



## Introduction to The Minnesänger

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Winter RUM  
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### Class Goals

- Learn who the Minnesänger were
- Learn what the basic types of poetry they composed are
- Look at some examples of poetic forms
- Have a broad overview the existing body of work by Minnesänger, highlighted with specific examples
- Read and Listen to some examples
- Gain some resources for further investigation
- Get inspiration for bardic creation and/or performances

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### Minnesänger

- A simple Wikipedia definition as a starting point:
- Minnesang (German: [ˈmɪnəˌzɑŋ], "love song") was a tradition of lyric- and song-writing in Germany that flourished in the Middle High German period. This period of medieval German literature began in the 12th century and continued into the 14th. People who wrote and performed Minnesang were known as Minnesänger (German: [ˈmɪnəˌzɛŋɐ], minnesingers), and a single song was called a Minnelied.
- The name derives from minne, the Middle High German word for love, as that was Minnesang's main subject. The Minnesänger were similar to the Provençal troubadours and northern French trouvères in that they wrote love poetry in the tradition of courtly love in the High Middle Ages.

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Who were the Minnesänger?

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## Some of the Period Manuscript Sources of Lyrics

Signle	Signatur	Strophenzahl			
A	Heidelberg, UB, cpg 357 (Kleine Heidelberger Liederhandschrift)	226	h	Heidelberg, UB, cpg 109 (Hausbuch des Singrecht Kroll)	3
B	Stuttgart, LB, HB XIII 1 (Weingartner Liederhandschrift)	71	l	Karlsruhe, Bad. Landesbibl., Hs. Donaueschingen 97 (Rappoltssteiner Parzival)	5
Bx	Berlin, Staatsbibliothek Preussischer Kulturbesitz, Nachlass Grimm 132,13	6	li	Rom, Bibliotheca Casanatense, 1409	5
Bs	Basel, UB, N I 6,50 (Basler Rolle)	11	J	Jena, ThULB, Ms. El. I. 101 (Jenar Liederhandschrift)	89
b	Basel, UB, O IV 28	3	K	Basel, UB, B XI 8 (Lat.-dt. Baseler Liederhandschrift)	2
C	Heidelberg, UB, cpg 848 (Grosse Heidelberger Liederhandschrift, Codex Manesse)	1817	k	München, BSB, Cgm 4997 (Kolmarer Liederhandschrift)	71
Cx	Krakau, Bibl. Jagiellońska, Berol. mqq 519 (Troßsches Fragment)	6	Ks	München, BSB, Cgm 811 (Liederbuch des Jacob Käbitz)	3
D	Heidelberg, UB, cpg 350	9	L	München, BSB, Cgm 44	327
db	Berlin, Staatsbibliothek Preussischer Kulturbesitz, Yd 7801,70	3	M	München, BSB, Cim 4660 (Codex Buranus)	17
dba	Berlin, Staatsbibliothek Preussischer Kulturbesitz, Yd 8311	3	Mx	Berlin, Staatsbibliothek Preussischer Kulturbesitz, mqq 795 (Mörscher Bruchstücke)	5
dba	Berlin, Staatsbibliothek Preussischer Kulturbesitz, Yd 7803,8	3	Ma	München, BSB, Cim 27329	2
dbb	Basel, ÖB, Sar. 151 (22)	3	Mz	Maastricht, Regionaal Historisch Centrum Limburg, Ms. 237	2
E	München, UB, 2 <sup>o</sup> Cod. ms. 731 (Würzburger Liederhandschrift, Hausbuch des Michael de Leone)	20	mz	München, BSB, Cgm 5198 (Wiltener Meisterliederhandschrift)	9
F	Weimar, Herzogin Anna Amalia Bibl., Cod. Quart 564	18	N	Leipzig, Universitätsbibliothek, Rep. II 70a (Leihgabe Leipziger Stadtbibliothek)	11
fs	Berlin, Staatsbibliothek Preussischer Kulturbesitz, mqq 719 (Königsteiner Liederbuch)	7	n14	[verschollen] Privatbesitz (?) Philipp Loge, Tholey	2
gs	Wien, ÖNB, Cod. Ser. nova 3344 (Eggenwelder-Liedersammlung)	10	Os	Krakau, Bibl. Jagiellońska, Berol. mgo 682	5
	Heidelberg, UB, cpg 109		Pa	Bern, Burgerbibl., Conf. 260	11

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## Medieval German Lyric poetry

- **Minnelied**
  - Formal love poetry
- **Botenlied**
  - Messenger song – song is addressed to third party expressing love that could not be directly stated
- **Kreutzleid**
  - Crusade song – frequently expressing the pain of leaving a loved one behind
- **Wechsel**
  - An exchange or conversation between two lovers, conventionally in a dream
- **Tagelied**
  - dawn song, aka walk of shame
- **Other forms**
- **Leich**
  - Lai - more complicated form
- **Spruch**
  - Didactics on various subjects

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## Hohe Minne

- **Hohe Minne**
  - Minnesinger places himself subservient to a lady (a noble)
  - Lady is not identified specifically
  - Emphasizes purity of the lady
  - Lady on a pedestal – can do no wrong
  - Unrequited love
  - Object of love is unobtainable

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## Niedere or erreichbare Minne

- “low” love songs
- Frequently non-noble ladies
- Can be explicitly sexual in nature

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## A Sampling of Minnesänger and contemporary poets

- DER VON KÜRENBERG (ca. 1150/1160)
- FRIEDRICH VON HAUSEN (ca. 1150 - 1190)
- HARTMANN VON AUE (ca. 1180 - 1205)
- GOTTFRIED VON STRASSBURG ( ca. 1170 - 1215)
- WALTHER VON DER VOGELWEIDE (ca. 1170 - 1230)
- WOLFRAM VON ESCHENBACH (ca. 1160-1220)
- NEIDHART "VON REUENTAL" (ca. 1180 - ca. 1240)
- ULRICH VON LICHTENSTEIN (ca. 1220 - 1275)

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## DER VON KÜRENBERG

- One of the earliest Minnesänger
- Danube (Donau) school
  - Considered to be prior to French influence
- Form of strophe same as Nibelungenslied
- Single strophes
- Codex Manasse aka Große Heidelberger Liederhandschrift (1310) contains 15 strophes, plus miniature (such as the one to the left on this page)
- Budapest Fragment (13<sup>th</sup> c.) repeats 9 of these
- Ministeriales

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## Nibelungens strophe

- Anvers Abvers

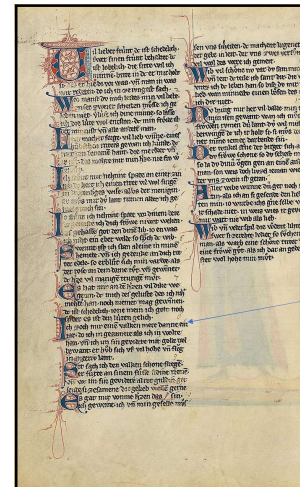
4k	3m	a
4k	3m	a
4k	3m	b
4k	4m	b

k: klingend ends with /\\  
 m: masculine – ends with x/  
 f: feminine – ends with /|x  
 / Primary stress  
 \secondary stress  
 x unstressed  
 Oxford Guide to Middle High German

x | / x | / x | / | \\ || x | / x x | / x | /  
 Dô sprach diu vrouwe Kriemhilt: 'sô tiwer ist wol min man,  
 x | / x | / x | / | \\ || / x | / x | /  
 daz ich in âne schulde niht gelobet hân.  
 / x | / x x | / | \\ || x | / x | / x | /  
 an vil manegen dingen sô ist sin êre grôz.  
 x | / x | / x | / | \\ || x | / x | / | \\ x | /  
 geloubestu des, Prûnhilt, er ist wol Gunthers genôz.'

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## DER VON KÜRENBERG Falkenlied or Brautlied



Ich zôch mir einen valken mêre danne ein jâr.	Ich zog mir einen Falken länger als ein Jahr.	I brought up a falcon for more than a year.
dô ich in gezamete als ich in wolte hân	Als er von mir gezâht und mir zu Wunsche war	When I had him tamed as I wanted
und ich im sîn gevêdere mit golde wol bewant,	und ich um sein Gefieder goldene Bänder wand,	And when I had adorned his feathers with gold,
er huop sich ûf vil hôhe und floug in anderiu lant.	steil stieg er in die Lüfte und flog into another land.	He raised himself up high and flew to another land.
Sîr sach ich den valken schône fliegen:	Fortan sah ich den Falken herrlich schwingen;	Since then I have seen the falcon flying:
er fuorte an sinem fuoze sidine riemen,	er trug an seinem Fuße seidene Schlingen,	He wore silken jesses on his feet, And his feathers were all red-gold.
und was im sîn gevêdere alrôt guldin.	es glânzte sein Gefieder um und um von Gold.	God bring together those who want to love each other!
got sende si zesamene die gerne geliep wellen sîn!	Gott sende sie zusammen, die sich sehnüchtig hold.	

<https://www.youtube.com/watch?v=T7KSK0E0Ja0>  
 (Sung to younger Hildebrandston, 15 c.)

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## FRIEDRICH VON HAUSEN

- One of the earliest Minnesänger
- From upper Rheinland, near Kreuznach
- Considered one of most significant of the Rhenish poets
- Shows Provençal influence
- Introduces romance elements
- Typical of Hohe Minne
- Lyric Form:
  - 10 syllable line
  - 4-5 stresses
- Died on Crusade in battle of Philomelium in 1190, third crusade in service to HRE Frederick Barbarossa



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## Mîn herze und mîn lîp die wellent scheiden A Kreuzleid

Mîn herze und mîn lîp die wellent scheiden, die mit ein ander wâren nû manige zît. der lîp wil gerne vehten an die heiden, iedoch dem herzen ein wîp sô nahen lît vor al der werlt. daz mûet mich iemer sît, daz si ein ander niht volgent beide. mir habent diu ougen vil getân ze leide. got eine müeze scheiden noch den strît	Mein Herz und mein Leib wollen sich trennen, die schon so lange miteinander gezogen sind. Der Leib begehrt, gegen die Heiden zu kâmpfen; das Herz hingegen hat sich vor aller Welt eine Frau erkoren. Das quält mich seither stândig, daß sie so auseinanderstreben. Mir haben meine Augen viel Schmerz zugefügt. Gott allein möge diesen Streit noch schlichten	My heart and my body want to split apart, Though they have been together for so long. My body wants to fight the heathens but my heart has chosen a woman more than anything in the world. I have been tortured ever since because they no longer follow each other. My eyes have added great suffering My eyes have added great suffering God alone would still be able to end the strife.
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Modern German translation from :

<https://www3.nd.edu/~gantho/anth164-353/Romanceinfluence290-303.html>

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## Stollenstrophe/Kanzone/Bar form

Three sections

First 2 identical rhyming structure

Third distinct group

Stollen 1

ex. a b

Melody I

Stollen 2 → Aufgesang

ex. a b

Abgesang

ex. b c c b

Melody II

Oxford Guide to Middle High German

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## WALTHER VON DER VOGELWEIDE

- Wrote both Minneliede and Sprüche
- Considered by many to be pinnacle of Minnesang
- Parts of his works survive in 32 manuscripts
- 4 melodies – 3 partial and 1 complete
- Palästinalied
  - Kreuzleid
  - Parodied (?) in Carmina Burana: Clamat Epicurus
  - <https://www.youtube.com/watch?v=rUUmEiamQOU> (Swiss tenor Hugues Cuenod)
- Unter den Linden
  - Ebene Minne
  - Possible contafacture En mai au douz tens novels

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Unter der linden  
an der heide,  
dâ unser zweier bette was,  
Dâ muget ir vinden  
schöne beide  
gebrochen blumen unde gras.  
Vor dem walde in einem tal,  
tandaradei,  
schöne sanc diu nahtegal.

Ich kam gegangen  
zuo der ouwe:  
dô was min friedel komen ê.  
Dâ wart ich empfangen,  
hère frauwe,  
daz ich bin saelic iemer mê.  
Kuster mich? wol tûsentstunt:  
tandaradei,  
seht wie rôt mir ist der munt.

Dô het er gemachet  
alsô riche  
von blumen eine bettestat.  
Des wirt noch gelachet  
inneeliche,  
kunt iemen an daz selbe pfat.  
Bi den rösen er wol mac,  
tandaradei,  
merken wâ mir houbet lac.

Daz er bi mir laege,  
wessez iemen  
(nu enwelle got!), sô schamt ich mich.  
Wes er mit mir pflege,  
niemer niemen  
bewinde daz, wan er und ich.  
Und ein kleinez vogellin:  
tandaradei,  
daz mac wol getriuwe sin.

Unter der Linde,  
auf der Wiese,  
dort wo das Bett von uns zweien war,  
da könnt ihr sehen,  
liebervoll gebrochen,  
Blumen und Gras.  
Vor einem Wald in einem Tal,  
tandaradei,  
sang schön die Nachtigall.

Ich kam gegangen  
zu der Wiese:  
Mein Geliebter war schon vor mir da.  
Und so begrüßte er mich,  
heilige Jungfrau,  
daß ich darüber für immer glücklich bin.  
Ob er mich küßte? Sicherlich tausendmal:  
tandaradei,  
seht, wie röt mein Mund ist.

Er hatte aus  
Blumen ein herrliches  
Bett hergerichtet.  
Darüber wird sich jeder von Herzen  
freuen,  
der dort vorübergeht.  
An den Rosen kann er noch gut,  
tandaradei,  
erkennen, wo mein Kopf lag.

Daß er mit mir schlief,  
würfte das jemand  
(mein bei Gott!), dann schämte ich mich.  
Was er mit mir tat,  
niemand jemals soll das  
wissen außer ihm und mir.  
Und jenem kleinen Vogel:  
tandaradei,  
der wird sicherlich verschwiegen sein.

*Under the lime tree  
On the heath,  
Where we had shared a place of rest,  
Still you may find there,  
Lovely together,  
Flowers crushed and grass down-pressed.  
Beside the forest in the vale,  
Tandaradei,  
Sweetly sang the nightingale.*

*I came to meet him  
At the green:  
There was my true love come before.  
Such was I greeted —  
Heaven's Queens! —  
That I am glad for evermore.  
Had he kissed? A thousand some:  
Tandaradei,  
See how red my mouth's become.*


*There he had fashioned  
For luxury  
A bed from every kind of flower.  
It sets to laughing  
Delightedly  
Whoever comes upon that bower;  
By the roses well one may,  
Tandaradei,  
Mark the spot my head once lay.*

*If any knew  
He lay with me  
(May God forbid!), for shame I'd die.  
What did he do?  
May none but he  
Ever be sure of that — and I,  
And one extremely tiny bird,  
Tandaradei,  
Who will, I think, not say a word.*

Eberhard Kummer: <https://www.youtube.com/watch?v=xj6FdxI-U>

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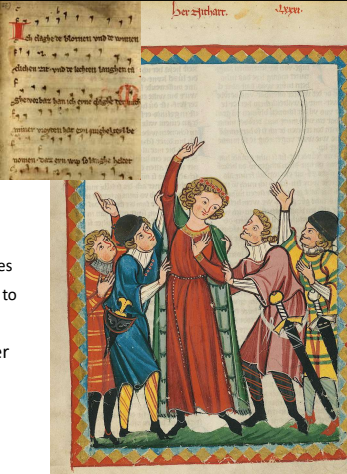
## WOLFRAM VON ESCHENBACH



- Parzival
  - Grail Poetry
  - Allegory as Parzival goes ignorant and naïveté to spiritual awareness
  - Introduces the Grail to German literature
  - Deals with ideas of (insufficiency of) chivalric code and courtly honor
- Titulur
- Willhalm
- 5 Tagelied, 4 other Minneliede

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## NEIDHART VON REUENTAL



- Hofische Dorfpoesie- courtly village poetry
  - Danceable tunes
  - about common life
  - Celebrated village women
- Known for being sarcastic and comical
- Meienzît –
  - starts as a pastoral poem, ends insulting new knights (foes and friends alike) for harassing the women of the farms, Includes the line: “But Ameloft, Berinbolt, those two are to blame For there being a bounty on me in Prussia!”
  - <https://www.youtube.com/watch?v=4ozEsbq-cp8>
- More melodies of his survive than other Minnesänger
- Owe dirre not
  - <https://www.youtube.com/watch?v=6CmYc9EdGms>

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## ULRICH VON LICHTENSTEIN



- From Ministerialis family in Styria, present day Austria
  - (he emphasizes his status as Ministerialis vs miles)
  - Knighted as 1 of 250 in a single event in 1222
- Enjoyed relative peace between crusades to joust throughout the region
- Author of the Frauenlied (Service of the Lady)
  - Claimed autobiographical, he places himself as protagonist in deeds of honor for married noblewomen, with the accompanied High Minne courtly love
- 2 quests:
  - One as Venus (breaking 307 lances on opponents, 271 broken on him in 5 weeks!),
  - One as Arthur through jousts and tourneys
- English translation Open Access from UNC Press  
<https://cdr.lib.unc.edu/concern/journals/fj236667t?locale=en>
- Even if you don't read the book, read Kelly Devries' introduction to see just what kind of material is there!
- Frauenbuch, 1257 (Ladies book)
  - Wechsel format lamenting the decline of Hohe Minne behavior among the courts
- His name was borrowed as the pseudonym for the main character in 2001 *A Knights Tale* movie

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## Frauendienst (first 9 strophes)

I greet the ladies, one and all,  
though my reward was ever small  
for serving them, I must confess.  
What wealth of virtue they possess!  
They're all the world can have of bliss,  
for God made nothing else like this:  
a noble woman. That is why  
my praise of them must be so high.

You must admit it, for it's true,  
none give the honor that is due,  
to woman's goodness, though their praise  
oustrips the light of summer days.  
Where does the sunlight start and end?  
If one on whom I can depend  
can tell me that, then I'll declare  
that he has travelled everywhere.

Their splendor lights up every land;  
I do not know what distant strand  
may mark the limit of their splendor!  
Each word must change and be more tender,  
each passing year must leave the earth  
more fair before a woman's worth  
and goodness can be rightly heard,  
completely told in song and word.

How can the story be completed  
and all their virtues fully treated?  
There is no end of what to say.  
And when the world shall pass away  
the praise of women shall suffice  
for poets up in paradise.  
I fear, although I wish to speak  
their praise, my thoughts are all too weak.

Women are pure, refined are they,  
women are beautiful and gay,  
women can still love's deepest pain,  
women are never cruel and vain,  
women make kind and noble men.  
Well for him who deserves it when  
the women greet him as a friend!  
His sorrow and distress will end.

Women are rich in charm and grace.  
To match their lovely form and face  
is more than angels hope to do.  
A woman, virtuous and true,  
who has no faults of any kind,  
must have an angel's heart and mind  
and like an angel seems to glow.  
You have my word that this is so.

My praise is finished. Now I plan  
to tell a tale as best I can  
and pray to God as I begin  
that I may interest you therein,  
that all will listen as one should,  
and all of you will think it good.  
My labors then will satisfy.  
I swear the story is no lie.

When I was still a little child  
my fancy often was beguiled  
by what the poets sang and read  
and what the wise men always said:  
that none win fame who do not serve  
good women as they all deserve,  
but he who serves them with his sword  
and heart receives a rich reward.

This I heard the wise men say:  
none can be happy, none can stay  
contented in this world but he  
who loves and with such loyalty  
a noble woman that he'd die  
if it would save her from a sigh.  
For thus all men have loved who gain  
the honor others can't obtain.

Translation: Thomas, J.W.

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## Ein schoeniu maget Tageleid

Ein schoeniu maget  
sprach vil liebu frowe min,  
Wol üf! Es taget.  
schouwet gegen dem vensterlin,  
Wie der tac üf gät. Der wahter von den zinnen  
ist gegangen. Iwer vriunt sol hinnen:  
ich lüht er si ze lange hie."

Diu frowe guot  
sluht und kust ir lieben man.  
Der höchgemuot  
sprach „guot vrowe wol getän,  
Der tac ist höch üf, ich kann niht komen hinne.  
maht du mich verbergen iender hinne?  
daz ist min rät un och min ger."

...  
Diu naht quam dô,  
sâ huop sich der mine spil:  
Sus unde sô  
wart von in getriuet vil.  
Ich waene wip würde baz mit liebem manne,  
danne ir was. Ouwê dô muost er danne,  
dâ von huop grözer jâmer sich.  
Urfuop genommen  
wart mit küssen an der stunt.  
Schier wider kornen  
bat ir süezer rôter munt.  
Er sprach „ich tuon, du bist minner freuden wunne,  
mines herzen spindiu meyen sunne,  
min freuden geb, min soelden wer."

Eine schöne Magd sprach: "Meine liebe Herrin, erhebt euch! Der Tag ist herangebrochen. Seht aus dem Fenster, der Tag ist bereits da. Der Wächter steht nicht länger auf den Zinnen. Euer Geliebter muss fort; ich fürchte er war schon zu lange hier." Die gute Herrin seufzt und küsst ihren Liebhaber. Dieser sprach hochgemut: "Gute Herrin, der Tag ist bereits vorangeschritten; ich kann nicht mehr fort. Kannst du mich denn nicht hier drinnen verbergen? Das ist mein Rat und mein Begehren."

...

So kam die Nacht und da begann das Minnespiel. Sie liebten sich auf verschiedene Arten und ich glaube keine Frau war glücklicher als sie. Als er dann fortging, kranke sie das sehr. Der Abschied folgte auf stundenlange Küsse. Ihr süßer roter Mund bat ihn, wieder zu kommen. Er sprach: "Das tue ich. Denn du bist die Wonne, das Leuchten in meinem Herzen wie das der Sonne im Mai, der Sold meiner Freuden"

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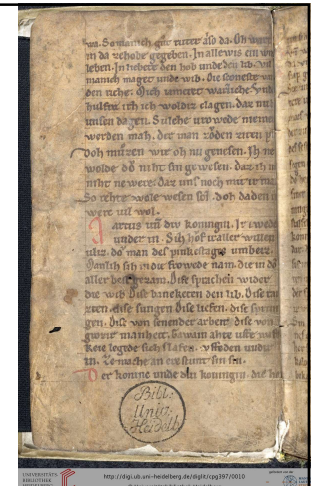
## HARTMANN VON AUE

- 18 Minnesang strophe survive
- Better known for writing epic narrative poems
  - Erec
  - Iwein
  - Gregorius
  - Der arme Heinrich
- Erec and Iwein are based on Chrétien de Troyes *Erec and Enide* and *Yvain*, respectively, but diverge, leaving Lancelot out of Iwein
- Gregorius also has a French antecedent
- Der arme Heinrich – based on local (to him) legend
- Took part in German Crusade (1197 – between 3<sup>rd</sup> and 4<sup>th</sup>)

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## Iwein

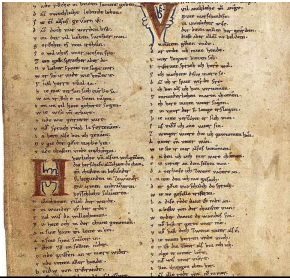
- Love, loss, an invisibility ring, marriage, tourneying (and returning from tourneying too late), madness, a dragon, a lion, trial by combat, fighting giants (x2), reconciliation, happy ending
- All in 4 footed rhyming couplets, aa bb form
- <https://digi.ub.uni-heidelberg.de/diglit/cpg397>
- <https://www.amazon.com/Iwein-Knight-Hartmann-von-Aue/dp/0803273312>



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## GOTTFRIED VON STRASSBURG

- Scholar/Courtier, not a knight
- Single epic poem:
  - Tristan
  - Incomplete
  - Adaptation of romance by Thomas d'Angleterre
- Rhyming couplets
- 19,548 lines long
- Reference to other contemporary poets, praising Reinmar von Hagenau, Walther von der Vogelweide, Hartmann von Aue, Heinrich von Veldeke and Bigger von Steinach
- Basis of Wagner's *Tristan und Isolde*
- 29 known documents contain Tristan, 11 of which are complete
- <https://www.amazon.com/Tristan-Surviving-Fragments-Tristan-Classics/dp/0140440984>



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## Gunther von Strassburg's praise of Walther in Tristan

*diu von der vogelweide.  
hi wie diu ueber heide  
mit hoher stimme schellet!  
waz wunders si stellet!  
wie spaehes organieret!  
wies ir sanc wandelriet  
(ich meine aber in dem done  
da her von zytherone,  
da diu gotinne minne  
gebiutet uf und inne!)  
diust da ze hove kameraerin:*

—Tristan, ll.4801–11

the Nightingale of Vogelweide!  
How she carols over the heath  
in her high clear voice!  
What marvels she performs!  
How deftly she sings in organon!  
How she varies her singing from one compass to another  
(in that mode, I mean,  
which has come down to us from Cythaeron,  
on whose slopes and in whose caves  
the Goddess of Love holds sway!)  
She is Mistress of the Chamber there at court

—Trans. A.T.Hatto

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## Sängerkrieg or Wartburgkrieg (1207)

- Singing contest among Minnesänger at Wartburg in Thuringia
- Heinrich von Ofterdingen, Walther von der Vogelweide, Biterolf, Reinmar von Zweter, Wolfram von Eschenbach and Heinrich Schreiber
- Adapted and modified in such places as Wagner's *Tannhäuser*, Grimm's *Deutsche Sagen*, E.T.A. Hoffman's *Der Kampf der Sängler*



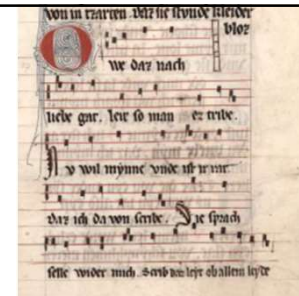
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## Music Sources

- *Jenaer Liederhandschrift* – compiled ~1330
- 91 melodies
  - Tannhäuser
  - Wilde Alexander ->
  - Frauenlob
  - Witzlav
  - Scan: [https://collections.thulb.uni-jena.de/receive/HisBest\\_cbu\\_00008190](https://collections.thulb.uni-jena.de/receive/HisBest_cbu_00008190)
- >Can download pdfs of manuscript

Bernoulli and Sabin, 1901:

<https://books.google.com/books?id=ZbQQAAAAYAAJ&printsec=frontcover#v=onepage&q&f=false>



Owe, daz nach liebe gat  
leit, so man ez tribe!  
nu wil Mynne unde ist ir rat,  
daz ich da von scribe.  
sie sprach selbe wider mich:  
»scrib daz leyt ob allem leyde,  
swa sich lieb von liebe scheyde  
trurich unde unendlich

<https://www.youtube.com/watch?v=adUnAPfJ-3I>

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An MA thesis with modern transcription of Rumelant and Wilde Alexander's music (Dodson, 2019):

<https://baylor-ir.tdl.org/handle/2104/10699>

*Jenae Liederhandschrift (J)*



*Wiener Leichhandschrift (W)*



From: Dodson, 2019

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## Münster Fragment

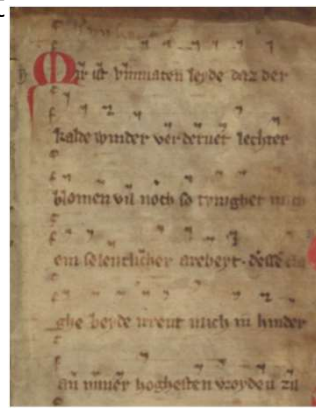
- [https://collections.thulb.uni-jena.de/receive/HisBest\\_cbu\\_00008634](https://collections.thulb.uni-jena.de/receive/HisBest_cbu_00008634)
- Walther von der Vogelweide
- Palästinalied
- 3 partial melodies



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## Frankfurt Niedhardt Fragment

- [http://dfg-viewer.de/index.php?id=2&no\\_cache=1&set%5Bmets%5D=http%3A%2F%2Fsammlungen.ub.uni-frankfurt.de%2Ffoai%2F%3Fverb%3DGetRecord%26metadataPrefix%3Dmets%26identifier%3D3678701](http://dfg-viewer.de/index.php?id=2&no_cache=1&set%5Bmets%5D=http%3A%2F%2Fsammlungen.ub.uni-frankfurt.de%2Ffoai%2F%3Fverb%3DGetRecord%26metadataPrefix%3Dmets%26identifier%3D3678701)

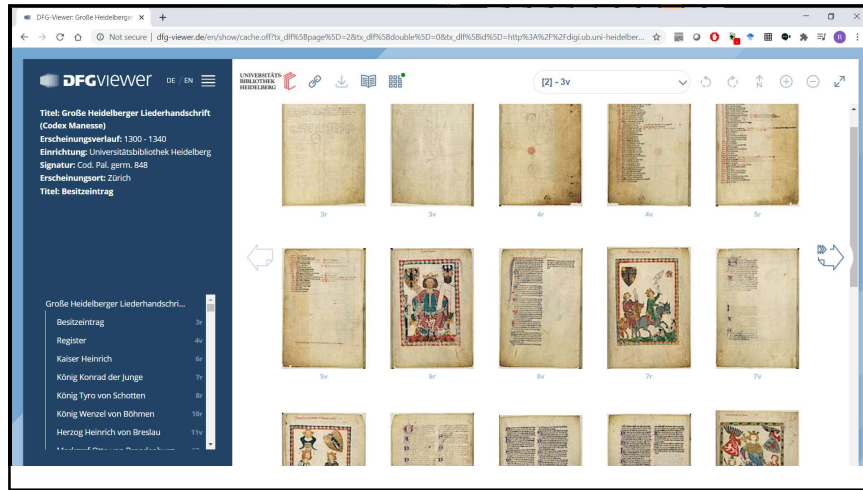


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## Links to a couple primary sources (and transcriptions)

- Heidelberg University Library Digital manuscripts
  - <https://www.ub.uni-heidelberg.de/helios/digi/handschriften.html>
- Große Heidelberger Liederhandschrift (Codex Manesse)
  - <https://www.ub.uni-heidelberg.de/ausstellungen/manesse2010/exponate/codex-miniaturen.html>
  - [http://dfg-viewer.de/en/show/cache\\_off?tx\\_dlf%5Bpage%5D=2&tx\\_dlf%5Bdouble%5D=0&tx\\_dlf%5Bid%5D=http%3A%2F%2Fdigi.ub.uni-heidelberg.de%2Fdiglit%2Fcp848%2Fmets&tx\\_dlf%5Bpagegrid%5D=1&chash=975f920b9ae9dddcf5f2b096a8683e7](http://dfg-viewer.de/en/show/cache_off?tx_dlf%5Bpage%5D=2&tx_dlf%5Bdouble%5D=0&tx_dlf%5Bid%5D=http%3A%2F%2Fdigi.ub.uni-heidelberg.de%2Fdiglit%2Fcp848%2Fmets&tx_dlf%5Bpagegrid%5D=1&chash=975f920b9ae9dddcf5f2b096a8683e7)

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