**Neidhart:**

**Selected Songs from the Riedegg Manuscript**

**(Staatsbibliothek Preuβischer** **Kulturbesitz, Berlin, mgf 1062)**

**by**

**Kathryn Starkey and Edith Wenzel**

**Acknowledgements**

This book developed out of our mutual interest in Neidhart and our desire to make these fascinating and often humorous songs accessible to a broader community of scholars and students.

This translation would not have been possible without the generous help of several colleagues. We would like to thank Sara Poor for suggesting that our translation be published in the TEAMS series, and the editorial staff at Medieval Institute Publications at Western Michigan University for their help in producing the book. We are deeply grateful to the two external readers of the manuscripts who provided us with essential and thorough feedback. Their critique of the translations was particularly useful, and we appreciate the time they spent reviewing our manuscript and compiling detailed reports. We are additionally indebted to Ann Marie Rasmussen who provided us with extensive and immensely helpful feedback on our work. The translation benefitted from the generous assistance of Ingrid Bennewitz and the late Ulrich Müller who helped us answer several questions that developed in the course of our work. Last, but not least, we would like to thank Patric Di Dio Di Marco, Björn Buschbeck, Mae Lyons-Penner, and Robert Forke for their careful proofreading of our manuscript.

Kathryn Starkey

Edith Wenzel

**Neidhart:**

**Selected Songs from the Riedegg Manuscript**

**(Staatsbibliothek Preuβischer** **Kulturbesitz, Berlin, mgf 1062)**

Table of Contents

List of Figures

Figures 1–5

Introduction

The Neidhart Songs and their Manuscript Transmission

Manuscript R

Textual Criticism and Neidhart Editions

Who Was Neidhart?

Neidhart’s Subgenres, Motifs, and Poetic Language

Seasonal Openings: Summer and Winter Songs

Peasants and Neidhart’s Rustic World

Friderun, Engelmar, and the Theft of the Mirror

Conversations between Girlfriends

Mother-Daughter Dialogues

Dancing

Neidhart Reception in the Literature of the Fifteenth and Sixteenth Centuries

Neidhart Reception in Images from the Fourteenth to the Sixteenth Centuries

Neidhart Miniature in Ms. C

Regensburg, Germany: Glockengasse 14

Vienna, Austria: Tuchlauben 19

Zurich, Switzerland: Brunngasse 8

Notes on this Edition, Translation, and Commentary

Selected Songs from the Riedegg Manuscript

R1 Alas, summer time (*Owe sumerzit*)

R3 How do I overcome both (*Wie uberwinde ich beide*)

R4 Summer, I must renounce your bright appearance (*Sumer, diner lihten ougenweide*)

R9 Summer, I welcome you (*Sumer, wis enphangen*)

R10 This change in seasons brings great joy (*Disiu wandelunge mange vroude bringet*)

R12 The heath is turning green (*Ez grunet wol diu haide*)

R15 I never saw the meadow (*Ine gesah die heide*)

R17 Now the singing of the little birds (*Nu ist der cleinen voglin singen*)

R18 Alas, beloved summer, for your sweetness-bearing joy (*Owe, lieber sumer, diner suzze bernden wunne*)

R23 The hedge grows green and is as beautiful as gold (*Schon als ein golt grunet der hagen*)

R24 Now I mourn the flowers and the bright summertime (*Nu chlach ich die blumen und die liehten sumerzit*)

R26 Alas, beloved summer, your bright long days (*Owe, lieber sumer, diner liehten tage lange*)

R27 Young people, prepare your sleds for the ice! (*Chint, bereittet iuch der sliten uf daz eis*)

R29 The little birds have silenced their song (*Sanges sint diu vogelein geswaiget*)

R31 How can I get over the flowers (*Wie sol ich die blůmen uberwinden*)

R33 “Sing, golden chicken, I’ll give you wheat!” (*“Singe, ein guldin hun, ich gibe dir waicze”*)

R40 No one is able to resolve the hostility at this time of year (*Des sumers und des winders beider vintschaft*)

R43 Now the song of the little birds (*Nu ist der cleinen voglin singen*)

R45 It is winter, you can see it in (*Ez ist ein winder, nemt des war*)

R46 Alas, winter, what dark days (*Owe winder, waz du bringest*)

R51 “Now the frosty winter is finally over” (*“Nu ist der chule winder gar zergangen”*)

R52 The linden trees strive to adorn their crowns with new foliage (*Der linden wellent ir tolden von niwem loube reichen*)

R53 “Listen, how the birds all sing” (*“Losa, wie di vogel alle donent”*)

R55 For the sake of the country’s honor (*Durch des landes ere*)

R56 “Summer is coming” (*“Uns wil ein sumer chomen”*)

R58 Joy and happiness are appearing everywhere (*Vreud unde wunne hebt sich weiten*)

Appendix: Concordance

Abbreviations

Selected Bibliography