murder, Nathan tells him, will be a rebellion under his own roof (Absalom), and because he lay with another man's wife secretly, his own wives will be lain with in broad daylight (12:11, and see note to line 27 below).

22 Samson is twice undone by his love for women: his Philistine wife wheedles from his the secret of his riddle (Iud. 14), just as Delilah does the secret of his strength (Iud. 16).

23 eines bild: "who, with his own body"

26 Solomon in his old age became foolish through women, for he took foreign wives, contrary to God's commandments; his
devotion to these women led him into idolatry, in punishment of which God split the kingdom (III Reg. 11).

27 Absalom is usually in these catalogues as the superlative of male beauty or as the superlative of the ungrateful son rising in rebellion against his father. Perhaps Hermann includes him as a victim of Love because he acceded to Ahitophel’s suggestion that he irrevocably seal his rebellion against his father and his king by lying with David’s concubines in the sight of Israel (II Reg. 16, 21-22). The act thus ensured that the contest between father and son would be to the death.

28 Aaron is not meant, but Horant the Spielmann. Karl Müllenhoff supports this identification and attributes it to Haupt, although Müllenhoff neglects to say where Haupt first made the suggestion (see Müllenhoff in ZfdA 12 (1865), 423 and 427). Martin, however, believes that Hermann intentionally changed the name Horant in a typical catalogue to Aaron in his own poem, "wie er [the likewise Biblical character] Asahel hinzu-fügte" (p. 31). It is more likely, however, that Hermann is not altering, but simply reproducing a typical catalogue which he had before him. That he need not have added Asahel’s name to this list is shown by Asahel’s inclusion in the catalogue of Meister Boppe quoted below, a list which also includes Horant. That Horant appears as aron in both MSS. does not show so much Hermann’s intent as the likelier possibility that an earlier MS. used the form orant. Then, since the other figures in the catalogue are exclusively from the Old Testament, a later scribe must have read into his text the name of yet another Old Testament figure.

The line "What use was Horant’s singing?” is ambiguous, as Hermann perhaps intended it to be, since Horant is not really one of Love’s victims. The line perhaps refers to the fact that Hilde consents to marry Horant’s master (King Hetele in Kudrun, Etale in Dukus Horant, its Yiddish counterpart) only when she is assured that she will hear Horant play for her every morning and evening; thus Horant’s skill in musical courtship does not benefit him, but another man (although Horant is loyal enough to assure the princess that Hetele plays better than he or any other musician at the court; see 405, 406 in Kudrun, p. 193, 2 and 6, and 195, 1 in Dukus Horant).

It is interesting that in both the Boppe catalogue (below) and the one quoted in the note to line 14 above, the sole Germanic figure is Horant; all the others come from the Bible, the Classics, or the Arthurian legends. We have here another example of the power and duration of the Horant figure in Northern literature, for he seems to appear as early as 900 in the OE Deor as "Heorrenda ... leofcraeftig monn" who supplants Deor as the scop of the Heodenings. In German works he is alluded to as a superlative singer in Salian und Herolf, the Wartburg Krieg, and the Weinschwell (see Grimm, Dhe 331), and
appears in the Kudrun and the Dukus Horant, and perhaps as well in numerous Scandinavian works (see Gillespie, 81). Thus he is a part of Germanic poetic tradition from at least 900 (perhaps earlier, depending on at what point he entered the Hildesage tradition which leads to the Kudrun) until the 1450's, when the Schleiertüchlein was written. Perhaps it was the force of Renaissance Classical culture which pushed Horant from his place in Northern minds as the sweetest of singers and replaced him in the minds of the poets with Orpheus, or, in the mind of one nodding scribe, with Aaron.

Het' ich des küniges Salomones wisheit ganz,
und Absolones schoene, da bi sunder schranz,
[unt] gewalt des richen küniges Davides;
Waere ich da bi noch sterker, danne [sich] was Samson,
künde vür bringen, also Horant, suezen don,
unt waere gewaltig alles golt gesmides;
Waere ich, als Aristoteles,
unt künde [kunst], als Virgilius, zouberie,
vil wol möht' ich mich troesten des,
waere ich der beste in Artus massenie,
waere ich, als Adam, edel gar,
unde Guräs was, trut den vrouwen allen,
vroloh grimme und zühte bar,
[unt] Gawin, wem möhte das missevalen?
het' ich tugent, als Seneca, darzu der werltes wunne,
unt daz ich waere zen vuesen anel,
as Arazil:
hiävür naeme ich, das sich min liep gegen mir lieplich versunne.
(v.d. Hagen, MS II, 382)

30 Asahel appears in the catalogues as the superlative of human swiftness, for "Asahel cursor velocissimus fuit" (II Reg. 2, 18). Hermann rightly does not try to make him a victim of Love, but says merely that he could not have outrun Love if he had tried. Asahel's swiftness was his undoing, however, for he pursued Abner so closely that Abner, after expostulation, reluctantly killed him (II Reg. 2). Asahel is found in the catalogue quoted in the note to line 28.

36 fortun. As Marjatta Wis has pointed out in her Schleiertüchlein article (p. 24), this is an Italian word for "sea storm;" according to Battaglia, it is a shortening of the phrase "fortuna di mare" (Grande Dizionario VI, 226). Dante uses the word in his Purgatorio (32, 115): "come nave in fortuna." Cf. lines 367 and 884, and Spiegel 145,23. Lexer cites line 367, but does not connect the word with the Italian and thus misses the meaning (III, 483 s.v. fortun).

37 rudeln. Here the word is a variant of rudern; the only citation
of this variant in Lexer (II, 546 s.v. *rudern*) is Hermann's. Rudlen, according to Fischer, is the modern Swabian dialect form for *rudern* (Schw. WB V, 464).

38 *studeln* is one of the many interesting and rare words in Hermann's works. The word has been extensively discussed, but the only two instances recorded in Lexer (II, 1262--both by Hermann) seem to call for different definitions. Lexer's "einen wohin stellen, ihm wozu verhelfen" works well enough on this passage, but makes no sense of the line in the *Spiegel* ("Zu niumem jamer studeln / Die fraw alda begund" (146, 11-12). Grimm (104, 259) does not attempt to solve this problem, but merely notes it, while Fischer cautiously proposes "Etwa 'gehen, eilen'?' (Sch. WB V, 1904), a solution which does not account for the verb's transitive use in the one case, and its intransitive use in the other.

40 MS. B originally read "Als in des meyen bad," but it appears that the original pen has crossed through *in* and written *bi* above it.

99-103 Parzival (281, 21ff.) is distracted by the sight of three drops of blood on the snow, which put him into an irresistible reverie of the white and pink face of his Condwiramurs, "unz daz er unverssunnen hielt: / diu starke minne sin da wielt" (283, 17-18). Cf. *Spiegel* (159, 16-19) for Hermann's other use of Parzival as the image of the knight who is distracted by thoughts of love into unconsciousness of the world around him:

Sas ich in der sender qual
Recht als do her Portifal
Hielt unversonnen by
Den blutsehern dry....


118 = "You will be a father and give me life:"

Recht als der leo sin welfen
Mit rufen birt daz leben (*Spiegel*, 135,5-6).

Hermann uses the image frequently; Eckhard, the defender of the narrator before the court of Venus in the *Hörin*, says

Ich bin der lew, du bist der welf;
Darumb will ich herquicken dich
Mit miner stimm gar tugentlich (4646-4648),

and in the *Goldener Tempel* the poet prays to the Virgin:

Recht als der leo sin welf
Soltu mich, frow, erquicken (144-145).
In the original Physiologus tradition, it is the lion's breath which calls the whelp to life; the quickening roar first appears in the metrical version of the Physiologus usually attributed to Theobaldus of Monte Cassino (about 1022-1035; see McCullogh, p. 137). The Jüngere Titulare contains references to this life-giving roar of the lion:

Damit ich moht erwicken dir an leben daz suezze und 
   daz gehauere,

Alsam der lewe sine kint die toten (Hahn 5152);

Der lewen welfe steure heten uber zehen raste craft die 
   lebende

Von so hertem galme don enpfangen (Hahn 4091),
as does the Goldene Schmiede of Konrad von Würzburg, which says of Mary:

du bist des lewen muoter,
der siniu toten welfelin
mit der luten stimme sin
lebende machet schone (502-505).

According to Biblical tradition, the ostrich is a poor parent, burying her eggs in the sand and forgetting where she has laid them (it is part of God's providence that the sun should hatch them: Job 39: 14-17). The ostrich, while not originally included in the Physiologus, enters it on the basis of this Biblical account, coupled with the brief mention of the stork in Jeremiah 6:7 ("Milvus in caelo cognovit tempus suum"), a verse explained by saying that the ostrich waits to lay her eggs until she sees the rising of the Pleiades, for this is the time of ripening grain, when the sun is at its hottest to hatch the eggs hidden in the sand.

In Hermann's works, however, we meet elements of a later tradition which does enter enter the Physiologus. The ostrich is a sharp-sighted bird (some say she can see her eggs beneath the sand) which seeks her eggs, as in the Jüngere Titulare:

Din ougen suin dem struze gelichen, sunder brueste,
beide innen und uze. daz din gesihte wol vor schanden
   huete

allenthalp, enebeb, vor und hinden (1894)
or in Hermann:

Nun schowt, wie sach er als ain stru8,
Der sine ayer hout verlorn (Mörin, 662-663).

Alexander Neckham is apparently the first writer to mention the remarkable vision of the ostrich, even giving it the power to hatch eggs:

Nota quod mira est virtus radiorum visualium struthionis, qui visu solo ita fovet ova sua in arena recondita, ut ex illis egregiantur pulli in lucem.
   (de naturis rerum, p. 101, Wright).
Der Marner describes the new method of hatching:

der struż mit einen ougen rot
drie tage an sinu eijer siht, des werden uz gebrustet die
(von der Hagen, MS II 252, Nr. 21)

but is contradicted by der Meigner:
Swer sank, daz der struż si dri tage an sin eijer,
der sank unreht, er si ein Swabe oder ein Beier...

who goes on to give details drawn from the Physiologus
(von der Hagen MS III 100, Nr. 12).

Goldstaub says that this popular tradition (usually rejected by learned writers, p. 167?) eventually makes the ostrich an attribute of Mary: Just as the lion giving life to the whelp is an image of Christ reviving the soul dead in sin, so the ostrich hatching its eggs by its vision became an emblem of Mary's merciful gaze upon mankind. This view is a considerable distance away from Neckham, who called the bird the very type of hypocrisy. The figure of the ostrich as an emblem of Mary is confined to German lands (Künstle I, 94; e.g. the west portal of St. Lorenz at Nürnberg, and the north portal of the Stiftskirche at Altötting: in the latter representation the bird stares closely at her eggs), and the ostrich does not enter the official list of the attributes of Mary, recorded in the Litany to her. Hermann's prayer to Mary in the Goldener Tempel:

Recht als der struż sin jungen
Git leben in der bruct,
Soltu mir synn und muot
Erwecken und enbörn (168-171)

probably received its inspiration from Konrad von Würzburg's address to Mary in his Goldene Schmiede:

Mit der gesihten kan der struż
sin eijer schone brüsten:
also wil uns behüten
din ouge erbarmekeite vol;
uns armen ez bewachen sol,
und ist enslözzen über uns (528-533).

The ostrich appears several times in the Jüngere Titurel, most movingly in the indirect comparison of Sigune with the Virgin in her lament for Tschionatulander:

Ey het ich strużzen pfliéte din iungez leben zu brüten
So wolt ich der gesihten miner ougen immer gerne huaten
Daz sie wurden iht von dír gewandet
Bíz díner lihten ougen blic leblichen wurden mir gesandet
(Hahn 5153).

Hermann uses the ostrich figure to denounce Venus, false Minne, in the Spiegel (178, 12-15):
Du dust nit als der strus,
Der sin eyeer sicht;
Er lestz verderben nicht,
Er git in lebens frist

and in the Mbirin makes his sole reference to the bird's powers of digestion:

Sie haben magen als der strus,
Der stahel, ysen bald verdéut (2640-2641).

This tradition reaches back to Pliny, and very likely came to Hermann by way of Wolfram:

daz er níht isen als ein struz
und starke vlinse verslant (Parz. 42, 10-11).

132-135 Like the Grail, the Brackenseil is a great motif in the Jüngere Titurel, and has its origins in Wolfram. Sigun's desire for it and Tschionatulander's pursuit of it for her lead to his death at the hands of Orilus.

142-145 The reference is to the Jüngere Titurel, in which the knights returning from Baldac show Herzeloyde the "esper und hemde" (1079, 1) as they announce the news of Gahmuret's death. Herzeloyde immediately swoons (1082-1083). In Parzival her swoon is more briefly described (105, 6-7), and it is after her recovery that she asks to see the fatal spear and shirt (111-112).

142 Herzenlaid. The spelling of the name in MS. A and its separation into two words in MS. B point to the popular notion of Herzeloyd = Herzensleid, a false etymology resting on the breaking of Herzeloyd's heart by Parzival.

151-153 Titurel gives his last advice to his son Frimutel in Wolfram's Titurel I, 7-10. A longer version of the same scene is found in the Jüngere Titurel, 621 and 639-655,2.

154 The form korz is a Middle German form of the High German kurz, q.v. Lexer I, 1797. Cf. line 1972, gewortzelt for gewurzelt.

165 Although the form van is a Middle German form of the High German von, it is used by such Alemannic poets as Gottfried and Konrad Fleck, and by numerous poets of Lasberg's Lieder- saal. See Lexer III, 456f., s.v. von.

174 Sprissen are the splinters of lances and shields. The word is in frequent use in Hermann's favorite reading matter, Wolf- ram, Konrad von Würzburg, and the Jüngere Titurel, in passages which also frequently mention the flight of the splinters through the air. This passage and Hermann's Spiegel 154, 8 are cited in Lexer (II, 1119, s.v. sprize).
The hand which numbered the leaves of MS. A discounted, so that there is no leaf A124.

"He brightened." This passage shows sudden and extreme changes in the youth brought on by the Schleiertüchlein. At first his whole figure brightens as he reaches for the token, so that his youth and strength are renewed on finding it (214-215). The sudden return of his excessive grief for the lady, however, nearly plunges him again into an unkinly swoon. Gelber is the comparative of gelf (Lexer I, 812), "glänzend, von heller färbe." Lines 214-215 prevent the reader from mistaking the word for gel (Lexer I, 804), "yellow," which can describe a dead man's color, or its relative gilwe (Lexer I, 1016), paleness.

flügerlin. An odd word, of which this passage is the only instance in Lexer (III, 418), who does not attempt to explain it. The Holland-Keller edition suggests sloyerlin or sleiger-lin for the original word, both MHG variants of the word we know today as Schleier. Lexer lists many common variants under sloyer (II, 985): sloyer, sloier, sloir, sleiger, sleyer, sleyr, and records a spelling gloyger.

Perhaps the word is connected with the unidentified sloygetuch (Lexer II, 966), although a beaten or felted cloth is more likely intended. The original word might also have been floier, which BZM (III, 355a) calls "kopfputz mit flatternden bändern," and related to the verb floyiere (q.v. III, 354b), a fluttering motion (< Lat. fluere).

"It resembled the silk-white cloth (called) salamander." In earlier versions of the Physiologus (see McCulloch, pp. 161-162) the salamander is capable of extinguishing fires by walking through them, and later of cooling baths by swimming in them. In later versions he acquires the ability to live unharmed in the fire and even to feed upon it: "Der salamander in dem für / Der nert sich, frow, gar adelich" (Nörin, 2148-2149). Pierre of Beauvais (13th century) is the first to report the rare fabric derived from the salamander, white in color and cleanable only by placing it in a fire, qualities Hermann describes in the Nörin:

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Der marschalk gab ain mantel mir,
Der wasser syd salamander was,
Die nit verbrint, gelobet das.
Ich sag es nit durch aubentür,
Leg sy ain jaur in hellem für,
Es schet ir nit als umm ain hau.
Vil lüt die main, es sie nit waur (2688-2694).
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In the lines above, Hermann earnestly maintains the actual existence of the material and its producer, the salamander, perhaps because the animal is so important in the Jüngere
Titurel (a living salamander is set in molten gold in Tschiønatulander's shield, 1696-1697), and perhaps because the house of Habsburg, of which Albrecht VI, husband of Mechthild, was a member, were proprietors of the Order of the Salamander.

The Jüngere Titurel tells us that fire is the natural element of salamanders, and that the "würme tiure" would die without it, "alsam der visch uz wazzer waer der hebnde" (Hahn 6064). What the Jüngere Titurel refers to as "pfelle der salomander" (1699) or "salomanders pfelle" (1693) is not the hide, but the creation of the salamander: "die würm in fiure würkent siden spaehe" (6134):

Die würkent pfelle tiure, den niemen über richtet.
der wirt in dem fiure niu, als er in alter sich verblickhet.
er wirt dicke guot, an koste bezzer,
wann er in fiure wehset, man tuot im niht, also der slift ein mezzer (6133).

This, then, is the marvelous material, "bi der ist eilliu sid und golt zu nihte" (6134) which the Schleiertüchlein resembles.

240-241 = "You are just a bit too flighty in your comings and goings." The use of eintel is the litotes of classical MHG. Flücke is the High German adjective (q.v. Lexer III, 416) equivalent to the Low German flügge, which entered literary German with Luther, and eventually supplanted the High German form.

250-255 = "'You are not on the right track,' I said softly. 'A manly knight's virtue will produce worthy deeds, but you in your youth wish to kill yourself.'"

266 Ach = Aachen

298 = "A letter in the form of a poem." The devoted lover writes to his lady in poetry, cf. the love letters as poems in Ulrich von Lichtenstein's Frauenendienst, following stanzas 320, 323, 604, and 746.

314ff. The lady's beauty is so great and the youth's devotion is such that he boldly ventures a chaste kiss (315-316). She is upset that he seems to misinterpret her innocent sign of affection (323-329). The youth, however, acted with the purest of hearts, believing that if such a kiss were a sin, it is one to which no punishment has ever been assigned, i.e. no sin at all (320-321). Just as Titurel's devotion makes him keeper of the Grail, so the purity of the youth's devotion makes him worthy of the kiss—worthier of this single kiss than was the bold Tschionatulander of the eighty kisses at Florischantz (333-334). So confident is the youth of his purity of devotion that he offers to pass the supreme test of inward virtue: a ride over the bridge at Karydol (338-341).
Durat = turst (boldness, recklessness), related to turren (Lexer II, 1587, s.v. turst). Cf. line 1621. The DWB 2, 1746 states that "die bedeutung geht von kühnheit, entschlossenheit in edeln sinn über in keckheit, verwegenheit, frechheit."

"Even the boldness displayed at the tourney at Floritschantz is not worthy of the kiss I have just stolen from you." The festivities and combat at "Floritschantz, der wits plan" (1712, 2) occupy stanzas 1710 to 2297 in the Jüngere Titulel. Tschionatulander wins the championship, and the kisses of eighty maidens as the prize (2287-2297).

erfert = "upset," especially in the sense of "startled," or "outraged." See Lexer I, 698 s.v. erwaeren.

"If I had been on the bridge at Karydol I doubt that my horse would have stumbled on this account." The bridge over the Sibra at Karydol (Jüngere Titulel, 2390-2412) casts off those who have the slightest fault (Key, Tidones, Segremors, among others). Virtuous men, such as Arthur and Anfortes, "über riten, nicht gen einem here / sach ir urs noch pferde nieman struchen" (2409, 2-3). The youth argues that his kiss was beforehand and startling to the lady (336), but that it stems from devotion as great as Titulel's was for the Grail (331-333), and is therefore not a moral flaw. Stuck had acquired the general meaning of "item" or "thing" during the MHG period, but here and in numerous citations in the DWB (104, 217-218 s.v. Stück) it has legal or religious connotations, as does the English word "article;" cf. "dese dry stücke: den gлюбin, di libe und dy wer" (late 14th Cent.) and Luther's rendering of Matth. 15:20, in which seven sins "sind die stück, die den menschen verunreinigen." Hermann uses the Karydol figure and some of the same rimes in the Spiegel (179, 9-13):

Das bruff ich sicher wol,
Die bruck zu Karidol
Hett mich on all wer
Geworfen uber mer,
Wer ich daruff gewest.

Although both MSS. separate the elements, schifffkinder is obviously a compound noun; I have accordingly joined it here and in 887. The word's only instance in Lexer (II, 732 s.v. schifff-kint) is Hermann's (our line 887). In the passage of the Schleiertuchlein recorded in Clara Hätzlerin's Liederbuch (II, 62, line 36) the word is spelled as a single compound.

Scribe A originally wrote ist, understanding war as a predicate adjective ("God who is true"), then corrected the ist to crist by adding a cr above the space between war and ist, this time understanding war as the pretorite of sin ("God who was Christ"). The meter, however, suggests that
the original had ware, not war, so that the proper reading is "God the true Christ."

409-410 = "I cannot relate everything exactly," or "in its proper order." This passage appears to be the earliest documented use of "nach der schnur" in a general sense of "properly, exactly," for earlier uses concern building. The earliest general examples cited in our dictionaries are in the 17th century: Schottel, "nicht alles kan zur schnur gebracht werden" and in Micrælius's Altes Pommern, "liesz einem jeden nach der schnur des gesetzes widerfahren." The spread of the expression from the building trades into general (metaphorical) use is described in the DWB 9, 1400 s.v. Schnur, esp. 1403. Hermann also uses the expression in his Mörin: Ich kans nit gemessen nach der anuor: / Vil red die wil ich schlachen ab" (3246-3247).

477-478 = "It was completely unknown to me before I found the truth." Hermann uses the same expression in the Mörin, 2482-2483, to render the idea that "nothing could be further from my mind:" "DüMörin sprach 'das ist wilbret / In minem herzen
dicherlich." There are numerous similar citations in the DWB (142, 53 s.v. Wildbret) with the summary: "auf der seltenheit und daher kostbarkeit dieser speise für den gemeinen mann be—ruht die redensart wildpret sein, 'selten, fremd, unbekannt sein.'"

537 The reading of MS. A is metrically preferably, and the usage of hernacher is supported by the DWB (42, 4117). According to the DWB the word is an emphasized hernach (hernachher), and is still alive in the Middle German dialects, although it faded from the written language during the 17th century. Geiler von Kaysersberg used the word, as later did Luther, Grimmelshausen, the Zimmerische Chronik, and others.

601-604 The grief of the Baruc of Baldac over the death of Gahmuret, and the funeral he gives him, are described in Parzival 106, 29-108. In the Jüngere Titurel, his grief occupies stanzas 978-982, and the funeral from 989-1004. The Baruc refuses to let Gahmuret's body be taken from Baldac, but gives it a Christian burial, and later buries beside it the bodies of other Christian knights who fall in combat for Baldac (4370-4379).

682 Scribe A originally wrote ir, then modified the i to form a i.

773-774 The youth promises to forgive the attendants, addressing the lady as "ir," the same respectful form he uses to his mother. Scribe A apparently thought the youth was addressing words of forgiveness to "der jungfraw und der magt," and thus
set the plural and more ordinary "frawen" in place of 'Trucht,' a favorite word of Hermann's, probably borrowed from Wolfram.

795-798 Cf. Parzival 469, 23-24: "saehe [='jemand] den stein zwei hundert jar, / in enwurde gra sin har." Typically, the Jüngere Titurel expands this figure so that Titurel explains to Preser John that he has known the grail five hundred years: "Der iar ein halbez tusent han ich sin also kunde" (Hahn 6177).

857-858 = "The Turk would still gladly prepare a hot bath for Christendom." In the DWB 1, 1069, this expression is frequently attested in early New High German, and always in a pejorative sense, as Luther's "sold dir der teufel ein bad haben zugericht" and "das sie inen selbs das bad in der hölle wol bereiten," as well as in the Fastnachtspiele. The sense of putting another in a dangerous situation, says Grimm, is "weil der nackt, wehlrose überfallen, erschlagen werden kann, oder das bad zu heiss gemacht wird...." The warfare of the Turks which hinders Christian travelers is referred to again below: "Die soldan alt und nüwen / Land dreiben dort jr batt" (1465-1466), "Let the old and the new sultan make things hot for each other." Hermann varies the figure in the Spiegel, 163, 36-38--164, 1, in which Frau Druf refuses to take the narrator with her to the Kaiserin:

Ich für dich nit von hynnen
Zu myner frawen zart,
Doch wil ich dir uff dieser fart
Schier schencken ein kaltes bad.

He also uses the figure normally, as in the exchange in which the narrator of the Mörin is threatened with execution: "Ich forcht, dir werd ein haisser bad" (5356) and replies, "Ir sagen mir von ainem bad, / Das würd man haif mir übertuon" (5404-5405).

887 See note to line 370 above.

899 Scribe A wrote maschbüm originally, then corrected the mistake by erasing (incompletely) the ß, and by letting the α stand for a ð, which it strongly resembles (perhaps the horizontal top was lengthened toward the right to form a ð, but I cannot tell this from the film). The Holland-Keller edition reads maschboum, which Lexer (I, 2059) picked up as "masch-boum s. mastboum," while lemma (I, 2056), while listing several forms of mas- and mas-boum, lists only one masch-boum, citing this (miscooped) passage. HS. B has mastbom here.

900 See note to line 242.

935-936 = "If you will stop spoiling my pleasure in my lady's precious gift to me." Leiden 2 (Lexer I, 1865) is the ancestor
of NHG verleiden, "to spoil another's joy in something."

938  Scribe A originally wrote du hast, then added a small terminal a above and slightly to the right of the u in du.

939-940  = "I was wasting my breath." The DWB 7, 1156 s.v. Ofen) gives numerous citations of in den Ofen blasen, while Josua Maaler defines the phrase in his dictionary as "Müß und arbeit verlieren mit einem ze reden. Canere surdis auribus" (Die Teütsch Sprach, etc. [Zürich, 1561], 311v, s.v. Ofen).

1018  Schachtlinur is a Wolframic word; the more usual NHG is castelan. The form schter shows that the word was transmitted directly from eastern France to Germany (see Bach, §101.2). The instances of the word cites in Lexer (II, 637 s.v. schachtlinur) are solely from Wolfram, from his imitator Ulrich von Türheim's Willehalm, and this passage.

1021  See note to line 1105

1029  = "but not entirely [Christian], as the observantia of the Holy See instructs us." This passage is the sole instance of the noun in Lexer (II, 139 s.v. observanz), although the adjectival forms observanzisch and observanzliche are cited from Oheim's Chronik von Reichenau, a fifteenth-century work.

Our noun comes from the Latin observantia, a clerical word for an instruction or regulation, and specialized enough that it is not found either in large Italian dictionaries, nor in Stieler's German dictionary of 1691. Although at the Council of Ferrara-Florence (1438-1444) the Greek delegates agreed to a union of the Greek and Latin churches (1439), on their return to Greece their patriarchs repudiated the terms of the agreement. It seems likely that Hermann is referring to a proclamation of the Holy See clarifying the position of the Greek Church after the union failed.

1038  = "And afterwards roasted two chickens." MS. B gives a reading which is metrically correct, while MS. A supplies the subject of the verb briest, i.e. er, and thus adds an extra beat to the line. The subject of the clause is the relative pronoun der in line 1037.

1040  The popularity of the Campostella pilgrimage reached its height in Germany in the 15th century. The most famous legend associated with St. James and the pilgrimage to his shrine is that of the Galgen- und Hühnerwunder. While there is no agreement among the versions concerning the town in which it happened or from which the pilgrims came, the story tells of a German family who stopped at a French inn while on their way to Campostella. The innkeeper's daughter, spurned by the son, planted in his luggage a goblet which she then reported stolen. The apprehended youth was summarily condemned to hanging; the
parents continued, mourning, to Campostella. On their return
they found their son still suspended from the gibbet, but
alive. When they rushed to tell the judge, who was at dinner,
he laughed and told them that their son was no more alive
than the two roast chickens on the platter before him. Whereupon
the chickens arose and began to cluck, and all the parties
rushed to the gallows to find the youth still hanging there
alive. The miracle was of course attributed to St. James. The
judge then hanged the innkeeper and his daughter in the youths
place; Hermann must have heard a version in which the landlord
plants the gobett for spite and is punished. The story was
frequently depicted in churches in Germany, France, and Switzer­
land, and is not an inappropriate one for a German pilgrim
to remember. See Buchberger V, 833ff., Künstle, II, 316-324,
Reau III/2, 690-702, esp. 692-3.

1072 Scribe B's vague ainer cannot be the original reading. Later,
in line 1239, he does write the correct kunsel. Scribe A uses
kunsel in both places.

1105 lutt = liute. Another example of MS. A's frequent use of
Middle German forms (see the many Middle German examples of
lut cited in Lexer I, 1942, s.v. liute). This long u without
vowel mutation also appears in 1021, kulen (for High German
ktule). Scribe B uses a mutated vowel form indicated by a tall
loop or sometimes a circle over the vowel; both may be seen in
the B version of this line, where the scribe mistakenly ran
two words together while copying, turning out this corrected
line: "Er haut viIß lüt geschenndt."

1152 besinnen, "to think upon," appears in MHG both as a weak
and a strong verb (Lexer I, 216). MS. A makes the word look
perilously like "Bamt," a resemblance which may explain the
"Besánt" of MS. B (transcribed in turn by Lepper as "Besainpt").

1175 = "eight." A variant form of aht (see Lexer I, 29 s.v. aht).

1239 See note to line 1072.

1258 Niemen is an Alemannic variant of nemen, according to Karl
Weinhold, Alemanniache Grammatik (Berlin, 1863), §135 and 102.
In line 1462, MS. A uses nemen, while MS. B uses niemen.

1283 Rot here is not "bounsel, advice," but "rotte" (= "band,
group").

1351 Scribe B originally wrote Inererm, then corrected his
mistake by striking through the first er, adding a capital I
immediately following this correction, and then a sign
above the line ['] indicating an r, so that the word now
reads in I*erm, i.e. "in ihzerem."
"Unless the infidels have begun a war." Reise in MHG very often means a military expedition, and here means simply a war, or more properly, a rebellion. *Ufdraejen* was originally a spinner's technical term meaning "to begin to spin." Like many technical terms originating in medieval crafts, it passed into general speech to carry a more general meaning, "to begin." There are, however, sinister connotations to the terms for "to begin" which are borrowed from the spinners' trade: Hans Sachs's "Thut aber ein unglück sich auf-drehen" or "botz marter, was will sich dort aufdrehen?" (DWB 1, 634 s.v. aufdrehen) are examples of the pejorative use of aufdrehen. Another spinners' term also meaning "to begin to spin" carries pejorative connotations even today (anspinnen), as did the term *andrehen* in the early MHG period: Sachs (again) "ich weisz nit, was er mit mir wolt andrehen" or "was aber kindisch angedreht ist und gesponnen, das halt in nöten wie ein bös armbrust" (DWB 1, 316 s.v. andrehen). Perhaps the pejorative connotation of these spinners' terms for "to begin to spin" is related to the Norms or Parcae.

*Betelben* means "to bury." See Lexer I, 236, where this passage is cited.

See note to lines 857-858.

Good works "enshrine the soul in heaven." A figurative use of a word especially common (though usually in the literal sense of "encoffin") in the Jüngers Titrel (see Lexer I, 214 s.v. besecken). Scribe B, apparently unfamiliar with the word, has taken the lectio faciior, bestercken.

Scribe A wrote *etbet* and then corrected his mistake by inserting the missing *l* above and to the right of the initial *e*.

The youth inwardly protests the circumstances which prevent his trip to Egypt. Although his lady had not specifically set him St. Catherine's on Sinai as a goal, he feels it (as did the typical pilgrim) to be part of a complete Holy Land pilgrimage. Besides, his natural curiosity is disappointed.

The vowel in *wait* is not entirely clear. In MS. A it appears to be *a*, in MS. B, *o*.

Fig. "Everything had suited me fine." The metaphor is that of something baked especially for a person. The only other use of this figure cited in Lexer (II, 225 s.v. phanne) is in Hermann's Spiegel (152, 9-10), in which the narrator is warned that he is not the perfect match for his lady that he thinks he is: "Du bist ir nit in der pfannen/Gebacken, als du wenist."
Federlesen is used by Finchart to mean "to make a great fuss about something;" the word literally refers to the meticulousness shown by picking bits of dust or down from clothing. Geller von Keyserberg and other use the word in this manner (see DWB III, 1404-1405 s.v. federlesen). To pay this attention to one's own clothing is to be a fop; to another man's, an obsequious flatterer; to a lady's, an overattentive suitor. While the term may refer to courtship, the youth is not regretting his courtship of the lady, but his scrupulous attentions which have now come to nought. Clearly the federlesen is the trouble of the narrowing sea voyage referred to in the next lines.

See note to line 336.

Widerstrit (often rendered, as here, in two words) is an adverb meaning "with great haste," or "um die wette;" cf. Parzival 724, 5-6: "die kameraere wider strit / rumten eine straze wit." See Lexer III, 825 s.v. wider.

malach (adj., "bold") is not a real name, but one chosen for a personal quality; cf. certain characters in the Mörin: "der hieg der Achteonicht" (2081), "ich haisg der Wendtten-schimpff" (2193). Lexer I, 2020 lists a single source for this rare word, the Karlmeinet.

Geleit here and in line 1620 does not mean a safe-conduct, as it does in lines 1361 and 1366 above, but that the prince and his court actually accompanied the youth for a day's stage of his journey. While the points named in this itinerary are in reverse order from that in which a traveler from Innsbruck to Swabia would encounter them (Martin, p. 23), the very mention of them shows a knowledge of the Tyrolean court. We may assume that these lines were written to flatter the new spouse of Hermann's patroness Mechthild, Albrecht VI of Austria. The total journey from Innsbruck to Seefeld is barely 25 km, hardly much of a start on a journey to Swabia, but the slow progress is easily accounted for by the difficulties of moving a prince and his retinue, and by the grade of the road (at that time as steep as 25% in places). The now-ruined castle of Fragenstein (Franckenstein, 1615) overlooks the town of Zirl (Zierlis, 1618), some seven kilometers from Innsbruck. It was a favorite resort of Duke Sigismund (cousin of Albrecht VI) and (after Hermann's time) of the Emperor Maximilian. Both princes improved the castle's living quarters with a free hand and in the medieval manner, and it is a sign of the waning middle ages that Maximilian—"der letzte Ritter"—was the last prince who found the remote, crag-perched castle a comfortable place. Seefeld (Sefeld, 1614)
is the most distant point from Innsbruck; here, during the 15th century, the princes of the Tyrol built the chapel of the Holy Blood (Heiligen Blut, 1612) to honor a late 14th century miracle which had made the spot a pilgrim's goal. The contradiction between the knowledge that these spots were particularly connected with the Tyrolean court and the mistake in their order of mention make it impossible to judge for certain whether Hermann was writing from firsthand knowledge.

1612  Scribe B first wrote heiligen grab and then corrected his mistake by striking through grab and adding lft to the end of the word.

1621  See note to line 334.

1626  Scribe B omitted this line, then corrected his mistake by writing it in the margin at the level of and directly following line 1625.

1639  = "I regained consciousness" (lit. "I became aware of myself"), from entspeben (Lexer I, 585 and DWB 3, 618), frequently Middle German entspeben. An anomalous verb, the preterite is usually formed either strong like graben (thus entsuop) or weak (entsebet, entsebete). Hermann seems to have taken it as a weak verb with "Ruckumlaut," thus writing entsaft for the singular preterite. Wolfram uses the word in Parzival, and Lexer and BZM cite many Middle German instances of it.

1661  Klabetissen is a corrupt form of Kalabrissen (Calabrians), according to Martin (pp. 29-30), who demonstrated that this passage is an allusion to the popular story of Herzog Herpin of Bruges and his son Lew (French: Lyon; see Lew in 1165 below). Martin clarifies Hermann's references by citing the following passages:

Die wilie sy also retten, damit kam der wig ritter mit
siner gesellschaft als grulich under die Calabrischen
gerant, das ir keyner da so kuene was, er mueste zuo
der erde fallen (Cpg 152, 119rw)

Lewe rieff mit luter styme 'du walshcher marschalk, du
macht mir nit entrynnen!...Da zuctt im Lewe siden helm
ab vnd schlug im sin houbet abe (ibid., 121rw)

The story was originally a French metrical romance, of which only prose versions are known in German. Scherer believes that one of these, the Cpg. 152, was the property of the Pfalzgräfin Mechtild, Hermann's patron, for Püterich seems to refer to this MS. in his Ehrenbrief to Mechtild when he admiringly mentions some of the books in her library; Scherer reaches this conclusion by amending "graf Freine
lecuen weller" (stanza 99) to "Harpeine Lewen vatter." Martin

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notes that this is the only prose work to which Hermann ever alludes (here and Spiegel 177, 34ff.): "er wird es wie Pützla
durch seine gönerin Mechthild kennen gelernt und mit dieser
erwähnung ihr eine artigkeit haben erweisen wollen" (p. 30).

1725-1728 Fig. "If you can rely on a good woman, you can rely
on me." The figure of building a tower on a faithful woman is
so vivid that one seeks an underlying proverb on the value of
a good woman, but to no avail. This passage is cited in Lexer
(II, 1583 s.v. turn) and would seem to be unique, a rhetorical
embellishment of the figure in the Mörin: (5530-5531): "Der
Eckhart sprach 'guot man, du bouwest / Gar billich hie uff
disen man.' Röhrich (I, 398) suggests that the phrase "Auf
jemanden Häuser bauen" rests on the New Testament figures of
Peter the Rock (Matth. 16:18) and the house built on rock as
opposed to that built on sand (Matth. 7:24-28). Since Röhrich
cannot trace this phrase to earlier than the seventeenth
century, and Lexer lists no similar metaphorical usage of
building on a person, Hermann would seem to offer the earliest
written evidence of such a usage.

1775-1776 "That is as lively as a bit of chaff compared to a
peppercorn." Zengern (Lexer III, 1058, who cites this passage)
means to make zanger (Lexer III, 1027), i.e. "sharp, spicy"
(cf. English tangy) and, metaphorically, "lively." Vese
(Lexer III, 324) means "a bit of chaff" and can also have the
meaning of "the least amount" or "practically nothing at all."
The youth is thus elaborately paying the poet's highest
compliment to beauty by saying that poetry cannot begin to
describe the lady's beauty. Hermann is perhaps echoing the
Jüngere Titurol: "Da bi in einem lande webset der pfeffer
zanger" (Hahn 6048).

1805-1808 The procession of the Grail and its court to India form
the final episode of the Jüngere Titurol:

der gral hat im ein ander wesen erworben
in India vil verre und ube verre:
da sind die besten kristen, die lebent, und priester Johan
ist ir herre (325).

1865 "outside [the forest]." See Lexer I, 498 s.v. "düze =
da üze."

1892 Scribe B mistakenly presented lines 1892-1895 in the order
1892, 1894, 1893, 1895, and it was probably he who
corrected their order by writing the Arabic numerals 1, 3, 2,
4 before the appropriate lines, although the microfilm does
not let one judge for certain whether it was Scribe B or
another who made the correction.

1972 See note to line 154.

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