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6 Mothers and Daughters Revisited: The Mother-Daughter Songs in the Context of the Later Neidhart Tradition

1 Introduction

If we are to believe the evidence of the manuscript tradition, the Neidhart songs enjoyed an unparalleled popularity in the later Middle Ages. Their success, unmatched anywhere in the history of medieval poetry, extended from the second, third, and fourth decades of the thirteenth century – the period when the author’s biography laid down its faint traces – to the 1566 printing of *Neidhart Fuchs* by Martin Lechler. Only the transmission of the Walther von der Vogelweide corpus is at all comparable, although those poems failed to make the same transition from manuscript to print (cf. Schweikle 1990, 1–2; Müller, Bennewitz, Spechtler 2007 vol. 3, 497–537;¹ Springeth and Spechtler 2018). Of course, the evidence of that manuscript tradition has always been in conflict with the athetizations undertaken in (older) *Minnesang* scholarship, which recognized not even a third of the songs and strophes transmitted under Neidhart’s name as genuine compositions. That circumstance would prove to have critical consequences for both the editorial history and, especially, the interpretive history of the medieval song, consequences that have remained significant to the present day: even recent scholarship appears to fall again and again into the temptation of reconstructing an “authentic” corpus (e.g., Warning 2007; see also Bennewitz 2010). In what follows, I focus on the late medieval transmission of the songs; in keeping with the manuscript tradition, I treat the Neidhart song as a distinct genre, a concept clearly reflected in the term used by the late medieval scribes and compilers, “ain neidhart” [a Neidhart].

Ann Marie Rasmussen is among the few medievalists who, early on, recognized the significance of the late medieval Neidhart tradition and who took it into account in her work. In her 1997 book *Mothers and Daughters in Medieval German Literature*, she treats not only the mother-daughter debates about dancing and “minne” [love] transmitted in the Riedegger and Manesse manuscripts (usually referred to as Ms. R and Ms. C, respectively), familiar from the so-called “little” edition of the Neidhart songs (Wießner and Fischer 1999) and inextricably bound up with the literary figure

¹ This edition will be referred to hereafter as SNE volume number, page number; when relevant, song number, strophe number, and line numbers will also be supplied.

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of the Singer from “Riuwental,” but also those found only in manuscript B or in manuscript c, which preserve the most extensive number of Neidhart songs.²

In this essay, I offer a first look at *all* the late medieval mother-daughter songs in the Neidhart genre, inquiring into how the songs and strophes that survive only in the late medieval witnesses differ from those found in more canonical manuscripts R and C as edited by Haupt/Wiessner. I make direct use of contextual materials (including manuscript associations, commentaries, and so on) that have recently become available in the most comprehensive edition of Neidhart material, known in the scholarship as the Salzburg Neidhart Edition (SNE). This edition has as its goal to bring together for the first time in a comprehensive and readily accessible form all of the texts and melodies transmitted under the name “Neidhart”/“Nithart” or in a clear “Neidhart” context. Volume 1 contains all of the Neidhart songs from the parchment manuscripts and their parallel transmission; Volume 2 offers the Neidhart songs from the paper manuscripts and their parallel transmission; and Volume 3 provides commentaries on the transmission and editions of the texts and melodies in the first two volumes, together with bibliographies, a discography, indexes, and concordances. Wherever possible, my discussions below of the textual transmission of the songs are furnished with references to the SNE.

2 The Mother-Daughter Conversations in Manuscripts R, C, and c

In 1858, Moriz Haupt placed a total of eight “Sommerlieder” [summer songs] at the beginning of his edition, songs transmitted only in the Manesse Manuscript (Ms. C) and, in some cases, in manuscript c. Among them are five mother-daughter debates: Sommerlied 1 (found only in C), Sommerlied 2 (C, c), Sommerlied 6 (C, c), Sommerlied 7 (only C), and Sommerlied 8 (C, c).³ What is immediately striking is the extensive agreement between the texts as preserved in the Manesse Manuscript, credited with such great authority and accorded great editorial significance, and their counterparts in the younger manuscript c, which has historically been far less

² For a complete list of Neidhart manuscripts referred to in this essay, see below, Works Cited. For a complete list of Neidhart manuscripts, see SNE 1, XI–XII. The songs mentioned here are: c 30: “Der mai hat menig hercz hoch erstaiget/ Ein wechsel” (Ms. c, fol.160v–161v; SNE 2: 75–77); c 36: “Winter dir zu laide / Die pfann. ein wechsel” (Ms. c, fol. 166v–167; SNE 2, 93–97); and c 64: “Frewet euch, kinder ubéral” (Ms. c, fol. 190r–191r; SNE 1, 394–398). Until recently, we owed the only trustworthy translations from Ms. c into English to Rasmussen 1997, chapter six. An extensive translation and edition of Neidhart songs from Manuscript R into English by Kathryn Starkey and Edith Wenzel appeared in 2016.

³ See below, Appendix I for a complete list.

highly regarded in the editorial enterprise. The strophes of Sommerlieder 2, 6, and 8 are found in the same order in both manuscripts c and C, and, except for Sommerlied 2 – to which c adds two strophes – in the same number. The additional strophes of Sommerlied 2 in manuscript c (SNE 1, 474, c 55, strophes VI–VII) clearly accentuate certain aspects of the song’s content, namely, the unmistakably sexual connotation given female desire (“ich belig den knaben werden” [SNE 1, 474, c 55, strophe VI, line 5; I lie with the worthy boy]) and the geographically localized setting (“von Bayern uncz in Francken” [SNE 1, 474, c 55, strophe VII, line 5; from Bavaria to Franconia]).

The Sommerlieder from Ms. R that follow in the Haupt/Wießner edition vary the pattern found in Ms. C. For example, in Sommerlied 9 (SNE 1, 90), the mother and the daughter are replaced by the figures of a young woman (“ein stolziu magt” [SNE 1, 90, strophe V, line 3; a proud woman]) and an old woman (“ein altiu in ir gæile” [SNE 1, 90, strophe IV, line 6; an old woman in her exuberance]), neither of whom are identified further. Manuscripts R and c largely agree in the number and sequence of strophes for Sommerlieder 15, 16, 18, 19, and 20, with additional strophes in c (and f). The case of Sommerlied 17 is similar: in the two manuscripts, it has the same number of strophes but in a different sequence (See Appendices I and II). Exceptions are found in Sommerlied 21, where Haupt’s athetizations apply to both manuscript R and c, and in Sommerlieder 23 and 27, for which manuscripts R, c, and f provide four or five additional strophes: in Sommerlied 23, the additions include the call to the dance (unclear whether issued by the girl or by the singer) and the physical confrontation between mother and daughter. In the course of this exchange, the mother, armed with her distaff (“kunchel” [SNE 1, 364: C 108, strophe IX, line 1]), confronts her daughter and accuses her of having lost her virginity (“bind auff dein har!” [SNE 1, 365: c 29, strophe X, line 4, and f 13, strophe IX, line 4; tie up your hair!]), while the daughter insists on the putatively “honorable” intentions of her admirer:

es wirbet einer umb mich, des habt ir ymer eree,
 dovon lost trawren uberall.
 hin gein Rewental,
 da wil er mich wirttenlichen seczen.
 (SNE 1, 365, f 13, strophe X, lines 2–5)

[you will gain honor evermore from the man who is wooing me and so abandon all your grieving. He will take me to Reental in a dignified way.]⁴

In Sommerlied 27, there are a total of seven additional strophes, which map the political situation of the country (“Fromut ist auß Osterrich entrunnen” [SNE 1, 87, c

4 All translations by Aaron E. Wright, unless otherwise noted.

39 (38), strophe VIII, 1; joy has fled from Austria],⁵ onto the domestic disaster of a mother who cannot provide her daughter with suitable festival attire, a failure tantamount to excluding her from the festivities of rustic (“dörperlichen”) society:

“Nun we,” sprach mir ein alte, “meiner swere.
ich han ein kindt daheim, das ist so recht und mynnepere.
denn das ich nicht klaiden han,
und soll es mir hie heym bestan,
das ist ein hertes mere.”

(SNE 1, 87, c 39 [38], strophe XI)

[“Alas,” said an old woman to me, “alas, my pain. I have a girl at home, so neat and lovely. But I do not have the garments, and if she has to stay at home with me, that will be a bitter thing.”]

This fact, however, does not appear to present a significant obstacle to the daughter (“han ich nicht gute claiden an, so han ich doch mein ere” [SNE 1, 87, c 39 (38), strophe XII, line 2; even if I am not wearing fine garments, I still have my honor], similarly to the daughter in the “Winsbeckin” (cf. Bennewitz 1996, Rasmussen 1997). While the daughter dwells on the value of waiting (“lang beit flos ir nye wert” [SNE 1, 87, c 39 (38), strophe XIV, line 3; long waiting was never valued by her], the concluding strophe, also preserved only in manuscript c, makes plain the political consequences of waiting too long:

Herr Neihart, ewer kaiser ist zu lange,
den bringet ir uns alle jar mit ewrm newen gesange.
des wer auch den pawren nott,
die sind vil nahendt hungers todt
und dúnnet yne die wange.

(SNE 1, 87, c 39 [38], strophe XV)

[Sir Neihart, your emperor is taking too long; every year you bring him to us in a new song. The peasants need him; they are very nearly starved and their cheeks are growing gaunt.]

Once again, manuscript c dispenses with the customary roles: While it is normally the daughter lamenting her mother’s command to wait on a partner for the dance and for love, here the mother herself assumes this perspective to defend female autonomy *in eroticis* against the daughter’s demand that social convention be observed; that demand is indirectly reinforced by the political statement of this “Trutzstrophe,” [defensive stanza] which un masks as a facile literary illusion the hopes for political stability after the arrival of the emperor.

⁵ This strophe concludes the song in Ms R (R 8, strophe VIII); the seven additional strophes in c 39 follow this strophe.

3 The Mother-Daughter Conversations in the Neidhart Manuscripts C, f, and w, and in the Early Prints z, z₁, and z₂

As Rasmussen has shown in connection with the so-called “genuine” Neidhart songs, it is precisely the “interchangeability of the mother-daughter roles” and “the sexualized continuity between women characterizing Neidhart’s poetry” that reveals that “the roles of [both] the sexually active, socially rebellious women and the sexually restrained, socially conformist women are tied neither to age nor to marital station” (Rasmussen 1997, 174). The “pseudo” Neidhart songs c 64 and c 46 she investigated, on the other hand, exhibit a new apportionment of roles: mother and daughter “have become versions of each other,” and it is in particular the mother “who, at the end of the poem, turns the equality of rivalry into the equality of solidarity” (Rasmussen 1997, 188; Bennewitz 1994).

In fact, the text of manuscript c makes it more than clear that the mother-daughter exchanges were integral to the success of the Neidhart songs in the late Middle Ages. Manuscript c transmits twenty-seven songs of this genre, out of its total of 131; thirteen were declared “genuine” by Haupt and fourteen “spurious.” We will look more closely at just a few of the numerous developments in the genre shown in the texts preserved only in Ms. c and in such later manuscripts as f, s, st, and w – some also in C (c 32; c 52) – developments that in some cases belie the phenomenon of female solidarity between mother and daughter pointed out by Rasmussen. Such is the case, for example, in c 30, where the daughter accuses her mother of being desirable to young men only because of her money, or when the daughter suddenly invokes the role of the absent (deceived, or punishing) husband (“mein vater der ist ewer man/ der euch des nicht gemaistern kan,/ ir tragt das lenger messer” [SNE 2, 97, c 36, strophe VIII, lines 4–6; my father is your husband, but he cannot be your master so long as you are holding the longer knife]; “West ir, muter, wes mich zwen baten,/ da wir in dem hirs vast gaten/ mein vater hett mich einem gegeben,” [SNE 2, 104, c 40, strophe IV, lines 1–3; do you know, mother, what two asked me for when we met intimately in the field? My father would have given me to one]). This theme appears to have maintained its appeal into the early modern period: the early prints z, z₁, and z₂ transmit c 36 and c 40, some of them with woodcuts that leave nothing to the erotic imagination (See Rasmussen 1997, 170 and 178). The mother’s control over the daughter’s sexuality also makes her the antagonist not just of the daughter but, unsurprisingly, of the singer as well, both of whom hurl imprecations at her even outside the genre of the mother-daughter dialogue. For example:

Weliche alte hewer das ir tochter weret,
das sie mit andern kinden an den raien nicht enferet,

die sei von mir verfluchet und verwachsen
umb ir unnütze dro!

(SNE 2, 129, c 47, strophe IV, lines 1–4)

[whatever old woman keeps her daughter from joining the other girls in the dance, let her be accursed for her pointless threats]

and:

Sie sprach: “es tut mein muter
mit mir nichcz wan wagen.
sie ist des teufels lotter:
iedoch will ich es bagen.”

(SNE 2, 132, c 48, strophe IX, lines 1–4)

[she said, “my mother does nothing but scold. She is the devil’s whore: but I will risk it”].

The popularity of the genre is likewise attested by the presence in manuscript c of new hybrid forms linking mother-daughter strophes with the *Gespielinnenlied* (playmate song) (c 32), or even with the crusade song (c 35) and singer’s monologue (c 95).⁶ Last but not least, with just one exception (c 35),⁷ it is only manuscript c that in at least some cases has preserved Neidhart’s mother-daughter songs with both text and music (Figure 6.1) – that is, in such a way that they can be performed in the same way that they first found success with a medieval audience.⁸

That a gender-focused analysis of Neidhart’s songs in Mss. C and R can prove to be rewarding has already been shown by Rasmussen. In this essay, I have offered a brief account of what such an analysis might yield when brought to bear on the full transmission of the songs. My hope is that this might be motivation for a more intensive investigation of the mother-daughter songs in the later Neidhart tradition.

⁶ For c 32, c 35, and c 95, see SNE 1, 492–494; SNE 2, 89–91 and 177–180 respectively.

⁷ The melody for this song is not preserved in manuscript c, but is present in manuscript w (w 7). See SNE 2, 88.

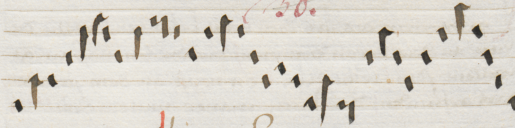
⁸ For the melody for c 29, see SNE 1, 361; for those of c 30, c 36, c 38, and c 95; see SNE 2, pages 75, 94, 99, and 176 respectively.

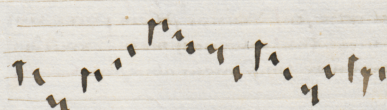
9 **V**un lab du die den man er nicht des smachen / woltu
 so gimbis vorens kinde fagen / das wort allen demer
 fremden leut / müssen aid / sthruystu mich herer dar
 ut on lügen / dem woll dich alles von mir trautt

10 **M**utalen la kint de migt wann vagen / ich woll all feude
 durch seme vagen bagen / dus ich meins woldid mich er
 bil feberal / müssen sem de leut vreden / men
 mit der seet gem Kubental

11 **L**ochreden in vob geschah die neigsten / ich hör dich
 ond der lauben laute freigsta / mit emen fiter das
 ist von / kind auff dem boe / er hat soul vrecht vud ge
 laselt / mit du das ist wol offembar

12 **M**utalem in zwinet nicht so fore / es vout end vub
 mich des huti were / duon lat kamoren vberal / gem
 Kubental / da woll ich mich vndestigen sagen / da singet
 woll die nachigall

29. *30.*

 Ein weegfall

30. *31.*


31 **D**e may hat mangs hertz hoch ertrauget /
 Spars ein maid er hatt es wol ertrauget /
 was sem süßer vromde traut / wann er

Handwritten notes at the bottom of the page:
 Der weegfall ist ein Lied
 so man will auf dem Tanz

Figure 6.1: Ms c, showing text with notes. Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, mgf 779, fol. 160v.

Appendices

Appendix I: Concordance of the “genuine” songs

SL=Sommerlied [Summer song]; other designations refer to manuscript and song or strophe number (see Works Cited for key to manuscript designations used here)⁹

SL	C	R	c	other
SL 1	C 210	–	–	–
SL 2	C 222	–	c 55 (+ 2)	–
SL 6	C 260 a	–	c 68	–
SL 7	C 266	–	–	–
SL 8	C 280	–	c 67	–
SL 9	–	R 9	–	A 2
SL 15	–	R 22	c 21 [20] – c 49	m
SL 16	–	R 23	c 24	–
SL 17	–	R 50	c 57	B 35
SL 18	C 276	R 56	c 71	–
SL 19	–	R 25	c 74	–
SL 20	–	R 48	c 50	A (Gedrut) 32 ¹⁰
SL 21	C 109	R 51	c 23	–
SL 23	C 100	R 53	c 29 [28]	f 13
SL 24	C 173	R 57	c 25 [24]	–
SL 27	–	R 8	c 39 [38]	–

⁹ See SNE, volumes 1 and 2, pages IX–X and VII–IX respectively, which list songs by manuscript designation and page number in volumes. The charts here reproduce the information collated in the entries for each song in the SNE.

¹⁰ Gedrut is the name to which these strophes are attributed in Ms. A.

Appendix II: Strophe concordance

The following tables show the order of strophes for the *Sommerlieder* across the main manuscripts and the various Neidhart editions, which are also listed with abbreviations in *Works Cited*.

SL 1: Ein altú dú begunde springen (SNE 1, C str. 210–212)

C	MS	HW	Bg	ATB
I	22,1	3,1	L 70,I	SL 1,I
II	2	3,8	II	II
III	3	3,15	III	III

SL 2: Der meie der ist riche (SNE 1, C str. 222–226)

C	c	MS	HW	Bg	ATB
I (222)	I	25,1	3,22	L 63,I	SL 2,I
II (223)	II	2	4,1	II	II
III (224)	III	3	4,6	III	III
IV (225)	IV	4	4,11	IV	IV
V (226)	V	5	4,16	V	V
–	VI	6	4,21	VI	VI
–	VII	7	4,26	VII	VII

SL 6: In dem tal (SNE 1, C str. 260a-265)

C	c	MS	HW	Bg	ATB
I (260a)	I	34,1	6,19	L 62,I	SL 6,I
II (261)	II	2	6,24	II	II
III (262)	III	3	6,29	III	III
IV (263)	IV	4	6,34	IV	IV
V (264)	V	5	7,1	V	V
VI (265)	VI	6	7,6	VI	VI

SL 7: Es meiet hiure aber als ê (SNE 1, C str. 266–271)

C	MS	HW	Bg	ATB
I	35,1	7,11	L 65,I	SL 7,I
II	2	7,19	II	II
III	3	7,27	III	III
IV	4	7,35	IV	IV
V	5	8,4	V	V
VI	6	p. 106f.	VI	Va

SL 8: Ir froeit úch, iunge und alte (SNE 1, C str. 280–284)

C	c	MS	HW	Bg	ATB
I (280)	I	38,1	8,12	L 64,I	SL 8,I
II (281)	II	2	8,20	II	II
III (282)	III	3	8,28	III	III
IV (283)	IV	4	8,36	IV	IV
V (284)	V	5	9,5	V	V

SL 9: Sumer, wis enphangen (SNE 1, R 9)

R	A	MS (R)	MS (A)	HW	Bg	ATB
I	–	92,1		9,13	L 16,I	SL 9,I
II	–	2		9,19	II	II
III	–	3		9,25	III	III
IV	–	4		9,31	IV	IV
V	–	5		9,37	V	V
VI	I (2)	6	S. 313	10,4	VI	VI
VII	–	7		10,10	VII	VII
VIII	–	8		10,16	VIII	VIII

SL 15: Alle di den sumer lobelich wellent enphahen (SNE 1, R 22)

R	c	c	m	MS	HW	Bg	ATB
I	21,IV	49,I	–	20,4	16,38	L 14,I	SL 15, I
II	I	II	–	1	17,4	II	II
III	II	III	I	2	17,9 / p. 115	III	III
IV	III	IV	–	3	17,14	IV	IV
V	V	V	II	5	17,19 / p. 115	V	V
–	VI,1–2	VI,1–2	III,1–2	6,1–2	p. 114 / p. 115	–	Va,1–2
–	VI,3–4	VI,3–4	–	6,3–4	p. 114	–	Va,3–4
VI,1–2	VII,1–2	VII,1–2	–	7,1–2	17,24	VI,1–2	VI,1–2
VI,3–4	VII,3–4	VII,3–4	III,3–4	7,3–4	17,26 / p. 115	VI,3–4	VI,3–4
VII,1–2	VIII,1–2	VIII,1–2	IV,1–2	8,1–2	17,29 / p. 115	VII,1–2	VII,1–2
–	–	–	IV,3–4	–	p. 115	–	–
–	–	–	V,1–2	–	p. 115	–	–
VII,3–4	VIII,3–4	VIII,3–4	V,3–4	8,3–4	17,31 / p. 115	VII,3–4	VII,3–4
VIII	IX	IX	VI	9	17,34 / p. 115	VIII	VIII
IX	X	X	–	10	17,39	IX	IX
–	–	–	VII	–	p. 115	–	–

SL 16: Schon als ein golt grunet der hagen (SNE 1, R 23)

R	c	MS	HW	Bg	ATB
–	I, 1–5	23,1	p. 116	–	SL 16, I*
I	I, 6–10	2	18,4	L 11,I	I
II	II, 6–10	3	18,10	II	II
III	II, 1–5	4	18,16	III	III
–	III, 1–5	5	p. 116	–	IIa
IV	III, 6–10	6	18,22	IV	IV
V	IV, 1–5	7	18,28	V	V
VI	IV, 6–10	8	18,34	VI	VI
VII	V, 1–5	9	19,1	VII	VII
–	V, 6–10	10	p. 117	–	VIIa

SL 17: Schowet an den walt, wi er niwes loubes reichet (SNE 1, R 50)

R	B	c	MS	HW	Bg	ATB
I	IV (38)	IV	57,4	19,7	L 15,I	SL 17,I
II	II (36)	II	2	19,17	II	II
III	III (37)	III	3	19,27	III	III
IV	I (35)	I	1	19,37	IV	IV
V	V (39)	V	5	20,8	V	V
VI	VI (40)	VI	6	20,18	VI	VI
VII	VII (41)	VII	7	20,28	VII	VII

SL 18: Uns wil ein sumer chomen (SNE 1, R 56)

R	C	c	MS	HW	Bg	ATB
–	–	I	37,1	20,38	L 12,I	SL 18,I
I	I (276)	(vgl. VI)			–	
II	II (277)	II	2	21,6	II	II
III	III (278)	III	3	21,13	III	III
IV	IV (279)	V	5	21,20	IV	IV
V	–	IV	6	21,27	V	V
–	–	VI	4	20,38 App.	–	I App.

SL 19: Wol dem tage (SNE 1, R 25)

R	c	MS	HW	Bg	ATB
I	II	74,2	21,34	L 9, I	SL 19, I
N	–	–	22,3	II	III
II	I	1	22,10	III	II
III	III	3	22,17	IV	IV
IV	IV	4	22,24	V	V
V	V	5	22,31	VI	VI

SL 20: Ich gesach den walt und all die heide (SNE 1, R 48)

R	A (Gedrut)	c	MS	HW	Bg	ATB
I	I (13)	I	50,1	22,38	L 6, I	SL 20, I
II	–	II	2	23,5	II	II
III	II (14)	III	3	23,11	III	III
IV	III (15)	IV	4	23,17	IV	IV
V	IV (16)	V	5	23,23	V	V
VI	V (17)	VI	6	23,29	VI	VI
VII	VI (18)	VII	7	23,35	VII	VII
VIII	–	VIII	8	24,1	VIII	VIII
IX	–	IX	9	24,7	IX	IX

SL 21: Nu ist der chule winder gar zergangen (SNE 1, R 51)

R	C	c	MS	HW	Bg	ATB
I	II (110)	I	8,1	24,13	L 13, I	SL 21, I
II	I (109)	II	2	24,18	II	II
–	–	III	3	p. 121	–	IIa
III	III (111)	IV	4	24,23	III	III
IV	IV (112)	V	5	24,28	IV	IV
V	V (113)	VI	6	24,33	V	V
–	VI (114)	–	7	p. 121	Va	Va
VI	VII (115)	VII	8	24,38	VI	VI
VII	VIII (116)	VIII	9	25,3	VII	VII
VIII	–	IX	10	25,9	VIII	VIIa

SL 23: Losa, wie di vogel alle donent (SNE 1, R 53)

R	C	c	f	MS II	MS III	HW	Bg	ATB	Bey
I	I (100)	II	II	7,1	28,2	27,3	L 10,IV	SL 23,IV	2,IV
II	III (102)	III	III	3	3	27,9	V	V	V
–	–	IV	IV	–	4	p. 127	–	Va	–
III	VII (106)	V	V	7	5	27,15	VI	VI	VI
IV,1–2	II,1–2 (101)	I,1–2	I,1–2	2,1–2	1,1–2	26,23	I,1–2	I,1–2	I,1–2
IV,3–6	II,3–6	–	–	2,3–6	–	26,25	I,3–6	I,3–6	I,3–6
V	–	–	–	–	26,29	II	II	II	
VI,1–2	V,1–2 (104)	–	–	5,1–2	–	26,35	III,1–2	III,1–2	III,1–2
VI,3–6	V,3–6	I,3–6	I,3–6	5,3–6	1,3–6	26,37	III,3–6	III,3–6	III,3–6
VII	IV (103)	VI	VI	4	6	27,21	VII	VII	VII
–	–	VII	–	–	7	p. 128	–	VIIa	–
VIII	VI (105)	VIII	VII	6	8	27,27	VIII	VIII	VIII
IX	VIII (107)	IX	VIII	8	9	27,33	IX	IX	IX
–	IX (108)	–	–	9	–	p. 128	X	IXa	Zusatz
–	–	X	IX	–	10	p. 129	–	IXb	–
–	–	XI	X	–	11	p. 129	–	IXc	–

SL 24: Der walt aber mit maniger chleinen voglin stimme erhillet (SNE 1, R 57)

R	C	c	MS	HW	Bg	ATB
I	VII (179)	I	14,1	28,1	L 2, I	SL 24, I
II	IX (181)	IV	4	28,8	II	II
III	I (173)	V	5	28,15	III	III
–	II (174)	–	6	p. 130	IIIa	IIIa
IV	III (175)	VI	7	28,22	IV	IV
V	VI (178)	VII	9	28,29	V	V
VI	IV (176)	II	2	p. 130,1	VI	Va
–	V (177)	–	8	p. 130	VIa	Vb
VII	VIII (180)	III	3	p. 130,8	VII	Vc

SL 27: Chomen ist ein wunnechlicher maie (SNE 1, R 8)

R	c	MS	HW	Bg	ATB
I	I	38,1	31,5	L 19, I	SL 27, I
II	II	2	31,10	II	II
III	III	3	31,15	III	III
IV	IV	4	31,20	IV	IV
V	V	5	31,25	V	V
VI	VI	6	31,30	VI	VI
VII	VII	7	31,35	VII	VII
VIII	VIII	8	32,1	VIII	VIII
–	IX	9	p. 135,1	–	VIIIa
–	X	10	p. 136,6	–	VIIIb
–	XI	11	p. 136,11	–	VIIIc
–	XII	12	p. 136,16	–	VIII d
–	XIII	13	p. 136,21	–	VIII e
–	XIV	14	p. 136,26	–	VIII f
–	XV	15	p. 134	Tr.	VIII g

Appendix III: Concordance of “spurious” songs

C	C	F	other
c 30 (29) ¹¹	–	f 14	–
c 32 (31)	C 255	f 15	–
c 35	–	f 6	s 1, st 1, w 7
c 36 (35)	–	–	z 9
c 37 (36)	–	–	–
c 38 (37)	–	–	–
c 40	–	–	z 32
c 52	C 232	–	–
c 58	–	–	–
c 63	–	–	–
c 64	–	–	B 42, z 30
c 66	–	–	C (von Stamhein)
c 69	–	–	–
c 95	–	–	s 11, z 16

Appendix IV: Strophe concordance for “spurious songs”

(indicates variation of strophe order across manuscripts and editions)

Der mai hat menig hercz hoch erstaiget (SNE 2, c 30 (29))

c 30 (29)

f 14

[This song is transmitted in manuscripts c and f with the same number of strophes in the same sequence.]

¹¹ The songs in Ms. c were numbered in red by the medieval rubricator. The number in parentheses following the song number refers to Friedrich von der Hagen’s separate numbering (in pencil) of the songs in the manuscript. See Figure 6.1 for an image of this manuscript.

Auff und hin (SNE 1, c 32 (31))

C	c	f	MS	HW	Bg
I (255)	I	I	32,1	LI,1	L 68, I
–	II	II	2	LI,14	II
II (256)	III	III	3	LI,27	III
III (257)	IV	IV	4	LII,8	IV
–	V	V	5	LII,21	V
–	VI	VI	6	LIII,5	VI
–	VII	VII	7	LIII,18	VII

Do man den gúmpel gempel sanck (SNE 2, c 35)

c/MS	f	s	st	w
I	I	I	–	I
II	II	II	–	II
III	III	III	–	III
IV	IV	IV	–	IV
V	V	V	–	V
VI	VI	VI	–	VI
VII	VII	VII	I	VII
VIII	VIII	VIII	II	VIII
IX	IX	IX	III	IX
X	X	X	IV	X
XI	XI	XI	V	XI
XII	XII	XII	VI	XII
XIII	XIII	–	VII	XIII
XIV	XIV	–	VIII	XIV

Winter, dir zu laide (SNE 2, c 36 (35))

c	z/z₁/z₂/Bo	MS
I	I	I
–	II	(II)
–	III	(III)
–	IV	(IV)
II	V	V
III	VII	VI
IV	–	VII
–	VIII	–
–	IX	–
–	X	–
V	XI	VIII
–	XII	–
VI	VI	IX
VII	XIII	X
X	XIV	XI
IX	XV	XII
X	XVI	XIII
XI	–	XIV
–	XVII	–

Uns will der liebe sumer aber pringen (SNE 2, c 37 (36))**Tochter, spinn den rocken** (SNE 2, c 38 (37))**Der summer ist kumen** (SNE 2, c 40)

c/MS	z/z₁/z₂/Bo
I	I, 1–2
II	I, 3–7
III	II
IV	III

(continued)

c/MS	z/z₁/z₂/Bo
V	IV
VI	V
VII	–

Ein alte vor den rayen trat (SNE 1, c 52)

C	c	MS	HW	Bg
I (232)	I	27,1	L,6	L 71, I
II (233)	II	2	L,10	II
III (234)	III	3	L,14	III
IV (235)	IV	4	L,18	IV
V (236)	V	5	L,22	V

Es grunet in dem walde (SNE 2, c 58)**Owe, das ich nicht entar (SNE 2, c 63)****Frewet euch, kinder, ubéral (SNE 1, c 64)**

B	c	z/z₁/z₂	MS	Bo	HW	Bg
I (42)	I	I	64, 1	30, 1	XIV,1	L 67, I
II (43),1–4	–	–	–	–	–	–
–	II,1–4	II,1–4	2,1–4	2,1–4	XIV,10	II,1–4
II (43),5–9	II,5–9	II,5–9	2,5–9	2,1–4	XIV,14	II,5–9
III (44)	V	IV	5	4	XV,7	IV
IV (45)	III	III	3	3	XIV,19	III
V (46)	IV	V	4	5	XIV,16	V
–	VI	–	6	–	XV,24 (Anm.)	–

Wol dann raien für den waldt (SNE 2, c 66)

Wo sind nu die alten und die jungen (SNE 2, c 69)

Kinder, ir habt einen winter an der handt (SNE 2, c 95)

c	s	z	MS	BO
I	I	I	95 a I	16a I
II	II	II	II	II
III	III	III	III	III
IV	IV	V	IV	V
V	V	VI	VI	VI
VI	VI	IV	V	VI
VII	VII	VII	95 b I	16b I
VIII	VIII	VIII	II	II
IX	IX	IX	III	III
X	X	X	IV	IV
XI	XI	XI	V	V
XII	XII	XII	VI	VI
XIII	XIII	XIII	VII	VII
–	XIV	XIV	–	VIII
XIV	XV	XV	VIII	IX
XV	XVI	XVI	IX	X
XVI	XVII*	XVII	X	XI
XVII	XVIII*	XVIII	XI	XII

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