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THE SATIRIC PERSONA IN NEIDHART VON REUENTAL'S LYRICS

City University of New York

PH.D.

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THE SATIRIC PERSONA IN NEIDHART VON REUENTAL'S LYRICS

by

MARY T. DUFFEY

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Faculty in Comparative Literature in
partial fulfillment of the requirements
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Abstract

THE SATIRIC PERSONA IN NEIDHART VON REUENTAL'S LYRICS

by

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Neidhart is a thirteenth century German poet who adapted certain themes from Minnesang, medieval Latin lyrics, and the French pastourelle to compose an unusual body of satiric lyrics. Neidhart's persona implies a close association with the medieval conception of the natural order. This persona expresses a peculiar sexual vitality in the summer lyrics while a winter Natureingang (introduction using distinctive references to the season) radically modifies the original persona of the summer lyric. Engelmâr's theft of Vriderûn's mirror precipitates this radical change in the persona's perspective on the natural order. This theft is a frequently mentioned cause for the persona's winter lament.

The medieval concept of Natura is derived, in large part, from the classical myth of the Rape of Proserpine. Claudian's version of this myth (written in the fourth century) provides an allegorical connection between the figures of Proserpine and Natura. Moreover, Claudian associates a distinctive natural and philosophical dialectic with the myth of Proserpine. Prior to her abduction by Pluto, Proserpine represents the Golden Age of Saturn, a period of year-long

summer. After her rape, Proserpine is transformed into a type of Hecate, a sublunar representative of Jove's Silver Age, a period of endless winter. Proserpine's yearly alternation between the realms of her mother, Ceres, and her husband, Pluto, suggests a mythological explanation for the change in seasons, between summer and winter. Jove dictates this marriage between Proserpine and Pluto in order to resolve the imbalance between the principles or drives related to winter and those related to summer.

Other medieval writers adapted Claudian's allegorical myth to serve their own purposes. Boethius patterns his *Philosophy* on the dialectical figure of Proserpine. He posits the necessity to subordinate one half of this dialectic to the other half, subjugating a fecund summer imagination to the restraints of winter reason. Bernard de Silvestris uses the dialectic to explain the composition of the cosmos; Natura represents the intermediate figure (a balanced one) between her two sisters, Urania (a winter type) and Physis (a summer figure). Alanus de Insulis uses the natural dialectic to explore issues of human morality in both of his major allegorical works, de planctu Naturae and the Anticlaudianus. The Anticlaudianus is an allegorical reversal of the events occurring in Claudian's de raptu Proserpinae, urging a return to the Golden Age of eternal summer.

Neidhart's perspective on this natural dialectic between seasons, instincts, and human faculties bears much in common with Alanus' viewpoint. Both writers reject the unnatural constraints of the winter order. Neidhart extends this dialectic further by applying it to themes from Germanic myth and folk ritual, incorporating certain summer and winter rituals (for example, the Wild Hunt) in his lyric scenes or dramas. Neidhart's persona claims insistently that Summer and its impulses are morally and naturally superior to oppressive Winter and his gang of thugs. The poet, however, exposes his persona to the audience as a seductive, unaspiring, petty aristocrat. The dialectic within the natural order is reduced to the level of two morally vicious, but mutually hostile forces (Engelmâr and Neidhart's persona). The cosmos reduced to this low level constitutes the satiric field upon which the persona can do battle against the social, sexual and economic oppression of one half of mankind by the other half.

Preface

The essential quality of the lyric in any period is its substance, language. Poetry is spoken language. As such it is meant to be read or recited aloud. The Middle Ages placed particular stress on the importance of the recitation of poetry. Poetry was conventionally a recitation in a given setting, before a specific audience, most often before the court (when speaking of the lyric written down for posterity during the earlier half of the Middle Ages, approximately 1150-1250). The audience was an important component in the composition of the lyric as song. Courtly song, therefore, took on specific conventions because of its performance before a courtly audience.

The voice of the poet was able to exploit the conventions of this performance even as he spoke. The role assumed by the poet during the performance constitutes the speaker. This speaker is a rhetorical device, inherent in the nature of poetry, which can be constituted in different ways to evoke different reactions from the listener or audience.

The simplest speaker is one which narrates a scene. As narrator, his function is to tell the audience who is speaking or to describe the action of a character (as in Frost's poem, "The Hired Hand"). The narrator functions as a storyteller who provides a lyric frame for the scene. He does not participate in the scene, but only sets

the stage and serves as its metaphysical support, i.e., if he does not speak, the scene does not exist, the action does not unfold. This is the speaker in only one function --narrator. The persona, a separate entity, exists as a sort of super structure which embraces the speaker in a variety of poses. The persona, according to the definition used in this dissertation, is a composite figure who assumes many roles before a specific audience.

A satiric persona is, by its own definition, a persona used by the author of a satire. However, a more detailed definition of the satiric persona can be derived from the study of personae employed in many satires. Alvin Kernan made a comparative study of satiric personae and uncovered certain characteristics common to many of them. According to Kernan there is an ironic quality about the persona used in satire. He calls this ironic creation a "satiric persona" because it is a commonplace of satire. There is a definite gap between the persona of a satire and the "sincere" intent of the author. These authors "treat their satirists in a highly ironic manner by stressing their peculiarities and placing them in contexts and situations which bring their motives and attitudes into question."¹ The persona is distorted like the representa-

¹ Alvin Kernan, The Cankered Muse (New Haven: Yale University Press, 1959), p. 29.

tion of reality which is satire. Authors of satire carry "to the extreme the private personality of the satirist, bring [ing] into relief the tendencies of all satire, tendencies which are repressed in gentler types [of satire]." ²

The "satiric persona" used in a satire can be defined in terms of genre, tone, and, in Neidhart's case, direction of the satire. We must first distinguish between the concept of satire as a classical genre and satire as an ironic tone employed in any genre. The lyric genre Neidhart uses eliminates any question of the classical genre. On the other hand, the poet is not composing a parody of courtly lyric either for, as we shall discover, the themes he exploits lie within the larger construct of courtly lyric. Walther von der Vogelweide in Under der linden and other lyrics explored the possibilities of using the summer half of the medieval dialectic, that of sexual fulfillment, for a positive rhetorical position. Neidhart, in his summer songs, explores the negative or satiric aspects of this stance.

As for direction of the satiric barb, our poet uses his persona in

² Kernan, p. 29. Irvin Ehrenpreis has written an interesting article on "Personae" in Restoration and Eighteenth-Century Literature, Carroll Camden, ed., Rice University Semicentennial Publications (Chicago: University of Chicago Press, 1963), 25-37. However, his discussion revolves around an ongoing argument among critics as to the rhetorical structure, the persona, in eighteenth-century satire. Because of the radical discrepancy between the lyric satire genre of the eighteenth century and that of the thirteenth century, Ehrenpreis's comments on the persona do not pertain to the persona used by Neidhart.

the summer songs as the butt of the intentional irony evoked by combining courtly aspiration and a peasant community. However, in the winter lyrics the speaker directs the satire outward, away from himself and toward members of the court, his audience. It is in a winter song that the speaker begs to be released from his pseudonym, der von Riuwental, for he has been evicted from the fictional estate which served as an important part of his identity (L 41).

Generally, the speaker's tone in Neidhart's lyric is "sincere." The speaker appears quite earnest in his summer invitation to enjoy the season and in his winter lament. The irony he uses is directed at the peasant girls who speak in a courtly fashion and the peasant males who try to dress and behave as noblemen. The irony of the summer girls arises from the implicit contrast of their diction (courtly) and their situation (peasant). The speaker's rage against the winter peasants is expressed sometimes ironically, frequently as a diatribe. The poet's motivation in directing this heavy handed diatribe against the winter males can only be guessed at. The persona's motivation, however, is quite clear, for it involves the natural struggle between two sublunar forces, one half of which the persona embodies, the other half represented by the male peasants.

In other words, the satire in Neidhart's lyric is a matter of tone, not genre. There exists an ironic tone in the voice of the

speaker himself, but the larger issue centers around the ironic quality of the lyric universe as a whole. This sublunar dimension, I believe, constitutes the true satire of Neidhart's body of lyrics. The persona describes and participates in a natural order of which he embodies only one half. The other half of this universe consists of his enemies, those allied to the opposing natural force. Within this all-embracing satiric construct, the persona and his enemies do battle.

Therefore, the persona functions vis-a-vis the audience as a unique perspective on the world that he surveys--on the audience, on the characters included in any "drama" he may relate, on the physical environment included in his fictional cosmos, and on his active inter-relationship with all of the above. Hence, as the discussion of Neidhart's lyric develops, we shall review the roles assumed by the speaker (an aspect of the persona), the dramatic characters incorporated in the lyric scenes, and the natural order which embraces them all in an effort to define Neidhart's satiric persona.

Critics have long been fascinated by the characteristics of Neidhart's persona since he is such a powerful component in the poet's songs. As a matter of interest, Neidhart's persona has such an impact on his later audiences that a series of fabliaux or comic fables

about Neidhart's conflict with the peasants sprang up. This persona was adapted by other writers for the hero in the animal fables of Neidhart the Fox.

Neidhart's poetry was a powerful stimulant to the creative impulses of others of his day. Anonymous poets using his name for a signature wrote songs in a similar vein. They adopted simultaneously his style and his identity. Still other poets in the guise of peasants wrote comic responses to his anti-peasant lyric. The reason behind this strong cultural response was the freshness of approach that Neidhart used in writing "courtly lyric." The conventions of courtly song had been in effect for approximately 200 years or more. The lyrics of Der von Kurenberc were written down around 1150, and the tradition of courtly song stretches back even farther. Neidhart took these conventions of courtly sentiment and inserted them into a somewhat ribald context. Because of the literary (French pastourelle) and cultural (peasant, seasonal songs) influences this poet adapted, his style was something entirely new.

Neidhart began his career in Bavaria. There he wrote many of his Sommerlieder (summer songs, SL) and Winterlieder (winter songs, WL). Later he moved to the Austrian court of Count Frederick II, where he continued to write summer and winter songs. He makes specific references in his lyrics to this change of location, but how much of his given rationale for moving can be taken as biographical, and in what sense, is still a matter of dispute.

Before beginning any discussion of Neidhart's persona, mention has to be made of the overall context of his poetry. It would appear that Neidhart wished his works to be considered as a whole because of the fine network of interrelationships between the poems. References in several poems are made to the same characters and incidents. Most particularly Neidhart laments the loss of Vrider^un's mirror, an incident he never fully describes. We, the audience, know only that Engelm^ar broke the cord and stole the mirror.

Furthermore, Neidhart's lyric is readily divisible into two parts: Sommerlieder and Winterlieder. This division is obvious because of the Natureingänge, descriptions of a natural setting, which begin almost all of his lyrics. The Sommerlieder begin with a joyful introduction of summer, the driving out of dire winter, the release of joy and the budding of hope. This introduction is spoken either by a woman character or by the persona. These songs (for they were accompanied by music written by the poet) have a loose structure and are divided into stanzas, each of which has the same rhyme scheme and rhythmic pattern generally of the other stanzas in the same song. The summer songs vary significantly from one song to the next in terms of rhyme scheme, rhythm and thought structure.

The Winterlieder, on the other hand, are written in a more courtly vein. Their Natureingänge usually include a lament at the loss of summer who, as a personified figure, was forcibly driven from the scene. Generally, it is a period of failing light, loss, lament

and strained hope for the "courtly lover" who speaks. Structurally, the stanzas are tightly interrelated. The Natureingang begins the lyric. This is followed by a lament on the indifference of the persona's beloved. The cause of this indifference is the fierce competition from certain peasants. Neidhart develops the comic aspects of this competition by giving detailed descriptions of the peasants' clothing which mock courtly style. Foppish clothing is invariably associated with boorish behavior. These three themes--Natureingang, the lady's indifference, and peasant competitors--are included in almost every winter song.

The numbering of Neidhart's songs complies with the order used by Siegfried Beyschlag. I am using Beyschlag's edition because it is the most comprehensive to date: the editor cites the different critical evaluations and stanza orders of both Haupt and Wiessner at the side of each lyric. On the facing page, Beyschlag presents an excellent translation of the Middle High German original into modern German. I have provided an English translation of Neidhart's lyrics included in this dissertation. However, it was not Beyschlag's intention to present a selective edition of genuine Neidhart von Reuenthal lyrics, but rather to publish a comprehensive compilation of all the lyrics ascribed to the thirteenth century poet. Haupt and Wiessner, on the other hand, had attempted to screen out those stanzas and whole lyrics from the Neidhart tradition which were not composed by the original

poet.³ For the purposes of this dissertation a critical, rather than a comprehensive edition of the lyrics is important. The persona employed by the poet in his lyrics can only be studied by assuming that there was an original poet who preceded the Neidhart tradition. The references made in one lyric to a character or action described in another lyric suggest that the original Neidhart was writing a body of lyrics all centering around one epic moment, the frequently mentioned theft of Vriderûn's mirror. The relationship of the persona to this one moment is crucial to an understanding of the persona himself. Those thirteenth and fourteenth century poets who composed lyrics using Neidhart's persona could not be expected to use Neidhart's unique creation, his "ego," for purposes and with intentions that were identical to those of the original poet. Hence, I have chosen to discuss only those lyrics and stanzas deemed "genuine" (that is, written by Neidhart von Reuentel) by Edmund Wiessner.

It is apparent from the preceding remarks that Neidhart's lyric employs a conception of nature and the alternation of the seasons. The Natureingänge (the natural settings) which begin each lyric constitute an essential and defining theme in Neidhart's songs. These descriptions of the seasonal environment set the mood of the

³ Neidhart von Reuentel, Die Lieder Neidharts, Siegfried Beyschlag, ed., trans. (Darmstadt: Wissenschaftliche Buchgesellschaft, 1975); Die Lieder Neidharts, Edmund Wiessner and Hans Fisher, eds., Altdeutsche Textbibliothek #44 (Tübingen: Max Niemeyer, 1968); and Neidharts Lieder, M. Haupt and E. Wiessner, eds., 2nd ed. (Leipzig, 1923).

song: joy is the natural product of summer; sorrow is the result of winter's oppression. The dialectic of the seasons is allied to the courtly dialectic of joy and sorrow in Neidhart's view of the natural order. In order to fully explore the persona used by the poet, it is necessary to understand his concept of the natural order, for the poet's persona is intimately affected by the rotation of the seasons. The joy and sorrow of summer and winter are experienced by the subjectivity which exposes itself to the audience, i.e., the persona. Hence, I discuss the concept of Natura in the Middle Ages and the relationship between this medieval archetype and Neidhart's lyric whole.

The discussion begins with the twelfth century Chartrian philosophers, Bernard de Silvestris and Alanus de Insulis. In an effort to understand these two writers, my focus of attention shifted to two of the earliest medieval and/or latest classical writers, Claudian and Boethius. Natura, like a chrysalis, began her metamorphosis into a butterfly; from a philosophical concept she evolved into a metamyth of surprising proportions. Claudian's de raptu Proserpinae (Rape of Proserpine) is the myth adapted by Alanus de Insulis in his de planctu Naturae (The Complaint of Nature) and, even more specifically, in his allegorical epic, the Anticlaudianus. Natura, Fortuna, Venus and Proserpine are all sisters partaking of the same dualism, alternating between a fecund summer disposition and a severe winter temperament. Boethius' Consolation of Philosophy

uses the same myth with some reworking of the basic dialectic.

Boethius transforms the mythological dialectic into an intellectual hierarchy of perspectives on the natural order. At the top of this ladder of perspectives, the writer places Intelligence, a faculty or perspective proper to God alone. At the bottom of the ladder he places mere sense impression, a faculty proper to those of the animal kingdom. Between these two poles, Boethius sets reason and imagination, the first faculty serving as the proper master of the second. Lady Philosophy embodies the reasoning faculty, and yet much more. She assumes the role of the benign Fortuna in the course of the discussion, for she represents, in Boethius' eyes, that sublime union of the inherent natural dialectic which is Fortuna.

For Neidhart's persona, however, the sublunar perspective is the only one available. Neidhart's sublunar perspective is defined by the peculiarly medieval theme of the conflict between summer and winter. The themes from folklore and folk song--that is, the Wild Horde (in the winter lyric) and the pastourelle (in the summer lyric)--used by this thirteenth century poet are related mythically to the battle between summer and winter. The resolution of this dialectic/conflict, the triumph of winter over summer, portends the Apocalypse.

Neidhart, moreover, reworks certain components of this mythological dialectic. For Boethius and, hence, for most of the Middle Ages, the winter perspective of reason is superior to the summer viewpoint of the imagination. In other words, the winter half of

the dialectic is morally superior to its summer counterpart. The courtly class aligned itself, in courtly lyric, to a perspective similar to Boethius' vision, i.e., the winter half of the dialectic (with all its associations). Therefore, a mythic relation to the winter half of the dialectic was morally and cosmologically superior to that of the summer half. A tradition developed in which the peasants became the mythological allies of summer, while the aristocrats assumed a winter allegiance. Neidhart, on the other hand, chose to challenge this system of mythological allegiances.

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Chapter One

Neidhart's Lyric Persona

In a consideration of any given object, it is often wise to start with its simplest or most obvious qualities and from there progress to more complex issues. Therefore, in an analysis of the characteristics of the persona used in Neidhart's summer lyric, I shall begin with the lyrics in which he makes the most obvious references to himself, i.e., when he uses "I" to assert himself in the lyric scene.

One such reference is made in L 57:

ir sult mirz gelouben!
nemt sîn selbe war,
waz der sumer erzeiget hât! (57, III, 2-4)

(You should believe what I say!
Go see for yourself
What summer has on display!)

These lines are spoken in the third stanza of the Natureingang. The speaker is urging the audience, the listeners, to go to the woods and see for themselves that the seasons have changed: May (the month) has sent new apparel to the forest and the meadow; snow and bitter wind are gone; birds, once sorrowing, now sing joyfully. The voice is announcing the arrival of summer. What he has seen, they (the audience) must also go and see. The singer is the first to sense summer's arrival; he has both seen and heard it. In L 58, the lyric voice again asserts himself as an "I" in the Natureingang

to describe the sensations of summer:

Uf manegem grünenem rîse
 hôrte ich sÛeze wise
 singen kleiniu vogelîn.
 bluomen schîn
 ich da vant.
 heide hât ir leiht gewant. (58, II, 1-6)

(I heard, on many green branches,
 Little birds
 Singing sweet melodies.
 A bright display of flowers
 I found there.
 The heath wears her brilliant dress.)

The song of birds and the blossoming of flowers flooded the lyric voice's consciousness. He saw and heard summer's prelude.

Furthermore, in L 5 the speaker as persona has seen even more of summer's introductory attributes:

Ine gesach die heide
 nie baz gestalt,
 in liehter ougenweide
 den grünenen walt:
 bi den beiden kiese wir den meien. (5, I, 1-5)

(I have never seen the heath
 As beautiful,
 Nor the green forest
 In such dazzling display:
 Through these two we recognize May.)

These scenes are again described in the Natureingang spoken by the speaker. In the midst of all this new growth of flowers and foliage, he sees yet another scene: "da hebt sich, al ich hân vernomen,/ ein tanz von hüfschen kinden" (5, II, 3-5) (There begins, as I have heard,/ a dance of courtly youth).

In the Natureingänge of two additional songs, L 6 and L 8 (6, I,

1-2; 8, II, 3-5), the speaker repeats the statement, "I have seen the exhibition of summer's attributes." He sees the flowers and the bright scenery of May's arrival. This is by now a "conventional" statement on the speaker's part. The reiteration of this remark places him in a specific relation to the arrival of May. He asserts its truth: "ir sult mirz gelouben" (You should listen to me). He is the testament to the arrival of summer; he not only describes the scene but--more accurately--announces it. Summer's description vibrates in the present tense. The past tense is used here for comparative purposes ("Ine gesach diu heide nie baz gestalt" [I have never seen the heath as beautiful]), the description of winter ("der walt stuont aller grîse/ vor snê und ouch vor îse" [58, I, 1-2] [The forest appeared in grey/ from the snow and ice]), or to support his statement that summer has arrived ("bluomen schîn/ ich dô vant./ heide hât ir lieht gewant" [A bright display of flowers/ I found there./ The heath wears her brilliant dress]). Although the speaker uses various tenses, the effect is the same. Summer is immediately and tangibly present, made so by the speaker in the role of "announcer," Vorsänger.

In many of the summer songs in which the speaker asserts himself as an "I," there is a distinctive pattern available. For example, in the first song mentioned, L 58, the narrator says, "ir sult mirz gelouben" in the middle of the Natureingang which he announces. As a matter of fact, almost the entire poem consists of

this Natureingang until the last stanza:

Swie Riuwental mîn eigen sî,
 ich bin disen sumer aller sorgen frî,
 sît der winter ist dâ hin.
 ich wil lêren
 die jungen êren
 freude: dar nâch stêt mîn sin. (58, V, 1-6)

(As Riuwental is my estate,
 This summer I am free from all sorrow
 Since winter has departed.
 I mean to teach
 The young to honor
 Joy: that is my goal.)

In these concluding lines, the speaker gives us his identity and his purpose simultaneously. He is "der von Riuwental" mentioned by the peasant girls (mâgde) in other poems; his purpose is to teach the young to honor joy. Moreover, he has given us the context in which he places joy; it is a context which can exist only in summer. In winter there is only sorrow ("ich bin disen sumer aller sorgen frî,/ sît der winter ist dâ hin"). In other words, der von Riuwental will teach the young to respect the natural joys concomitant with summer. This is an important variation from the context of the courtly song where the spiritual context of joy had precedent over the natural context. In courtly song the season is the expression of human sentiment or a spiritual environment of love's longing. For Neidhart, love (herzenliebe) is the natural result of the season. Summer is the important event which should be greeted by a suitable emotional response, love's longing and hope of fulfillment.

In L 16, after a three-stanza Natureingang on the curative powers of summer, a young woman relinquishes the dramatic stage to another

character, an old woman. A short scene follows in which the old woman and a young woman (perhaps mother and daughter) discuss the causes of love's sorrow in classical courtly rhetoric reminiscent of Reinmar von Hagenau and the Romance of the Rose. The speaker, however, has the last word in the song:

Wol verstuont diu junge
 daz der alten ir gedanc
 nâch vröuden ranc-
 als ich gerne runge,
 ob mich ein sendiu sorge niht entwunge
 unde an herzenliebe nur gelunge. (16, VIII, 1-6)

(The young woman understood full well
 That the thoughts of the old one
 Were directed at pleasure-
 A direction I would take
 If longing did not oppress me,
 And if I had some success in sweet love.)

Several statements have been made in the above lines: (1) that the younger woman was right to ridicule the older one. The younger woman made fun of the older woman by asking her questions. The answers given by the old woman made her appear ridiculous in her desire to get her share of joy at her age. (2) That the speaker desires the same joys that the old woman sought. He is, however, oppressed by a longing which he hopes will be fulfilled by herzenliebe (sweet love). (3) That there exists a relationship between the desires expressed by the old woman (and ridiculed by the younger) and those of the speaker.

The relationship between the desires of the old woman and the speaker is an ironic one. Her desire for joy has a natural, not a spiritual cause. Summer abolishes the sorrows of rich and poor alike; it has a curative power, or so the speaker claims in the

Natureingang. But when this same voice presents the scene with the old and the young woman, what the audience sees before it is not summer's curative but rather its regenerative powers. The old woman became "childish"; wanting her own pleasure, she spoke in classical terms about the wounds of refined love, minne. The young one responded, "Si, kûneginne,/ wie mangel du beroubest sîner sînnē" (16, V, 4-5) (Oh, queen,/ how many you rob of their senses). It is this regenerative energy, the power of summer/Venus, which robs old women of their senses, causing them to behave in a childish fashion. The speaker would seek the same joys as the old woman, but for an oppressive longing which can be relived by love alone. The love he desires is like that of the old woman; both want release from their love longing through fulfillment of their desires. Hence, the curative powers of summer are identical with its regenerative powers. By moving the concerns (gedanc) of both sexes to desire, summer affects the cure for all lovers and produces joy in fulfillment. Irony is created by the use of an old woman to depict the regenerative powers of summer in an extreme form. It is not a classical balance which the speaker uses to depict his goal; rather it is a satiric extreme. The role of the persona is presented to us in a satiric extreme. His own goals ("als ich gerne runge") are presented with total irony.

The scene offered to the audience by the speaker is a pattern which we will see repeated in other summer songs. He informs us that a woman speaks by telling the audience, "alsô sprach

ein altiu in ir geile" (16, IV, 6) (Thus an old woman spoke in her eagerness) or "ein stolziu magt/ sprach" (16, V, 3-4) (a proud maid/ spoke). These inserts define the relationship of one character to another: an old woman and a younger woman.

The persona speaking in the present tense exists as a purposeful frame for the scene described in the past tense. These characters (old woman and young woman) are the finite creations of the persona who exists in a more immediate dimension to the audience. The persona is a present reality; the old woman and her young counterpart are forms emerging from the past, brought forward to speak to one another by the persona. The two characters describe the sentiments of the persona. The old woman has talked of the wounds of minne, and the young woman has hoped for a cure (erzenie) for this form of insanity. Their distinctive roles in this poem are to provide, by dramatic presentation, a definition of the persona's ideas concerning the curative powers of summer and evolving a definition of herzenliebe, his goal.

L 6 is very similar to L 16 in its structure. It begins with a three-stanza Natureingang spoken by the persona: "Ich gesach den walt und al die heide/ nie vor manegen z[^]iten in s[^]o liehter ougenweide" (6, I, 1-2) (I have not seen the forest and the heath/ in such brilliant display for a long time). He concludes these stanzas by inviting those who would hear May's messages announcing his return to listen to the nightingales. The drama began with the speech of one young woman inviting others to sing the praises of him who lifts her body

in the leaps of the spring dance, i.e., he who teaches her spring dances. Her love expectations swelled with every leap she made at the dance. After this remark her companion was naturally curious to know who is the teacher of such fine dances ("Ir gespil si vrâgen dô begunde,/ daz si ir seite, wer sô guote sprünge lêren kunde" [6, V, 1-2] --all past tense verb forms [Her playmate then began to ask her,/ that she would reveal, who can teach such skillful dances]). The companion wished to get to know the teacher. The young woman refused, implying a certain polite reserve (a courtly convention) about revealing the name of the beloved. The companion, angered by the refusal, chastised her lack of refinement (ungevllêge), withdrew her friendship in courtly terms ("hiute sî dir widersagt/ dienest unde triuwe" [6, VI, 4-5] [Henceforward I withdraw from you/ my good will and friendship]), and said she's fickle anyway.

Comedy abounds in the answer given by the maiden. She misunderstood or chose to misunderstand the polite meaning of ungevllêge (lack of refinement) and claimed instead, her companion called her heavy or gross (also a meaning of ungevllêge). She answered this accusation by telling how a knight would carry her to his bed; he would not just throw her on it. This burlesque dialogue is motivated by tinges of jealousy on both sides. The first young woman feared competition from her companion, so she refused to reveal her lover's name. She told so much, however, that she revealed his identity as the knight who dances at the spring festivities, der von Riuwental (a fact we know from other songs).

The speaker ends the argument by telling us that the companions went their separate ways. However, he took one of them for his sweetheart. He calls her die wolgetânen (the well-fashioned woman), a courtly term for the lady of a minne relationship. Moreover, he adds a final stanza on the social effect of his choice. To our astonishment, he tells the audience that others envy him his beloved:

Swet mich um die wolgetânen nîde,
 dem wûnsch ich, daz im geschehe, daz er unsanfte lîde.
 gewinne er immer herzenliêp,
 daz stel im der minnediêp!
 vriunt, nu sprechen âmen,
 daz wir sin alle râmen! (6, IX, 1-6)

(Whoever envies me because of the beloved woman,
 I wish him that it happens that he suffers sorely.
 Should he ever win a sweetheart,
 May the love-thief steal her away!
 Friends, add your "amen" to my prayer,
 That we unite against him!)

He who envies the speaker his beloved should suffer the loss of any sweetheart he may ever have. This final stanza echoes the jealous conflict of the two girlfriends. His choice for beloved, the young woman in the dialogue, wishes to keep the knight for herself alone; the speaker playfully reiterates this sentiment. The two are, to say the least, like-minded. Finally, the speaker addresses his "friends" in the audience, and asks them to be also of the same opinion. Speaker, female character and audience are in agreement on this issue, the maintaining of a divisive, jealous, and exclusive position. This song is an excellent parody of the courtly convention of reference to a close community of friends have the same elevated

condition of soul, minne. It is a parody of courtly song in that the roles (wolgetānen, ritter and vriunt) are identical to those in courtly song. The result of such a community of individuals is not, however, social cohesion, but rather hostility and division. Moreover, the sentiment motivating this social community is sexual jealousy; maiden and knight fear the competition offered by others. The knight/persona asks the audience to agree with him in wishing his competitors a loss of their own sweethearts by the minnediep, the love thief par excellence. Exactly who the minnediep is, we do not know. He is, however, a fairly formidable adversary according to Neidhart's inference. Sexual competition is the all-encompassing game played on the broad field of this poem.

L 3 is of vital importance to a discussion of Neidhart's thematics. In this song alone the audience is given the only description of the actual theft of Vriderûn's mirror. The first six stanzas are believed to be composed by the original Neidhart, the thirteenth century poet, by Haupt, Wiessner, and Beyschlag.⁴ A discussion of the entire lyric (six stanzas) is required because of the key issue of the theft and the circumstances surrounding it. Moreover, this particular song serves as the bridge linking summer and winter lyric. The speaker, in the winter songs, frequently accuses Engelmâr of having caused the sorrow he suffers in the winter scheme (L 49, L52, L54).

⁴ Edmund Wiessner, ed., Kommentar zu Neidharts Liedern (Leipzig: S. Hirzel, 1954), pp. 56-57; Beyschlag, p. 552.

Also, the winter figures, getelinge or peasants, are compared to or associated with Engelmâr in many of the winter songs (L 33, 35, 36, 39, 41, 42, 44, 45, 48, 56 and 83). (In L 47, the speaker vows to get even with Engelmâr.)⁵

Der linden welnt ir tolden
 von niuwem loube rîchen.
 dar unter lâzent nahtigal dar strîchen.
 si singent wol ze prîse
 vremde slêze wîse,
 doene vil.
 si vreunt sich gein dem meien.
 sîn kunft diu ist ir herzen spil.

Si sprechent, daz der winder
 hiuwer sî gelenget.
 nu ist diu wîse mit bluomen wol gemenget,
 mit liehter ougenweide
 rôsen ûf der heide
 durch ir glanz.
 der sante ich Vriderûnen
 einen (wolgetân) kranz.

Die vogele in dem walde
 singent wûnneclîchen.
 stolze mûgde, ir sult ein niuwez tîchen.
 vreut iuch lieber maere!
 maneges herzen swaere
 wil zergân.
 tuot, als ich iuch lêre,
 strîchet iuwer kleider an!

⁵ "Die Episode von Engelmars Spiegelraub, die so seltsame Weiterungen angenommen hat und leitmotivartig durch N's Winterlieder tönt, neben der Neigung zum Symbolisieren verrät N. auch das Streben, in das Gewebe seiner Lyrik epische Elemente hineinzubringen, indem er auf Motive älterer Lieder in jüngeren anspielt. So bot das Spiegelraubmotiv ursprünglich Gelegenheit zu Zitaten wie andere auch." Wiessner, Kommentar, p. 55.

Ir brîset iuch zen lanken,
 stroufet ab die rîsen!
 wir sulnz ûf dem anger wol wikîsen.
 Vriderûn als ein tocke
 spranc in ir reidem rocke
 bî der schar.
 des nam anderthalben
 Engelmâr vil tougen war.

Dô sich aller liebes
 gelîch begunde zweien,
 dô sold ich gesungen haben den reien,
 wan daz ich der stunde
 niht bescheiden kunde
 gegen der zît,
 sô diu sumerwünne
 manegem herzen vreude gît.

Nu heizent sî mich singen;
 ich muoz ein hûs besorgen,
 daz mich sanges wendet manegen morgen.
 wie sol ich gebâren?
 mirst an Engelmâren
 ungemach,
 daz er Vriderûnen
 ir spiegel von der sîten brach.

(The topmost branches of the linden strive
 To enrich their tree with new foliage.
 The nightingales within the tree begin to sing.
 They sing--in exquisite fashion--
 Strange, new songs
 Of many tones.
 They relish May,
 His arrival is their hearts' delight.

They say that winter
 Will be longer this year.
 Now is the meadow beautifully populated with flowers,
 A brilliant aspect
 Of roses on the heath
 Gleeming.
 From these I sent Vriderûn
 A lovely chaplet.

The birds in the forest
 Sing joyfully.
 Young girls, now is the time for a new song!
 Enjoy the good news!
 The burden which weighs on many hearts
 Will be lifted.
 Do as I instruct,
 Put on your best apparel!

Lace up your waists in ribbons,
 Push your veils back from brows!
 On the meadow we should leap in the dance.
 There leaped, like a puppet,
 Vriðerún in a pleated dress
 Within the crowd.
 On the other side
 Engelmár watched her secretly.

As they then altogether
 Chose partners according to their inclinations,
 I was to have sung the dance song,
 However I could not begin the intonation,
 And that at a time
 When summer delight
 Gives joy to every heart.

They ask me to sing now;
 I must see to my estate,
 A duty which keeps me from singing on many mornings.
 How should I behave?
 I am furious
 With Engelmár
 For he broke from her side
 Vriðerún's mirror.)

The first three stanzas serve as a lengthy Natureingang, introduction to the seasonal setting. The nightingales and forest are exhilarated by the arrival of May (I, 1-8). Stanza II, however, begins with a gloomy forecast for the future: "si sprechent, daz der winder/ hiuwer sî gelenget" (ll. 1-2) (They say that winter/ will be longer this year). If winter is extended, it follows that summer will be shortened. Neidhart's lyric is so closely associated

with the natural order, the change of seasons, that the forecast of a difficult winter will have an immediate influence on the speaker's destiny. The forecast itself appears to have influenced his fate, for in stanza six, he complains that he cannot sing for two reasons. One of the reasons (the first and foremost) is his concern about his estate: "Nu heizent sî mich singen:/ ich muoz ein hûs besorgen,/ daz mich sanges wendet manegen morgen" (VI, 1-3) (Now they ask me to sing:/ I must attend to my estate,/ which keeps me from singing on many mornings). The poet, Neidhart, appears to have been a smallholder, a lesser member of the feudal aristocracy. As such, the forecast of a long winter would cause immediate concern for the poet. As such, his speaker might well lament such a forecast. His worries about his estate during the coming winter have put a halt to his song. He is not explicit about his concerns regarding his estate, but the audience can see the relationship between a predicted hard winter and the damper such a forecast would impose on a small landholder. Under the threat of such a future, he finds it too difficult to strike up a cheerful, rousing melody. Moreover, as Vorsänger who sings the Natureingang, he actually includes this dire prediction in his song. The future, an event which is about to occur, already colors the present, the joyful welcome of the season of new life, spring. (We shall return to the poet's use of tense at a later point in the discussion of this song.)

Stanza two continues with a description of the season as it exists now (ll. 3-6). It concludes with a simple statement, in the past tense, that the perona, ich, sent Vriderûn a chaplet made of the roses he has just described (ll. 7-8).

In stanza three the Vorsänger speaks to the summer girls in all his vitality. He issues commands or, more appropriately, urges certain activities on the girls. They should sing new songs (l. 3); they should relish the new season (l. 4); they should do as he recommends, i.e., dress for the festive occasion (ll. 7-8). He ignores the forecast and sings for everyone's pleasure.

Stanza four finds him singing in the same fashion, issuing further imperatives for the proper reception and invigoration of the season (ll. 1-3). The opening lines of the lyric describe the seasonal situation and infer the function of both Vorsänger and girls in regard to the season: "Der linden welnt ir tolden/ von niuwen loube rîchen" (I, ll. 1-2) (The linden tree wants to enrich/ its topmost branches with new foliage). This straining to bring forth new growth, new life, in the realm of vegetation influences the nightingales to bring forth new song (I, ll. 3-6). The relationship between the animal kingdom (the nightingales) and the realm of vegetation is a reciprocal one. The new growth of the linden engenders the song of the nightingales which dwell in its branches. The desires of the vegetable order are sung out by the nightingale.

In the third stanza, the Vorsänger sings out certain commands to

the girls: "tuot, als ich euch lêre,/ strîchet iuwer kleider an"
 (Do as I teach you,/ put on your festive clothing). The Vorsänger
 becomes the nightingale; he translates into the human order the voice
 of the nightingale. As the straining of the linden to bring forth
 new growth provokes the nightingales to sing, so does the appearance
 of flowers on the meadow inspire the persona to a gesture of affection:
 he has sent Vriderûn a chaplet of roses (II, 11. 3-8). The song of
 the nightingales and the song of the Vorsänger are here intimately con-
 nected. "Die vogele in dem walde/ singent wûnneclîchen./ stolze
 mägde, ir sult ein niuwez tîchen" (The birds in the forest/ sing
 joyously./ Young women, you should sing a new tune). Whose new song
 are they to sing? Who will lead them in the summer songs? The answer
 is, the Vorsänger: "Nu heizent sî mich singen." He is to lead the
 song, teach the girls to follow his tune, and inspire them to dress
 and frolic in a fashion appropriate to the season. Now the listener
 knows what purpose the nightingales' song serves within the natural
 order. Like the Vorsänger, the nightingale urges new life into being.
 He tells the girls, in the context of his song, to dress; the nightin-
 gale sings into being the rebirth and growth of the linden. He spurs
 on--like a rooting section at a football game--the struggles within
 the realm of vegetation. The girls and the flowers of the fields are
 always related images in Neidhart's lyric, both in summer and in winter.
 Hence, the function of the nightingale and the Vorsänger is to re-
 vitalize and strengthen the natural order in its struggle to be reborn.

The young girls, like the linden tree, are discovering their sexual and procreative energy. They are growing out of their childhood and into their womanhood.

Of these girls, the speaker has selected one, Vriderûn, to whom he is particularly attracted. He has sent her a token of his affection and, most probably, hopes for a reciprocal token from her. In the crowd of eager dancers at the May celebration, Vriderûn was present. On the other side of the field stood Engelmâr, secretly watching Vriderûn's energetic leaps at the dance (IV, ll. 4-5). As the girls and boys began to choose partners according to their desires, the speaker was to have lead the dance song (V, ll. 1-3), but he could not (ll. 4-6). This frustration of his desire to sing has a twofold cause. The first impediment, concern for his estate, appears closely associated with the second impediment. This second impediment serves also as a dramatic conclusion to the scene described in the past tense concerning Vriderûn and Engelmâr. At the very end of the lyric, the speaker laments the theft of Vriderûn's mirror by Engelmâr. He is in shock, totally nonplussed by this rash act: ". . .und das ist dann das Ereignis das den Ritter nicht zum Einsatz kommen liess, der Schock, der dem Neidhart-Ritter zeit seines Lebens bleibt."⁶ The two impediments are given, one after the other, in the same stanza. His worries about the forthcoming winter and his shock at the behavior of Engelmâr

⁶ Beyschlag, p. 551.

are intimately connected, for the theft actually causes this terrible change in the natural order.⁷ His concern for his estate is justified in light of what has just happened, the theft of Vriderûn's mirror. Moreover, the weather forecast serves as an omen to the audience and the speaker of what is about to come.

Neidhart, the poet, uses a complex of tenses in each of his lyrics. This lyric is an excellent example of the speaker's sudden shift from present to past tense. The Natureingang is sung by the speaker in the present tense; it sets the scene, enveloping both the speaker and the audience to whom he speaks. The Vorsänger is one who sings new songs and leads the festive dances to welcome and invigorate Spring. He issues injunctions about dressing up and dancing gaily, but first he tells his audience, and the girls, why they should listen to him: spring is on the way; it needs their help to reach its destination; spring must be welcomed, conjured, into existence. The girls together with the Vorsänger can help, like the nightingales, in the rebirth and triumph of spring.

⁷ In the concluding paragraphs of the dissertation, I explain fully the relationship between the theft and the change in seasons. The theft is a repeat performance of the rape of Proserpine. The first rape destroyed the Golden Age of eternal spring and introduced winter into the natural order. This second rape, Neidhart's invention, causes a gradual collapse in the conflict between the two seasons, and the eventual triumph of winter over summer. Now comes the age of "Winter Triumphant," a figure and a force which allows only little summers, Sommerln, to follow its lead.

Within this context, the season described in the present tense, a drama unfolds. This drama or event is given in the past tense. In many of the Sommerlieder, the drama consists of a dialogue between two women, either age-mates or mother-and-daughter. The dialogue is presented to the audience by the speaker who frames the action in the past. A typical example in the summer lyric can be taken from L 1: "'owê,' sprach ein geiliu magt, 'ich bin behuot'" (1, IV, l. 4) ("Oh," a lively maiden cried, "I am well guarded"). After this opening remark, presented to the audience in the past tense (sprach) by the persona, the girl begins her monologue. Beyschlag describes Neidhart's dramatic context as "ein einmaliges gewesenes Ereignis . . . präterital berichtet."⁸ He offers an interesting analysis of Neidhart's use of both present and past tenses:

Ist die im Augenblick des Lied-Vortrages beschriebene Jahreszeit das Frühjahr oder der Sommer, so wird sie als ein fortbestehende Gegenwart der Sommerfreude und des Sommertriebens mit diesem, mit dem Aufruf dazu, im Präsens dargestellt. Die Begebenheit des Liedes selbst, Ereignis, Gespräch, wird als einmaliger Vorgang während dieser Sommerzeit im Präteritum ausgesagt, doch so, dass das Vergangenheitsgeschehen unmittelbar an das dauernd Gegenwärtige ansetzt, als wäre die Aussage des Dichters eben gemacht, so dass unmittelbare Bezüge zwischen der [dauernden] Gegenwart und dem einmaligen, als solchem im Bericht eben vergangenen Vorgang entstehen können. . . . Es ist die im Augenblick der Vortragsverwirklichung des Gedichtes für den Hörer gegebene Gleichzeitigkeit des Dauernden und des einmalig Abgeschlossenen.⁹

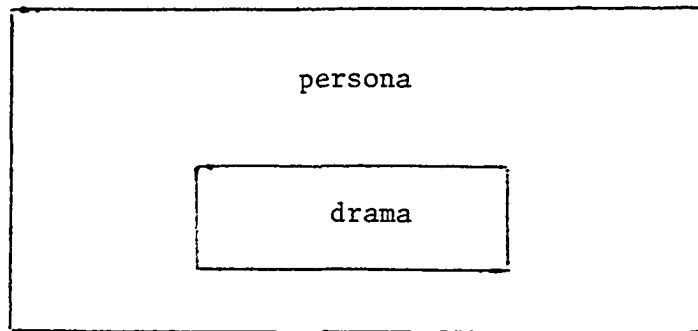
⁸ Beyschlag, p. 551.

⁹ Beyschlag, p. 547.

Beyschlag posits the simultaneity of the Vorsänger's speech and the action which is described by the speaker. The Vorsänger calls and, presented in the past tense, he describes the answer to his summons. He summons the general public whom he addresses as young girls, stolze mägde. He supplies an immediate answer to his own summons by creating a figure within the context of his lyric. The voice or event, for Beyschlag, is one moment drawn from the context of a whole season. The present tense describes the general ambience, the past tense provides the specific instance. The past is not gone, but exists side-by-side with the present. Neidhart's speaker exists vis-a-vis his audience, in the present tense. He speaks to them of "now," of spring and its effects. Neidhart's girls, however, are embraced by his present tense, for they speak within the past. The girls are the individual representatives of past circumstances. The past and the present, the specific and the general, the girls and the speaker exist in the same dimension of time vis-a-vis the audience, in spite of the different tenses. The differences between general (season) and specific (incident within the season) constitutes the relationship of speaker to dramatic scene.

I, on the other hand, prefer to describe the relationship of speaker to drama, present tense to past tense, as the framing of one within the other. The perspective differs from Beyschlag's viewpoint in that it is a translation of time into space. I visualize the time relationship in spatial terms, in the figure of a larger box containing

a smaller one.



The performance situation, the physical presence of the speaker in the form of singer, would suggest such a representation. Also, the speaker's repeated use of the past tense to introduce the women's voices or to describe an incident suggests that the speaker's present tense existence is a frame embracing the smaller entity, the unfolding drama.

L 3 is a variation on this theme, for the drama which unfolds in the course of the song, taking place immediately before the eyes of the audience, is a dramatic scene and not a dialogue or monologue. In the summer songs, the drama depicts a verbal confrontation or lament; in the winter songs, the drama described involves action, not dialogue (in general). L 3, a summer song because of its Natureingang, reverses this general scheme: it is a summer song describing an action, with no dialogue, in the past tense. Moreover, the future tense, used in the forecast of next winter, interrupts the Natureingang's present tense. Past, present and future--time itself becomes a crucial issue in this song. The past, used to describe the theft of Vriderûn's mirror, infects the future (with a dire forecast) and the present.

The present tense is occupied by Neidhart's speaker until the theft of Vriderûn's mirror. The moment this event occurs, happening simultaneously with his description of it, the song ends. His final remarks describe the effect the theft has on his singing; he cannot sing because of the shock he has just received. Because he cannot sing as Vorsänger (the role he assumes vis-a-vis his audience), therefore he ceases to sing. Neidhart's lyric and his speaker, like the natural order, have changed radically from this moment on. Henceforward, he is a vitiated entity like the summer vitality that he bespeaks. Winter will be longer this year; summer will shrink and so will the role of the speaker. Lament is the only possible stance for a summer figure like the Vorsänger under such circumstances.

The alternation of the seasons is a natural gauge for time. The yearly cycle of the seasons of death and life, winter and summer, constitutes the essence of time, whether it serves as a metaphor for the life cycle of the individual or of the universe. Neidhart's manipulation of tenses, telescoping three into one dramatic moment (i.e., the theft) is a clue to his use of time on the larger, seasonal scale. The reverberating influence of the theft in the three time spheres of linguistic conception--past, present, and future--has a decided impact on the concept of time as a cycle of seasons. The seasons, like the tenses, are affected by this one moment. From this point on, winter has the upper hand.

The several poems here discussed use the narrator as a framing device for the monologues or dialogues spoken by young women. He serves as narrator in the strictest sense only; he presents the speakers in the past tense, sometimes midway through the beginning dialogue of the first character (L 16 and L 20). The speaker in these poems assumes the role of Vorsänger, i.e., he who sings the songs announcing the arrival of summer at the May dances. The Vorsänger is der von Riuwental whose purpose is to stimulate the natural joys of summer (L 57). The natural effects of summer which he encourages are regenerative. Sexual union is the persona's stated goal. The female characters speak out of the past; they are framed within the present consciousness of the speaker who introduces them (L 16 and L 6).

The young women, moreover, add a further dimension to the role of the Vorsänger. They make known in their dialogues with one another that this knight who is their lover, der von Riuwental, is both Vorsänger and Vortänzer. The Vortänzer leads the dances of spring; he teaches the young women new dances, and as a superior lover, causes them to leap higher than their playmates (L 6).

We shall see many of the same structure, themes, and definitions of speaker in the following series of Sommerlieder which present the speaker as Vorsänger. In these songs the poet Neidhart acts specifically in the role of Vorsänger, announcing the arrival of summer, the departure of winter, and urging the young women to celebrate this

season of exchange at the dance on the forest's field. In this role, he uses imperatives or commands to coax the young women and the audience to join in the festivities. We have encountered the Vorsänger in songs already discussed, for the "I" defines himself as identical with the Vorsänger. In the following songs, however, the speaker does not assert himself as a self-conscious "I," but rather presents himself before the audience as a role, i.e., as an active participant or dramatic character functioning within a well defined sphere. As a function (Vorsänger), the speaker has assumed a specific role in relation to the audience: hence, he is a definable persona, a character contained within the realm of the poem, yet one who--in addressing the audience--attempts to burst the confines of the poem and interact with the audience.

L 69 includes an obvious and very simple speaker. It is a song with three short stanzas in which the speaker begins to function as announcer of summer. The birds sing; the grass thrives again; "rûme ez, winter, dû tuost wê" (69, I, 5) (Get out, winter, you cause sorrow). At this moment, addressing winter, the speaker assumes the fullness of his role as Vorsänger: not merely a descriptive narrator of that which has occurred in the great out-of-doors, he is also an active force in this process. He enacts the age-old ritual, the driving out of winter. He urges winter to depart and takes sides with the ascendancy of summer. He is an involved participant in the process of exchange--or so he believes.

The second stanza returns to the description of summer's effects. The trees which stood grey and barren, now have birds crowded on every one of their new limbs. "daz tuot wol," (69, II, 4) (that refreshes), he exclaims. The third stanza is a brief narrative of yet another example of summer's regenerative forces. An old woman struggled with death both day and night. Suddenly she sprang from her sick bed a new woman and cast the young ones down (presumably at the summer dances or reie).

The final narrative stanza is presented in the past tense. As a short narrative, it serves as a defining example for that which is occurring in the present tense, namely the change of seasons. The emphasis is clearly the regenerative powers of summer which can bring new, vibrant life into those slipping into death. Moreover, the exchange of seasons, the move from death into new life, is a struggle, a conflict, in which the speaker enacts his ritual as participant urging on summer.

L 5 is a particularly important song in this study of Neidhart's persona. Its structure is identical to several of the songs described earlier. The "I" introduces the three-stanza Natureingang which begins the song. At the conclusion of the first stanza, he uses an imperative to address the audience: "ir mägde, ir sult iuch zweien,/ gein dirre liechten sumerzit/ in hôhem muote reien" (5, I, 6-8) (You girls, you should form pairs,/ during this bright summer season/ dance in high spirits). The second stanza continues

with a description of summer's attributes and pointed references to the location (in the forest). Moreover, even as he saw the flowers which have sprung up (sint entsprungen) in the middle of emptiness, so he has seen a dance of courtly youths begin (da hebt sich) in the same region. springen and heben are upward movements ("spring" and "arise") like the leaps which are part of the summer reie (dances). The final stanza of the Natureingang is almost totally imperative:

ir m^ugede wolget^une
und minnecl^uch,
zieret iuch, daz iu die Beier danken,
die Sw^uabe und die Vranken!
ir br^uiset iuwer hemde w^uiz
mit s^uiden wol zen lanken! (5, III, 3-8)

(You girls, well-shaped
And worthy of refined love,
Dress up, so that the Bavarians will praise you,
Also the Swabians and the Franks!
Lace your white blouses
With silk down to your hips!)

Neidhart's speaker, almost throughout the entire corpus of his songs, lays special imperative emphasis on dress. He has, as Vors^unger, his own "dress code." It is absolutely necessary that those who wish to attend the dance must wear their finest, cleanest apparel. The young women put on new apparel, even as the trees in summer are given a new garment. The young women are encouraged by the description of summer's gifts to the forests to dress in a similar fashion, even as the birds with their new songs stimulate the Vors^unger to create new songs. The function of the Vors^unger is to encourage the human community (particularly those with courtly pretensions) to reflect the

qualities of their new environment; they must participate totally in the effects of summer who arrives like a merchant laden with goods and apparel (L 16).

Following the Natureingang, almost as an immediate response to the commands of the Vorsänger/speaker, comes the voice of a woman asking for whom she should dress up. The speaker tells us, "sô redete ein maget" (5, IV, 2) (so spoke a maid). The woman's question comes to us contained in the past tense, a narrator modulated presence. The speaker assumes the function of narrator at this point. A dialogue ensues between two young women on the relative merits of men. One lamented the fickle nature of men who no longer woo women capable of bringing honor to men. Her friend retorted that there still exist men who serve good women; for an example, she told of her lover who can drive away sorrow itself. Of course, the first young woman was curious about his identity; she offered her companion the belt she wore as a gift in return for his identity: "sage mir sînen namen, der dich minne/ sô tougenlicher sinne!/ mir ist getroumet hint von dir,/ dîn muot der stê von hinne" (5, VI, 5-8) (Tell me his name, he who loves you/ in such a secret wise:/ I dreamt of you last night,/ that your aspirations are drawing you from here). This secret lover--one who is superior to the community as a whole--was the object of the young woman's lofty aspirations ("dîn muot der stê von hinne"). This secret, moreover, could be purchased at the price of a belt.

In this song, as opposed to L 6, the young woman revealed the

exact identity of her lover, "Den si alle nennent/ von Riuwental" (5, VI, 1-2) (Him whom they all call/ the one from Riuwental). Furthermore, she told her friend exactly what kind of relationship she has with this knight: "mit guote ich im des lône" (5, VII, 5) (With goodness I reward him for it). In other words, in a franker and less courtly mode of expression, she was his lover. Every expression in this dialogue presents itself as a conflict of two systems: the courtly system and the Vorsänger's system. The courtly system is used in the terminology; the Vorsänger's system involves a jarring conflict with the meaning of these terms. Courtly love expresses the spiritual and psychological functionings of love's impulse; the Vorsänger's system evokes the natural, biological functions of desire and fulfillment.

The final remarks sum up the relationship of female character to Vorsänger. As we already know, the Vorsänger is der von Riuwental. The epic structure of Neidhart's songs--the repetitions and alteration of themes, characters and structures--implies that the audience is encouraged to view Neidhart's writings as an epic whole. Therefore, the Vorsänger is simultaneously present before the audience as speaker and alluded to as der von Riuwental by the second female character. She is der von Riuwental's lover and a creation of the Vorsänger (as a character from the past).

Her last remarks sum up her existence as a whole: "durch sînen willen schône/ so wil ich brîsen mînen lîp" (5, VII, 6-7) (For his sake/ I choose to dress festively). This is a paraphrase of the last

command given by the Vorsänger: "ir briset iuwer hemde wîz/ mit sîden wol zen lanken" (5, III, 7-8). The female character is an echo of the speaker. She is his fictional creation and his voice. Moreover, she does his will. In other summer songs we will discuss, the theme of doing the Vorsänger's desires will be repeated. With the female character playing both mirror and servant (doer of another's will, passive reflection of another's wishes) we have a precise inversion of courtly thematics.

L 2 is fairly typical of many of the lyrics described earlier. The Vorsänger begins to announce May's arrival. The forest echoes with sweet little voices. The birds sing without respite. "mit vreuden leben/ den meien!/ ir mägde, ir sult euch zweien" (I, ll. 5-7) (Live May/ with joy!/ Young girls, pair off); "ir stolze mägde, belîbt niht ungesellet,/ zieret wol den iuvern lîp!/ ir jungiu wîp/ sult reien/ gein disem sîlezen meien" (III, ll. 3-7) (Proud maidens, find a companion,/ decorate your person!/ Young women/ should dance/ for the sake of sweet May); "ir habt den meien holden (II, l. 7) (Honor May). The three stanza introduction by the speaker vibrates with an onslaught of imperatives directed at the young women. The speaker mentions the dew which falls into the eyes of the flowers in the field. When he introduces Uodelhild, "ein magt unwandelbaere," (2, IV, 3) (a steadfast girl) in the past tense, she begins by lamenting her bant, her confinement. This is a reference to the theme of huote. Wishing to burst these bonds, she promised to dance so hard and spring so high

that she will rattle the sword handle of him who rescues her. The erotic nature of this reward is fairly apparent. As she continues to speak, she combines two familiar themes: (1) that der von Riuwental wished to remove her from huote to Riuwental and (2) that she would dress her hair according to the wishes of der von Riuwental. Uodelhilt desired to be totally possessed by her knightly lover, only the exterior force of huote prevented her from merging with him totally.

Winter has ended, and I love him with utter constancy, she concluded. Uodelhilt is an ironic figure of constancy. During the month of May, when summer is changing hands with winter, she is compelled by desire to acclaim her constancy to the knight. It is a season when magical forces prevail, when dew drops upon the flowers, when the will is swayed by natural forces. As the Vorsänger commands, so will she obey--but for her confinement. The two figures, Vorsänger and Uodelhilt, are separated by physical barriers alone. She has been constant, not from choice, but rather from overwhelming impulse. The persona is the impulse, the imperative drive, which constitutes the energy (the force) and the magical attraction of summer. He draws Uodelhilt to him, if not physically, then psychologically. She reflected the pure energy of his will and desires. Hence, the Vorsänger is reflected by the female characters as an irresistible Will, an energy field that draws the unwitting girls to its center. Her constancy to which the speaker alludes is even this inability to escape, to choose otherwise. The Vorsänger has reversed the courtly

meaning of constancy. It no longer refers to an act of choice on the part of the knight/lover; on the contrary, constancy now refers to the utter compulsion of the will affected by the Vorsänger on the young woman. The speaker playfully alludes to his effect when he mentions the magical dew on the flowers.

The following paragraphs give a description of the speaker by female characters in songs which include no apparent speaker. In these songs he assumes the role of narrator; his only remarks are those which clarify the dramatic scene unfolding in the past tense. The narrator tells us who is speaking or who responds to the initial monologue (or Natureingang) of another character. He may tell us of the outcome of an event.

The importance of these songs in a study of the persona is tied to the "epic" structure of Neidhart's lyrics as a whole. As we have already seen in some of the dramatic scenes, the persona does not exist merely when he speaks, but also when he is spoken about. The Vorsänger/ speaker, der von Riuwental, is the impetus behind the lyric itself, and the impetus for much of what is discussed in monologue or dialogue within the scenes he narrates. The same holds true for those lyrics in which he does not participate as Vorsänger. All references to the character der von Riuwental must be considered in trying to define the persona as a distinctive perspective.

L 70 is such a poem, i.e., one in which specific reference is made to der von Riuwental by a woman character. The dramatic scene

presented by the narrator is a dialogue between mother and daughter. A reversal of the natural order is here apparent for it is the mother who wished to dance with the dear man, der von Riuwental, on the summer fields. The daughter objected to such folly, for "erst ein knappe sô gemuot,/ er pfliget niht staeter minne" (70, II, 2-3) (He is a young man disposed/ to practicing faithless love). The mother, however, brushed all objections aside; she was fully aware of what he offered her: "ich weiz wol, waz er mir enbôt./ nâch sîner minne bin ich tot" (70, II, 4-5) (I know full well what he offers me./ I am dying for his love). The mother then turned to another, older woman and suggested they go with one another to the fields to pick flowers; the mother had enough companions to accompany her that she did not need to remain isolated in her present condition.

L 63 switches roles of mother and daughter. The daughter begins by announcing May's arrival and her intention of welcoming him (May) handsomely. She intends to dance at the summer reie. Her mother, however, has other ideas on the matter. She pleads with her daughter, for love of her mother, not to fall into the traps of men. The daughter replies by telling her mother precisely for whom she longs:

Den ich iu wil nennen,
den muget ir wol erkennen.
ze dem sô wil ich gahen.
er ist genant von Riuwental:
den wil ich umbevâhen. (63, V, 1-5)

(Him whom I will now name,
You might well recognize,
I want to go to him.
He is called, the one from Riuwental:/ Him will I embrace.)

As nature bursts with new life, so does she swell with desire for him. After all, he claims she is the most beautiful woman in Bavaria and France combined. Moreover, she suggests that she should reward him for this service (his love lament).

Two mildly ironic remarks are made by the young woman in the course of answering her mother. First she suggests that her mother should well recall the name of the daughter's love choice. The reason for such a vivid memory is not given; there exists the faintest implication of some past relationship between the mother and der von Riuwental. Moreover, the lyric ends with her final rationale for rewarding the prospective lover: "er giht, daz ich diu schonest sî/ von Beiern unz in Vranken" (63, VII, 4-5) (He says that I am the most beautiful woman/ from Bavaria to Frankonia). The daughter's vanity has been tickled; she will be won by pretty compliments and vain flattery.¹⁰

In the following song, L 15, the daughter speaks a four-stanza Natureingang announcing May's arrival and urging the young women to make chaplets of roses drenched in dew. She describes the attributes of summer and the occupations of the young during the season. They play ball in the evenings, dress in festive clothing and behave in a courtly fashion. Moreover, she includes a reference to the absence of winter:

¹⁰ L 6 and L 11 present a similar lyric dialogue between mother and daughter.

winder
 hât ez hie gerûmet;
 die alten
 die suln sîn deste kinder. (15, III, 7-10)

(Winter
 Has left this spot.
 The old ones
 Should be that much younger.)

She would like to have Juitelîn accompany her to the forest, but it seems Jiutelîn cannot go. Her mother, therefore, offers to accompany her and wants to take part in the dance; she claims she is young in spite of her grey hair which she will wrap in ribbons. The daughter is appalled and refuses to let her come along. The daughter claims her mother has lost control of her senses.

The narrator then describes for us the conclusion of the argument. In competition with her mother, the girl secretly took zwene rôte golzen (15, VII, 3) (a pair of red hose) from the knight from Riuwental. At the dance she offered him in return a chaplet of flowers. The girl woos the knight for her lover. This aggressive behavior is somewhat shocking for the narrator is forced to swear that it really happened: "sô mir got, deist unlougen" (15, VII, 10) (So help me God, it is not a lie).

Der von Riuwental has lost his function as seducer and is being actively pursued by a young girl. The pursuit of the knight by the girl puts the Vorsänger in his role as indiscriminate seducer of young women into comic relief. The powerful effects of summer which the speaker uses in his seduction have grown so strong that he himself

becomes the object of seduction by one of the girls. She is not the passive object of the knight's seductive lament, but has absorbed the energy of summer and converted it to aggressive pursuit of the knight.

L 7 is barely a dialogue, almost totally a monologue. Wendelmuot lamented the withholding of her festive clothing. Richilt asked what caused this unfortunate situation and the rest of the song is spoken by Wendelmuot. Her parents were trying to force her into marriage with a peasant smallholder. Because she refused, her clothing has been locked away. She considered the whole matter beneath her and threatened to publicly offer her sexual favors to der von Riuwental if she were forced to marry the peasant. Besides, she found the knight more suitable for her than any peasant: "der kumt mir wol ze m^âze" (7, V, 6) (He [der von Riuwental] is of the right measure for me).

The question of m^âze, appropriate measure, is part of the play in this song. A young peasant woman would rather be flagrantly unfaithful to her peasant husband than be shackled to household chores and economic concerns. As a peasant with courtly pretensions, she is trapped between her own impulses (to dance and play ball) and the economic concerns of the community. The community and the individual find themselves at odds in this confrontation of wills. Der von Riuwental stands on the side of the individual. He is the lover desired by the young woman for two reasons: he symbolizes the natural drives of summer, the joyful songs of the birds, and he is

the means of revolting against the constraints of their peasant world.¹¹

Again and again der von Riuwental triggers the individual's revolt against the winter machinations of a peasant society that opposes the natural impulses. To take him as a lover is to risk much: the loss of friends, social scorn, the fury of the mother, and physical abuse from all sides. This knight represents man at the lowest common denominator; he is the creature of natural impulses. An abstracted figure, ein (undefined article) ritter nennen von Riuwental, this knight possesses few identifying characteristics except for his vitality. As Vorsänger he appears totally vital and present. He issues commands and has them echoed by the women characters he presents to the audience. His voice embodies summer, announces it, urges its arrival, arouses support for May's struggle with winter on the part of the audience and of his character creations.

He is the teacher par excellence, one who would remove the young from an inhibiting sphere into one in which his influence is total,

¹¹ "Das so ausführlich geschilderte und ständig wiederholte Sommerbild lässt sich auch als ausgeprägtes Zeitempfinden des Dichters deuten, das er in die jahreszeitliche Bedingtheit des menschlichen Lebens kleidet, der er eine umfassendere historisch-soziale Komponente verleiht. Dies zeigt sich im inneren Zusammenhang zwischen Mädchenfigur und Frühlingsbild. Eine neu erwachte, machtvolle Vitalität bedroht die Schranken der Standesordnung." Jutta Goheen, "Natur und Menschenbild in der Lyrik Neidharts," Beiträge zur Geschichte der deutschen Sprache und Literatur 94 (1972), 361.

from social concerns to seasonal concerns, from societal constraint to absolute freedom in the dissolution of the self in the season and its representative, der von Riuwental.

This last series of songs (L 70, L 63, and L 15) includes ones in which the speaker is a simple narrator, not a self-conscious I. The role of the narrator is limited to descriptive remarks as opposed to imperative or personal statements. An obvious characteristic in each of these songs is the dialogue of conflict. Opposing voices, one voice played against the other, appear in each of the lyrics except for the last song in which Wendelmuot merely described the conflict. The object of conflict is often the Vorsänger who will bring scandal upon his mistress's head. This person is a social disaster, a male siren who lures young women (and an occasional old one) away from their responsibilities to mother, fiancé, and social sphere. He is the embodied threat to the community--not, however, as a member of the courtly class. His true threat lies in his ties to nature and its heedless impulses. His language is often courtly, but his message is one of revolt and social dissolution. The individual is urged to follow these impulses. Intent upon achieving those desires, the women characters are absorbed into the knight's own inflated, insatiable sphere--Riuwental, the vale of sorrow.

The "Winterlieder"

The Winterlieder present the reader or audience with a different tone altogether from the Sommerlieder. The songs are often courtly laments against the coldness of the beloved, but they include ribald descriptions of the behavior of male peasant figures. These scenes constitute a kind of burlesque comedy which the speaker observes.

The speaker changes radically from Sommerlieder to Winterlieder. He is no longer the successful lover, the powerful speaker of imperatives echoed by his female lovers. Rather he is a lone "I" who must speak for himself, for he is physically excluded from participation in many of the scenes of winter dances. Although many of the songs lament his lack of success with the beloved, some include moments in which he has some success. These "early" songs will be discussed first in order to discover the new dimensions of Neidhart's persona--the Winterlieder.

L 25 is at the very least a more promising and hopeful lyric than the majority of the winter songs. It begins without a Natureingang; instead a female character addresses the speaker briefly: "Sinc an, guldin huon! ich gibe dir weize" (25, I, 1) (Sing, golden cock! I'll give you grain). The woman commanded the speaker, promising him something as reward for the song. He tells us that at that moment he was quite joyful. The promise, however, might be true, but he has not yet received his reward. He is in a pitiful state.

Suddenly he cries, "Listen!" He hears a dance taking place in a hall. He is in the midst of a group of young men. There are no descriptions given by the persona; he simply responds to the situation. He begins to speak in imperatives: "junge man,/ tuot iuch dan" (25, II, 23) (Boys,/ join in); "Rûmet ûz die schâmel und die stûele!/ heiz die schragen/ vuder tragen" (25, III, 103) (Clear away the stools and chairs!/ The table as well,/ get rid of it); "werfet ûf die stuben" (25, III, 5) (Open up the room). Without being told what is happening, the audience is aware of the movement of the speaker from without the dance hall to within, the making room for the new arrivals, the exchange of fresh violinists for tired singers to lead the dance.

The next stanza moves quickly into a descriptive tone. He lists by name fourteen peasants at the dance. The last peasant named, Uoze, is then described in ridiculous detail. But most important is the conversational style with which he addresses the audience, as though they are present. He says, "observe" ("des nemt war" [25, IV, 11]); next he inquires if we have ever seen such a proud peasant as this one ("Saht ir ie geburen so gemeiten,/ als er ist?" [25, V, 1-2] [Have you ever seen a peasant given to such foolish posturing/ as he?]). This peasant was dressed in the motley clothes of a fool, complete with courtly pretensions. However, Uoze was also armed with a sword of no mean dimensions--rather it had an exaggerated girth. Finally, adding insult to injury, this peasant

wanted to court Aven whose fine figure would better suit the interests of a count than marriage with a peasant. The speaker wishes Uoze ill luck in pursuit of Aven. This whole episode is an embarrassment to him. On the other hand, if the woman whom the speaker serves would relent, he would give her his dearest possession for her own, i.e., Riuwental.

The themes that bind this lyric together have to do with desire on the one hand and the promise of reward on the other. The lyric begins with the peasant woman promising a reward in return for a song and concludes with the speaker's promise of an ironic endowment (Riuwental) to his beloved. The intervening description tells of a peasant who desires a beautiful, "courtly" girl. The scene would be appropriate except for the peasant's style; he aped the courtly fashions. Added to this is his insistence that a young woman of such beauty is not an appropriate love object (reward) for a peasant .

Parallel with Uoze's courtly pretension in dress stands the knight's (der von Riuwental's) choice of a peasant girl for beloved. The first stanza begins with the voice of the young woman who called the knight, guldîn huon, and promised her little pet grain as a reward. Her idiom is peasant; his lament, however, speaks of a courtly relationship: "nach der hulden ich dâ singe" (25, I, 4) (for whose favor I sing); "sô gestuont nie mannes muot sô ringe" (25, I, 8) (Never would a man's spirit soar so high); "der ich dâ gerne diene"

(25, VII, 9) (her whom I gladly serve). Both Uoze and der von Riuwental, flirting with their illusions, appear ridiculous.

The speaker behaves in an unusual fashion in this lyric. He gives commands, but is not Vorsänger, for he is not the one who leads. Instead he arrived late at the dance, an uninvited guest who crashed the party when he heard it taking place. An outside, the speaker asserted himself into the scene in the present tense. Once there he observed the male competition and singled out a representative figure, Uoze, to ridicule. The speaker is no longer the figure who presents the scene to the audience from the past tense; he has become absorbed into the activity described in the past tense.

L 31 places special emphasis on absence. The season announced is winter, but the description gives the reader a feeling of late fall, after the leaves have gone. The speaker, in contradiction to the season, asserts that he never appeared prouder than now. If it were summer, he would sing a new song to the young people. However, Wierat ignores his songs anyway.

The next stanza is a courtly praise of the beloved, diu wolgetâne. It concludes with a comic, descriptive line on his sweetheart: "wîten garten tuot si rîleben laere" (31, II, 10) (She can clear an entire garden of its beet crop). Almost a year ago she gave him the "cold shoulder." Later, after a physical struggle to which he obliquely alludes, the beloved did give in to his forceful advances. He suffered some powerful blows to his hand in the fray.

Now he invites the young to a gathering. He lists those he expects to attend, mentioning first a certain Engelbreht. This Engelbreht has caused him to wear out several pairs of shoes and to waste many bright days, for Engelbreht has driven the beloved to a far off place. She left in order to avoid the peasant's constant attentions to her. If the speaker had a choice, he would take his beloved to be his lady, vrouwe. If she visits him in Riuwentel, she will see the barren condition of his estate, empty from top to bottom. He can only hope for consolation from a beautiful woman.

This second song of "moderate" success has a more hopeful tone than other winter songs, but emptiness and loss are the ideas constantly repeated: des loubes âne (without leaves); laere (empty); versûmet (lost); gerûmet (deserted); verzîhen (give up); grôzen mangel (great need); allez blôz (everything bare). The beloved is gone, moved to another town because of a certain peasant: winter has arrived and driven away the greenery and the roses. The speaker maintains his high spirits in spite of these losses, for he has had success in the past. Moreover, he expects a party to be given shortly and many to attend, including Engelbreht. The past and the future are mildly hopeful in terms of success and diversion, but the present contains absolute sterility. His pride which stands so high at this moment is totally negated by every element of the poem: he would sing a new song, but Wierat ignores him anyway; the beloved peasant girl has moved; the competition, Engelbreht, has caused him the loss of shoes and those

bright summer days now gone; his estate is as barren as nature in winter.

This lyric is a totally satiric song in which the speaker negates himself as courtly lover. The transition from courtly praise to peasant description is abrupt and satiric. The courtly position of hope in love in spite of winter is demolished by a peasant figure, Engelbreht, who has driven away the beloved. Moreover, der von Riuwental's estate reflects the conditions of nature in winter: barrenness. Riuwental is empty from floor to ceiling, hollow like the pride of the persona whose identity it serves.

L 28 deals with themes and patterns familiar to the reader from the summer lyric. It begins with a Natureingang spoken by a young woman who lamented the passage of summer and the fading colors of the flowers. Her sorrow was causing her hair to grow grey, and she wished the blossoms could remain beautiful forever. After her one stanza lament, the speaker echoes a similar complaint, but looks forward to the return of summer and the revival of the blossoms. When summer returns there will be a fine dance to celebrate, and he lists some of the people who will attend this dance.

From the future tense, he moves into the past tense in the third stanza. He tells us of a place where he once arrived; a dance was being held in cramped quarters. He approached a village beauty there and was repulsed by the mother watching over the girl. The mother insisted that her daughter would remain aloof from men as long as

she (the mother) was alive. The daughter asked her mother not to lose her temper. Now she was angry at him for having aroused her mother's ire. The daughter said the two of them would show this man only hostility.

And she rejected him quite well, he playfully tells us. She even bared her teeth at him. If all goes well, he will be rewarded; in other words, the daughter gave this exaggerated performance in order to throw her mother off the track. He then begins to belittle difficult women who little reward a faithful man. On the other hand, he knows full well how she regards him. It would be a crime if she rejected his faithful suit. He would prefer to remain always at her side, but her mother would remove her entirely from any contact with him if he dared. After all, such is the practice where he comes from. The final stanza finds the two reconciled when she explained the deception of her mother to him.

This dialogue between mother and daughter is unique in the Winterlieder. Furthermore, the young woman speaking the Natureingang is also unusual in the winter songs. She echoed his constant complaint, that winter arrives and joy departs. The episode described in the past tense culminates in the union of speaker and village beauty. Her display of temper was merely an illusion. The Natureingang spoken by the woman and by the speaker expresses a longing to retain summer in spite of winter's effects. The common bond creates a summer experience in spite of a winter schema. Most

of Neidhart's Winterlieder deal with the disjunction between the speaker and his beloved. Hence, the two figures of this lyric display conflict because the setting is winter, the confines of the dance are narrow, and the threat of removal is ever-present in the character of the mother. Having deceived these forces, the two lovers enjoyed each other's company, but one of the last lines in the concluding stanza is a warning given to the young woman: "'vrouwe, tuot sîn niht! ir komts in grôzen nît" (28, VII, 7) (Lady, don't do it! You'll make enemies for yourself).

The speaker in this lyric can rightly be identified with a slightly transformed summer persona. His effect on the peasant girl is the same, but he has lost his role as Vorsänger; he does, however, project himself into the future and speaks some modified imperatives for a summer dance yet to come: "muschâ mirz, wiez Gîsel dâ mit tanze tîchen sol!/ seht, des hilfet Jiutel, Berhtel, Iremgart" (28, II, 7-8) (Hey, how Gîsel will leap in the dances!/ Look, Jiutel, Berhtel, and Iremgart are joining in). He does retain certain qualities of the winter persona in his courtly lament berating the refusal of women to reward a faithful man and accusing the peasant girl of sin if she did not reward his faithful service. But he is fully aware of what she intended; he playfully hints at the real motivation behind her behavior: "ob sî nu wol gevert,/ sô muoz ouch mir mîn dinc nâch heile ergân" (28, V, 4-5) (If she does it well,/ I will succeed also) and "ich weiz wol, si denket mîn, in swelher mâze es sî"

(28, VI, 3) (I know full well that she thinks of me and in what regard).

These winter songs of moderate success have certain distinctive characteristics that can be used to understand many of the characteristics that will constitute the winter songs of lament. A juxtaposition of the small body of successful winter songs over against the more typical and larger number of winter songs of lament and failure will help outline the shadowy figure of the persona.

L 25 and L 31 are more typical of the winter songs as a whole. L 25 presents the figure of the peasant woman speaking in her own idiom with no courtly pretensions. It is the narrator who has suddenly become the representative of courtly sentiments. The woman promised a reward, but has as yet not fulfilled this promise. The speaker's joy is in a reward that does not seem forthcoming; he tells us that fools can be made happy for a full year by such empty promises. The actual tone of the poem, in spite of its pretensions to hopefulness, is one of frustration and denial, for he would deny Uoze, his pompous counterpart, the pleasure of marrying Aven. L 31 again describes the beloved in her peasant idiom, this time physical labor. Moreover, he tells us that he is joyful because his forceful advances have resulted in sexual success. Originally, however, she spurned him (as do the women in L 28 and L29). The natural scene is one of barren emptiness. His sweetheart has actually left town, and his joy is tempered by sorrow at her removal and anger at his rival, Engelbreht. Hence, both of the above winter songs actually express lament at failure or loss,

in spite of his insistence that he is either hopeful or joyful.

L 28 is reminiscent of the summer lyric for it has the female character speak the Natureingang in which she longs for the fading summer. Her lament is an echo of the speaker's typical complaint throughout the Winterlieder. The lovers' original fake conflict is resolved because of the woman's assimilation of his concerns. As in the Sommerlieder, she is his passive reflection. Furthermore, the mother/daughter dialogue is also unique to the Sommerlieder. In spite of the absolute success of the speaker, he manages to insert his Winterlieder complaints. This song is a beautifully juxtaposed fusion of elements from both Sommerlieder and Winterlieder: success and complaint, conflict and female passivity are played off against one another. The season, moreover, is that halfway point between summer and winter.

The next series of songs portrays the speaker in his typical winter role of a lamenting but often hopeful courtly lover. L 30 will begin this series. As is conventional for the winter lyric we have already discussed, most of the scenes he describes in the past tense involve his trying to interact with the female characters or threatening to assert himself in conflict with the male characters. This is in complete opposition to the objective narration which was common in the summer lyric. As a matter of fact, many of the summer lyric employ no distinctive speaker, rather a simplified narrator.

This is not the case in the winter lyric. In L 30 the speaker opens the song with only a slight reference to the season: both the birds and the flowers are completely gone. If his beloved would relent from her refusal to accept him, he believes that he should always possess both the birds and the flowers. Sadly, though, she has denied him this act of kindness since he was a child. On the other hand, no one should ever injure a lady, a fact of which he is well aware. His lady is angry at him, however, for a certain deed. It seems he had the audacity to draw close enough to her to steal a ring of red glass for a love token. It was bought from a merchant, a worthless little trinket. Because of his theft, he is not in her good graces. Rather she complained of the theft bitterly to her companions. The whole community knew of it. She swore she would never sing his songs or dance with him again.

He pleaded with her to have a little control in a matter of such small importance. After all, it was his devotion to her which precipitated the deed. But she dictated that the matter will end as she decides, not as he wishes. This is a dramatic change from the summer songs in which the young women gladly obey the wishes of the persona/Vorsänger. It was the seizure, the taking of that which she did not relinquish, which angered her. The matter ended when he returned the ring, but his lament continues. The speaker continues to describe the physical charms of his beloved and her tremendous abilities as a worker.

He would like to help her carry hay as they used to do for fun. She is in all things the most praiseworthy within her circle of friends. Her clothing is beautifully made. His will cannot be moved from faithful service to her. Finally, he places himself willingly under her loving direction, but there are people who slander him. They say that if she accompanies him to Riuwental, she will get no more pretty speeches, just blows, that everything is lean and empty there.

The themes used in this song are familiar ones: social inhibition of his love suit, the beloved as laborer, physical advances on his part, the knight's gift of sorrow and suffering in return for love. The community is an everpresent barrier between the speaker and his sweetheart in this lyric. The woman berated him for his theft, but only at a distance, in a social network:

daz wart mir verwizzen sît nâch grôzem mîme unheile,
dô si reit mit kinden ûf dem seile. (30, II, 6-7)

(Later I would be reproached for it, to my great sorrow,
As she played on the swing with the other girls.)

and

Wan daz guote liute mir gewâgen,
jâ waer ich gehoenet umbe ir rôtez glas. (30, III, 1-2)

(If good friends had not stood by me,
I would have been scolded because of her worthless piece /
of red glass.)

Furthermore, the very praise of the beloved by the speaker accentuates her existence in the peasant social sphere. He praises her qualities as a hard worker and as a mistress of fine needlework:

"wol genaetiu hûetel truoc si dannoc vert (30, VI, 4) (Last year she

wore embroidered kerchiefs as well). She is a superior creature within her peasant circle: "Si ist in allen dingen wol ze prîsen,/ noch ist in dem kreize niemen alsô wert" (30, VI, 1-2) (She is to be praised in all things,/ nor is anyone in her circle of such worth). Because of her social position (a ridiculous one from an aristocratic viewpoint), he loves her.

L 36 deals specifically with competition and hostility from the male peasants of the district. It begins with a distinctive Natureingang:

^
 Est ein winder: nemt des war
 an der liechten heide!
 die hât er gemeilet und den grünen walt;
 bluomen schön und vögele singen ist nu gar zergân:
 si sint beidiu missevar.
 seht an ir getreide!
 daz ist allex von dem leiden rîfen kalt.
 manic herze muoz von sinen schulden vreude lân. (36, I, 1-8)

(It is winter: You can see it
 In the pale heather!
 Winter has stained the heath and the green forest;
 Bright flowers and birdsong are entirely gone:
 Forest and heath are discolored.
 Observe foliage and flower!
 It is the result of the painful, cold frost.
 Because of it many hearts must remain joyless.)

"See the effects of winter," the speaker cries. The heath and the forest have been wounded by this agent of cold and desolation. The bright flowers and the birdsong are totally gone; no remnants remain. The heath and forest are pale and lifeless from the cold frost which has beset them. Many are forced to lead a joyless existence because of winter. This pale and cold existence is effected by the rîfen or

hoar-frost which is winter's counterpart for the tau or dew of summer.

This miserable existence of the speaker could be sweetened by the wolgetâne, but she refuses. He desperately pleads for advice from his friends in the audience. Two peasants are deliberately obstructing his path to the beloved woman. One of these men affects a courtly gait and drives the persona to distraction with his strutting. This peasant, together with Engelher, searches him out in the countryside and drives him away with force.

He wishes evil on those who prevent him from receiving his reward for faithful service from his dear lady. In addition to the original, pretentious peasant and his companion Engelher, the speaker also has to contend with Megengôz and Oezekint. These two keep careful watch on him both summer and winter. In the summer they organize dances in the district. In the winter, they are masters of the rooms in which the festivities are held. They are a constant threat to him, and he dare not approach his beautiful girl. Moreover, Oezekint woos his dear one.

The natural scene described has a quiet, grave-like quality. Everything is motionless and suffering in the cold. The birds and flowers are completely gone. The heather and the trees are pale and fading from the frost. In direct opposition to the curative powers of the dew, the effect of the hoar-frost is a wounding of nature. Winter has the same effect on many people as the frost has on nature, the speaker states. He proceeds to tell the listeners about the

hope he holds for relief from a beautiful woman. But his hopes are continually frustrated by the competition of four peasants who plague him regardless of where he hides in the countryside. Like winter with the birds and flowers, these peasants drive him away. The speaker portrays himself as an utterly helpless figure against the physical and sexual competition of these winter figures. They rule the winter festivities and compete with him in the summer dances. He is oppressed by their vitality and their number. A lone figure lamenting the coolness of his beloved, the speaker casts the blame upon these hostile male figures. He has become a pale and lifeless figure searching for a hiding place, a displaced person in a foreign world in both summer and winter.

L 39 begins with a very strong and insistent lament incorporated into the Natureingang. The speaker bewails the loss of summer, flowers, grace and joy:

Owê dirre sumerzît
 owê bluomen unde klê,
 owê maneger wûnne, der wir âne mûezen sin! (39, I, 1-3)

(Alas for this summer,
 Alas for the flowers and the grasses,
 Alas for the pleasures that we must do without!)

Already the listener senses that something dramatically crucial has occurred. But the speaker allows the tension to build as he unfolds his story. Winter, the enemy of joy, has brought frost and snow. This white natural scene contrasts with the red roses of summer even as the speaker's sorrow differs from the delight of Amelunc. Amelunc

is just one of four belligerent peasants who maintain hostile relations with the speaker. The four of them jumped for joy when they told of the offense they had done to the speaker. He wishes them all evil. One of these four peasants wounded his spirit sorely, worse than the psychological agony he suffered at the hands of Engelmâr.

The speaker next addresses his friends, complaining of the discomfort he has had to endure from Engelmâr all these years. But this discomfort is nothing compared to the humiliation caused by this enemy. Moreover, he complains of the added humiliation of having to confess the cause of his shame. Finally, the speaker tells us in one concise sentence what befell that is causing him such grief: "mîner ougen wûnne greif er an den flûdenol" (39, III, 9) (He grabbed the delight of my eyes, my beloved, on the genitals). The speaker pleads with his friends to advise him how to turn this affair to his honor. He vows to serve these friends faithfully henceforward, as long as he remains at court.

L 47 deals with the theme of the wheel of fortune.¹² In this lyric, Neidhart reveals his use of this topos and to what purposes it has been applied. The Natureingang is an unusual three stanzas in length. Summer is lamented as an oppressed man. Winter is a thousand times stronger than summer because of winter's cohorts. These representatives of winter were sent to rob summer openly by the use of

¹² As in L 43 and L 52.

force. Cold winds, frost and ice deprive the forest of its flowers, greenery and birdsong. Moreover, fierce snow storms make the young look grey with age. Winter has stolen everything, including youth.

Neidhart's lament has been brought on by the continued indifference of his lady. His service to her is his lament; this is her just desert because of her coldness. He will continue to serve her though, in the hopes of some day returning from her side laden with a sack of joy.

Now the speaker addresses the courtly audience directly:

swenne ir alle sprechet: "sinc,
ungemllete von mir swinc!"
sone lât ein getelinc
sî niht hoeren mînen sanc: daz lât iu wesen leit! (47, V, 3-6)

(When all of you cry, "Sing,
Drive away my depression!"
Yet a peasant clod
Won't let them listen to my song: let that be a sorrow to you!)

This peasant, Mandelzwî, together with Herebrant, has driven the speaker from his beloved this past summer. The speaker has no hope of success, for he cannot exchange his discomfort for joy. In this way his days slowly decline in number and in joy. The speaker claims he has lost his place on the wheel of fortune because of his competition:

wê, gelûckes rat,
wenne sol ich mîne stat
uf dir vinden, oder wenne sol ich mînen vuoz gesetzen in der/
saelden pfat? (47, VI, 13-15)

(Alas, Fortune's Wheel,
When will I find my place on your rim,
Or when shall I set my foot on the path of good fortune?)

For thirty years he has endured shame and ridicule, ever since Engelmâr took Vriderûn's mirror. Moreover, the mirror was not suitable to Engelmâr. The speaker has not forgotten and plans to revenge himself on one of his enemy's ladies with a similar deed.

In this song he appears to be a displaced person. He has no standing on the wheel of fortune. Even as summer has been "robbed blind" of all he owns, so has he lost even his hopes. Having lost his place, or denying that he ever had a place on the wheel of fortune, the speaker implies that he will no longer rise in fortunes when the seasons change. Furthermore, he accuses winter of trying to violently usurp summer's position for all seasons:

sît er dînen stuol besaz,
selten er des ie vergaz,
erne twunge ie vlûrebaz. (47, I, 9-11)

(Since he took over your throne,
He increases without respite
His oppressive force.)

The ferocity of winter does permanent damage to summer's vitality, for winter is now a thousand times more powerful. Even in the summer, his peak period, the speaker was driven from his lady's presence by the two peasants representing winter.¹³ This situation has been an on-

¹³ "Das Naturbild is ganz von der Veränderung geprägt, die der Wechsel der Jahreszeiten bedingt. Der Lauf der Zeit ist als Kampf widerstrebender Mächte gesehen, der Teil der natürlichen Ordnung ist. Im menschlichen Bereich entspricht dem der Konflikt zwischen Figuren, die jeweils Teil einer menschlichen Ordnung sind." Goheen, p. 377.

going problem for thirty years of wasted service, ever since Engelmâr's theft. The turning point for nature's and the speaker's decline is associated with this one moment. Engelmâr now possesses Vriderûn's mirror, a possession unsuitable to the low character of Engelmâr. Ironically, however, the speaker concludes with his intention to do the same mean crime to one of Engelmâr's women.

He maintains a similar relationship to all of his male competitors. Both he and his opponents have the same love object, a certain woman. They indulge in similar behavior to arrive at their goal: grabbing portions of the lady's anatomy, stealing love tokens, singing songs in courtly style, using roots in place of love potions, and competing with one another. As the knight is the "slick" (i.e., courtly) representative of lush summer, they are the rude and awkward (i.e., peasant) counterparts of dire winter. In contrast and in complement to one another, the male characters circle each other, giving off hostile glances and threatening combat like a flock of jealous geese. Jealousy is the sum total of their relationship.

In L 55, the speaker dissociates his beloved from womankind and connects her, instead, with an allegorical figure, Werltsûeze or the "sweet life." In this song, the lady has become a full-fledged abstraction. The speaker berates this changeful woman and claims this is the last song he will sing in her service. When the courtly singer first encountered her, his beloved was noble and virtuous. Then he gladly sang for her. She has changed since then, however, for

her court is full of shameless, evil people. These people know nothing of faithful, modest and polite behavior, rather they are paragons of hypocrisy. The lady herself is wicked and sinful; she hates true minne and its followers. Moreover, his lady is without honor. Her very breath reeks from the putrefaction of her soul. The singer urges men and women to avoid any contact with her.

Over the past years he has composed eighty new melodies in her honor and this song will be the last, he claims. This last, sad song is artless in word and rhyme, thought and structure (he insists). This is precisely the kind of song his lady deserves.

The second part of this lyric deals with the peasants. The speaker has long had to endure the oppressive presence and competition of these peasants, but Count Frederick has removed them. He has called them into military service. Now the peasants who should be plowing their fields are parading about in armor and other accoutrements of war. The young women will not have to put up with their sexual advances much longer.

The final stanza constitutes the third part of the song. It is a short parable on the proper treatment of song birds/poets by their masters. Having mentioned his lord, Count Frederick, in an earlier stanza, the poet Neidhart now addresses him directly. When he suggests that well-cared-for song birds sing more sweetly than neglected ones, the poet is requesting better maintenance and upkeep from his feudal lord.

L 42 introduces the audience to an exaggerated form of an old theme, i.e., force. In this song the speaker depicts the peasants as murderous. Their force, vitality, is expressed in the form of violence. The Natureingang, of course, reflects this new concern. Winter has become so fierce that he robs the heather of its garments, leaving her (heather) in naked shame. Of course, his lady is deaf to his pleas and the peasants are trying to drive him away. Exasperated, he threatens to slaughter his enemies if they do not vanish from the spot.

Fridepreht has grabbed the speaker's beloved on an unmentioned portion of her anatomy. Moreover, Fridepreht's sword handle tore the lady's dress to shreds while she danced with him. The community was outraged by the deed and scolded Fridepreht severely. An exceptional peasant, though, has arrived recently to plague Neidhart. This man called "Bear" is courting Neidhart's lady and causing him to turn grey. This mountain of a peasant fosters violence and misfortune for his own pleasure. He is, moreover, a greater fool than Engelmâr. The speaker returns to a description of Fridepreht and his sword. Armed with a sword, Fridepreht also wears a knife. While Fridepreht was returning to his seat from a dance with a woman, he tore her clothes still further with his protruding knife. Ber's sword, on the other hand, is made of good steel and poisoned to boot. Ber is a potential murderer.

When Fridepreht strips the lady of her fine clothing by ripping

it to shreds with his sword and knife, he is actually removing the layer of concepts with which other, summer poets (like the Vorsänger) have so carefully clothed her. Woman herself prizes her fine apparel, but in the winter songs she is consistently denuded by rude suitors. The Vorsänger of the summer lyric repeatedly commands the peasant girls to dress in a courtly fashion; courtly dress is the style in which he chooses to dress his village beauties. In the Winterlieder, on the other hand, Engelmâr now possesses the mirror, and the male peasants strut about in aristocratic finery. The speaker constantly implies that such behavior is unseemly, and he depicts the boorish, male peasants as a burlesque opera.

SUMMARY

In order to grasp the full impact of Neidhart's lyric form, it is important to have an understanding of the literary conventions which he uses in his lyric. The elements or characters which the poet employs all have functions similar to characters used in courtly love lyric. The Natureingang was a conventional device employed by both the troubadors and the Minnesänger. It was often used as a stimulus to the audience, for the listener was aware of the variations which could be used with this particular element. For example, with the introduction of a summer setting, the poet/lover (poet's persona) could either declare his joyous harmony with the season or his lamentable exclusion from the world of natural joy. On the other hand, with the introduction of winter, the audience might anticipate

either the persona's lamentable conjunction with the sad season or his joyous rejection of its natural sorrows. The courtly persona was free to play with the sentiments connected with the season, for he was not bound to the natural order. The courtly lover could either ignore the season as a spiritually free man or use it as a metaphor, a natural symbol, representing his spiritual condition.

The courtly poet's spiritual condition was determined by the direction of his will. In the direction of his aspirations, the courtly lover discovered his identity. This spiritual condition or direction, muot, was intimately related to the source of inspiration, the beloved. She was the goal of his natural and spiritual desires. From the image of woman, the courtly poet fashioned an ideal embodying his personal spiritual aspirations. In striving to attain this physical embodiment of perfection, the courtly lover strained after his own perfection. Importantly, however, it was not a real-life woman he desired to achieve, but rather a figment of his own idealizing imagination.

Like Pygmalion, the courtly poet hoped to bring life to an image of his own creation. Moreover, like Pygmalion, he succeeded. When the poet sang, when he conjured the magic circle with the help of his friends, his imagination gave birth to a momentarily real figure. Perhaps she might speak from within the lyric, or the poet might discuss the perfection of her physical features or actually speak to her. Her image as an ideal was necessarily faint, indistinct, as

seen from afar, but she was often present in his lyric. She existed as the yet-unrealized aspect of his identity, i.e., his perfection.

His lady, however, had little place in the natural order; she lived in a higher sphere of existence. Always at a remove because of her very essence as an ideal, the beloved was, for all practical purposes, unachievable. This necessary separation of the courtly lover and his perfected identity, the beloved, resulted in suffering and a sense of personal alienation within the soul of the lover. To join with the beloved meant the achievement of an inner harmony between the natural and spiritual dimensions of the self.

Frederick Goldin, in a discussion of perspectives in courtly love lyric, uncovered the motivation for much of the irony apparent in the persona of the traditional courtly lover.¹⁴ The carnal impulses of the real man or poet existed in opposition to the ideal harmony of physical and spiritual desires. Further, in opposition to the poet as performer, there existed a group within the audience which the poet addressed as his enemies. These men were often other poets within the court, but they were also men who hypocritically imitated the service of the courtly lover. They, too, wrote courtly lyric in service of the beloved, but their goals were carnal in nature, rather than spiritual. The motivation behind their song was sensual

¹⁴ Frederick Goldin, "The Array of Perspectives in Early Courtly Love Lyric" in In Pursuit of Perfection, Joan Ferrante, George Economou, Frederick Goldin, Esther Quinn, Renata Karlin and Saul Brody, eds. (Port Washington, New York: Kennikat, 1975), pp. 51-99.

desire rather than patient love. However, because of the similarity in service, these selfish, disruptive lovers could imitate the lyrical service of the noble lover. These enemies did not, could not, accept the spiritual nature of the poet's love song because they lacked the nobility necessary to comprehend the lover's true goal. These sexually jealous competitors viewed the poet's song as a mere subterfuge to disguise the heavy physical desires of an elemental man. Moreover, their song was socially disruptive, for it might distract the beloved and reveal the fallibility of her understanding. Hence, it could reduce the beloved from ideal to real woman. The reduction of woman to an object available to man's desires was one of the goals of the sensualist competitors. They achieved this goal by competing with the true lover for possession of the image of woman.

The courtly lover/poet must combat the effect of their presence in his audience. He did this by incorporating his enemies' contradiction of his spiritual longing into his own song. He became "them" and "not-them" by turns. This ironic changefulness served the purpose of accepting and consequently rejecting the confines of lust. The persona of the poet could descend into the depths of carnality and yet rise again into the sphere of spiritual desires; the courtly lover could experience the desires of his physical nature and yet return within the same song (as the Minnesänger did) or in the next song (as the troubadours did) to an affirmation of his original, idealistic goals:

This alternation between courtly love and plain carnality makes perfect sense, in fact, because they are related as different modes of the same kind of love, which the troubadour's dialectical technique can render with perfect truthfulness. In one case, the desired woman is adorned with the defining qualities of a social class; in the other, she is altogether unenhanced and undemanding, momentary and compliant. In either case, the woman has no personal reality, no reality at all except as an object, which the lover endows with attributes according to his desire. Only her raw existence has the certainty of a fact; her qualities are all invented.¹⁵

Hence, the poet incorporated his enemies into the lyric, both as competitors mentioned in the context of his lyric and as a distinctive, carnal perspective in viewing his persona and his beloved. The friends of the poet, those who understood and shared in his personal aspirations, were also addressed from within the lyric. They, however, were joined with the courtly lover in pursuit of an ideal. Moreover, because the audience was incorporated in the lyric as a perspective and also as interacting characters, the place of the performance, i.e., the court, coincided with the fictional setting of the lyric.¹⁶ In other words, the audience, constituted of friendly as well as hostile individuals, became an involved participant in the song. Early courtly love lyric involved a performance situation, a dramatic moment, when performer and audience fused into a dynamic unit. Moreover, this dialectic of perspectives, the ability to be "them" (the enemies) and "not-them" by turns, created the ironic persona. The ironic persona

¹⁵ Goldin, "The Array of Perspectives," pp. 71-72.

¹⁶ Goldin, "The Array of Perspectives," p. 82.

was an essential component for the performance of the song, for this performance brought together the mutually hostile worlds of spiritual aspirations and natural desires, of subjective ideals and physical limitations, and the triumph of one in spite of the other.

The preceding discussion of individual lyrics explores both the unique and the common characteristics pointing to the development of Neidhart's lyric output as a coherent system. The relationship of the various characters to the persona and the development of these characters in the transition from summer to winter songs will be dealt with in the larger frame of the lyrics as a whole. The characters in Neidhart's lyrics include not only the persona, but also the Natureingang (as personification), the beloved, the competitors and the audience.

The "Natureingang"

The Natureingang of the summer songs is presented to the audience by the Vorsänger. Summer's arrival has a significant effect upon the community as a whole, but especially upon the young women. The speaker commands both the audience and the young women depicted in the past tense scenes to engage in certain activities. On occasion, the young women also announce the arrival of May. The Vorsänger/persona serves as the representative of the season, its "enforcer," so to speak. He urges both audience and mägde to become the proponents of this natural, regenerative joy. The Vorsänger does not simply describe or announce summer; he literally urges on the change of

seasons. Hence, the persona participates in the change of seasons, the supremacy of summer over winter. Moreover, the magical effects of summer assist the knight in his seduction of the young women. Summer's regenerative power, its magic, causes the rejuvenation of older women who now wish to play summer's game with der von Riuwental.

The Natureingänge of the winter songs have an entirely different style when compared to those of the summer songs. The winter songs are laments spoken by the persona alone. The female characters very rarely repeat the persona's complaints. The lines of the Natureingang are often quite few in number and parallel a summer Natureingang in terms of the elements mentioned. Birdsong, flowers, heath and forest are described in terms of the devastating effects of winter. The birds are silenced or driven away; the flowers grow pale, are denuded, or disappear; the forest is lifeless and blanketed in white. A joyless pallor is cast over creation by the brute force of winter and its cohorts. Hoar-frost has the opposite effect of dew; it wounds nature, while summer's dew rejuvenates the natural landscape.

As in the summer lyrics, the winter Natureingang draws obvious parallels between the elements included in the Natureingang and the characters which people Neidhart's lyrics. The flowers are dressed or denuded, colorful or pale, even as the beloved experiences both processes. The birds grow silent or are driven off by the aspects of winter; the persona suffers in a similar fashion from a related cause. The getelinge thrive with energy and disruptive violence in the

winter songs; in the summer lyric the persona vibrates with vitality as Vorsänger.¹⁷ Moreover, the wheel of fortune, or the persona's subjective experience, descends with the change of seasons (L 47, L 49). The fate of the persona and the change of seasons are inextricably linked. The persona is summer's human representative; he rises and falls, swells with energy or is somewhat vitiated as summer turns to winter (in the early winter lyrics, i.e., L 29, 30 and 31). However, the natural order reaches a point, an apocalyptic moment, when the decline of summer appears irreversible, when winter's power is a thousand-fold greater than summer's (L 47). The threat of permanent damage to the natural order arises if winter's power cannot be decreased. The human order must affect this change by initiating a change within their own reality. For the natural order and the human order are linked in Neidhart's composite world. The two systems of energy are reflections of one another. As the natural order alters from summer to winter, so does the human order, from regenerative vitality to destructive and oppressive force, from command to lament, from good luck to bad fortune.

A distinction can readily be drawn between the use of the Natureingang in early courtly love lyric and Neidhart's lyric. Whereas with the conventional use of the Natureingang the poet's persona is free to rise above his own carnal perspective, Neidhart's lyric is contained and

¹⁷ ". . . getelinc bedeutete Verwandter, Genosse, junger Mensch und scheint erst durch Neidhart seine satirische Beziehung auf junge Bauersbursche erhalten zu haben." Albert Bielschowsky, Geschichte der deutschen Dorfpoesie im 13. Jahrhundert (Berlin: Mayer and Müller, 1890), pp. 249-50.

defined by the natural scene. He cannot escape his destiny which is bound by forces of nature. Moreover, the beloved is constrained by these same forces. She cannot or will not express desires concurrent with the persona. For example, in L 28 the beloved denounces the speaker before her mother, while secretly agreeing to his attentions. Moreover, the speaker--fully aware of the girls' intentions--proceeds to denounce women who reject a good man's suit. The decline of summer has caused the two lovers to assume winter roles while harboring summer sentiments. In summer, however, the beloved openly confesses her obedience to the persona in spite of her mother's objections.

Beloved

The beloved of the summer songs is a peasant woman allowed to speak from within a frame of the past tense. The young or older woman's speech is most often presented as a dialogue between herself and another female figure. Moreover, these dialogues between characters of the same sex are frequently arguments over the love relationship with der von Riuwental, the Vorsänger. The conflict between the two women is never resolved; it merely progresses to the point when discussion ends and rash behavior takes over. Promises are made, then broken; clothes are withheld or forcibly retrieved; physical threats are exchanged; jealousy separates friends; secret favors are accepted from the knight/lover. (L 6, 9, 10, 11, 12, 13, 14, 62, 64, and 66.)

The young peasant woman is seduced by the season and its natural impulses. Wishing to cavort under the green trees with the other

young people, the young woman naturally wishes to excel in the activities. Hence, she is drawn to the side of der von Riuwental who teaches her to dance more vigorously than her playmates. He embodies the vitality of the season. The young women are totally susceptible to this vitality which invigorates them. The older women also succumb, on occasion, to the powers of the season. The combined curative and regenerative forces of summer cause them to relive their youth with sexual vivacity, to forget both grey hair and social constraint.

The woman who admits her attraction to the Vorsänger invariably repeats the seasonal instructions and descriptions which belong to the Vorsänger. She is his beloved because she echoes his concerns. That which he enjoins, she does; that which he describes, she relishes; that which he offers, she desires. She is the persona's mirror image, presented within the frame of the past tense. Therefore, she is his conscious creation, a fiction in which the speaker obviously delights.

The role of the mother has been a matter of some discussion by various critics. Many have described the mother as a derivative of the conventional figure, diu hiuter. However, her role is intimately related to that of her daughter. At times, in the summer songs, the roles are exchanged; the mother pursues der von Riuwental, while the daughter objects strenuously to this insane and improper behavior (e.g., L 15, L 16 and L 70). Typically, however, it is the daughter who echoes the concerns of the speaker and has been chosen as his

love object. The mother, moreover, almost fades from view totally in the winter songs, when the peasant girl is indifferent to the persona's lament and love suit. In winter, the daughter has withdrawn her interest in the persona; she has become a figure incorporated in a stringent social frame which the persona blames for his beloved's deaf ear. In other words, the daughter has become like the typical mother of the summer songs who warns her daughter of the social and personal repercussions of any involvement with der von Riuwental.

The intimate, yet hostile relationship of mother and daughter in the summer songs has a twofold purpose. First, their relationship is a natural one. The peasant girl is partially defined by her mother. The girl is a product of nature, the result of the sexual act. Her mother is present in the persona's very conception and depiction of his beloved. Second the mother defines the peasant/social context which the girl strives to escape. The tension between mother and daughter results precisely from the girl's attempt to reject her class origins in order to be transformed into the idealized reflection of her mock courtly lover, der von Riuwental. In the summer songs, the persona's beloved joins with him and Natureingang to evoke a certain harmony of elements, a joy which conflicts grievously with the peasant social reality. It is the harmony of persona, beloved, and Natureingang which evokes joy, but this "joy" is an empty reality. The ultimate reward for such a love is Riuwental, in natural terms, the wasteland; in human terms, eternal regret. Riuwental belongs to

the persona, and he desires to share it with his beloved as its mistress. Hence, the ultimate result of this tripartite harmony, or joy, is nothingness.

Whereas the true courtly lover is suited to his role of neglected lover of an indifferent beloved, Neidhart's persona is in full possession of his most definitive characteristic, i.e., his vitality, when summer joins him with his beloved. Although the ultimate reward of this harmony is suffering in Riuwental, Riuwental is the persona's estate and rightful home. The sexual union of the persona and the beloved may even occur on his estate, for he wishes to remove his beloved from confinement and into his own domain. In other words, Neidhart's persona reaches the zenith of his vitality, his most distinctive characteristic, when in harmony with the beloved and the season. The beloved is a framed, i.e., created, image of the persona's vitality and objectives.

On the other hand, when the persona is separated from his created image in the winter songs, he experiences a personal form of alienation. He is a summer figure trapped in a winter reality. Like the courtly lover, the persona of Neidhart's winter lyric is driven into exile by his enemies. Neidhart's persona and his winter enemies envisage the beloved as a "natural" reality like themselves, but their approaches are radically different. The Vorsänger attempts to seduce the beloved with song and dance, while the true objective of the getelinc is not possession of the beloved, but aggressive behavior

for its own sake. These peasants do not truly desire the beloved, for she is not the real focus of their attention. Rather, it is the persona whom they wish to oppress. Their vitality is an aggressive force which seeks to subdue the entire community. The beloved is merely a means to that end. They delight, the persona tells us, in preventing his approach to the beloved (L 39). This is their real objective--oppression of the natural order.

Moreover, the women (woman) of the winter songs are often described by the persona as petulant and disagreeable, argumentative and physically resistant to his sexual advances. These women are the female equivalents of the getelinge, for they are hostile when the persona attempts to approach and indifferent when he is held at bay by his competitors. The figure of Werltsleze--an abstracted, satiric figure of the beloved--constitutes the culmination of this winter image of woman (L 55).

The "Dörper"

The peasants of Neidhart's lyric are not developed fully until the winter songs. The only intrusion of a dörper in the summer songs occurs when Engelmâr steals Vriderûn's mirror in L 3. Winter asserts itself in this song even though the Natureingang introduces summer.

In the winter songs, the dörper play a significant role. They are the vitality that energizes Neidhart's scenic dramas. It is their influence which motivates much of the lyric. Their force captures

the beloved. She is surrounded by their attentions. The persona's lament is occasioned simultaneously by the indifference of the beloved and the boorish hostility of the getelinge. Similar in their effect to winter, the dörper oppress the human landscape which Neidhart depicts. Their energy expresses itself in a non-productive, physically oppressive system. They wreak havoc wherever they go. Moreover, they compete so readily with one another and devote their energies so totally to the frustration of the persona, that they seldom, if ever, achieve sexual union with the beloved.

In summer, the female peasants dress themselves in courtly apparel because this is the persona's express wish, his oft repeated command to them. The dörper, on the other hand, dress in mock courtly style in order to impress the women and the rest of peasant society. They ape the persona's role as knightly suitor. They sing songs, make bold advances, lead the dance with the beloved by their side, and steal love tokens. Moreover, they compete jealously with one another--as der von Riuwental does with his sexual competitors (L 6). They differ from him only in the expression of their vitality. While the persona devotes his energies to sexual conquest and the increase of summer's pleasure, the dörper are devoted to pompous competition.

The dörper par excellence is, of course, Engelmâr. Engelmâr is the measuring rod against which the persona constantly compares other hostile peasants whom he wishes to berate. It was Engelmâr who committed the ultimate crime, a deed so heinous that none could equal

it in the last century. This crime is the theft of the mirror and the severing of the cord which attached it to Vriderûn's side (L 52). The cord which bound Vriderûn to her mirror was purposely severed by Engelmâr during the theft. Vriderûn wove this cord with her own hands. The tie between woman and her mirror has been broken; moreover, women have ceased to listen to men's song, and service is no longer rewarded.¹⁷

In the winter songs, the persona imitates the getelinge by attempting petty theft and physical assaults only to be rebuffed by the young women. The peasants ape Neidhart's dress and manners, and he vainly tries to imitate their forms of aggression. Engelmâr appears always as an alter ego/nemesis figure for the persona, Neidhart von Riuwental. Because the two contrary figures, Neidhart and Engelmâr, are representatives of opposing seasons, summer and winter, they form a coherent unit. Threatening to commit a similar crime against Engelmâr's beloved, the persona suggests that he can usurp Engelmâr's function, while Engelmâr's theft of Vriderûn's mirror serves as a feeble attempt to co-opt the persona's function as summer Vorsänger.

¹⁷ "To return to the problem of Friderun's mirror, the one constant element is the result of the theft: the instant that Engelmar possesses the mirror, Neidhart is excluded. This theme of the theft of the mirror pervades Neidhart's poetry and in the later lyrics takes on an elegiac tone and a universal application which suggest that the full meaning of Friderun's mirror is something much greater than what we can deduce from the present lyric." Frederick Goldin, "Friderun's Mirror and the Exclusion of the Knight in Neidhart von Reuentel," Monatshefte 54 (1962), 359.

The Vorsänger's role as poet for the girls in spring implies that he is their mirror. Hence, Engelm^{ar} is attempting to assume this role through force. The getelinge, particularly Engelm^{ar}, represent an opposing reality to the persona's world. They are related, but as foes. They appear as Doppelgänger, as representatives of an equal but opposite force.

Neidhart employs a dialectic similar to the one used in early courtly love lyric. This dialectic--the ironic exchange of perspectives--was altered by Neidhart to include the extreme poles of vitality, rather than perspective. Although the two forms of vitality require different perspectives on the beloved, the defining characteristics of persona and enemies are drawn from their seasonal allegiances or power sources. It is their approach to the beloved--whether seductive or belligerent--which defines the lover as refined or crude, courtier or peasant, according to the persona's system. In the winter songs, the poet could develop most fully this dialectic technique. With the inclusion of his competitors in the winter scene, the persona vacillates between his own role as alienated individual (due in large part to his summer allegiance) and the aggressive role of his winter competitors.

The Persona

The persona defines himself by his relationship to all of the above characters--to seasons, beloved, and male competitors. Close

bonds exist between all three. There is a similarity of concerns between persona and summer/beloved and a disparity of approach between persona and winter/getelinge. A form of harmony or joy is expressed in the summer lyric, while lament is the motivation for the winter songs. The beloved, like the natural landscape, becomes a representative of both seasons.

The persona's relationship to the Natureingang is harmonious and inclusive in summer. He is not only influenced by summer, but an influence upon summer. Summer, the allegorical figure who enters and departs like its representative at a seasonal festival, is joined, addressed, and summoned by the persona.¹⁸ The persona is summer's representative, i.e., almost summer itself. Both possess the same regenerative effects. Through their shared vitality, summer and persona occupy a closely related identity which influences the beloved.

The Vorsänger describes and conjures the arrival of summer, commands the audience and the young incorporated within his scenes to be joyful, and agrees with the preceding speech of a young woman by announcing his election of her as his mistress.

¹⁸ "In the songs of Neidhart von Reuenthal and of many who succeeded him there are explicit references to folk ritual. Summer and Winter are conceived as two mighty lords with retinue, allies, and ambassadors, and they vanquish or yield to each other in turn with the changing seasons." A. T. Hatto, "Folk Ritual and the Minnesang," Modern Language Review 58 (1963), p. 202.

Some songs possess a narrator, rather than an "I"; the narrator merely presents the scene in which a peasant woman, still contained in the past tense as frame, speaks the sentiments to which summer has given rise, or the narrator describes a dramatic moment which summer's effects have caused. The persona as an "I" identity is a slippery character, for he seldom presents himself as a function of "I." Rather, he incorporates the scenes as the actual vitality which motivates the action and the speeches of the other figures.

In the winter songs, however, the persona has lost much of his vitality and speaks in a reflective fashion. The persona as an identity or character using "I" becomes prominent. The dimensions of the persona are significantly altered from summer to winter songs. Because he is concretely defined by his feeble yet bitter opposition to the powerful male peasants, he has been transformed from a fearsome *der von Riuwental* to a petty *Neidhart*. The persona has evolved, with the change of seasons, from a semi-ambiguous vital force to an aging and bitter misfit. Instead of energizing the scene, the persona is now forced to abandon it. The vitality which incorporates the dramatic episodes in *Neidhart's* winter lyrics belongs totally to the belligerent male peasants. The jealousy which they cause is mirrored in the persona's lament and his satire against the getelinge. In other words, they stimulate the persona's song as lament and also provide content both as objects of satire and barriers that have made the beloved a distant object. Their belligerent vitality incorporates the winter

song as well as the scene contained in the song. Persona and beloved are modified by the winter reality of the getelinc.

The getelinge are as incapable of successfully changing their belligerent form of vitality as the persona is incapable of changing his seductive approach. These peasants imitate the Vorsänger in every conceivable way: they dress in a mock-courtly fashion; they lead the dance (and steal Vriderûn's mirror [L 3 and L 52]); they dance at the side of the beloved (and rip her clothing to shreds [L 42]); they attempt to seduce the beloved with a magic root (and disrupt the dance with a fight [L 41]). These enemies are no less determined in their seasonal allegiance than is the persona.

A comparison of the persona in early courtly love lyric and Neidhart's persona reveals one striking disparity. Whereas the true courtly lover was free to change his perspective from noble objectives to natural desires, Neidhart's persona is not free to change his form of vitality. The persona may attempt to escape the confines of the season, to attain harmony of desires with the beloved while winter rules the scene, but he cannot increase his vitality and succeed in an aggressive role. The persona is strictly delineated by the season; such is the fictional scheme of nature constructed by Neidhart von Reuenthal.

Relationship of Persona to Audience

Neidhart's lyric corpus was a new and shocking use of Minnesang

conventions. His songs constitute an obvious reversal of the content of Minnesang. All the components of Minnesang are represented: the beloved, the jealous suitors, the courtly lover, the hûeter, the social setting, the Natureingang. But the content of each has been inverted in terms of the moral and social order which they originally were meant to reflect. The society depicted is a peasant one; the beloved is a peasant woman with less than idealized dimensions; the competitors are powerful and hostile peasant imitators of the knight/lover; the persona is a sinister or weak subject by turns; and, most importantly, the Natureingang introduces the coherent interrelationship of man and nature, the defining of one in terms of the other, of man's vitality and concerns in terms of the natural dialectic of the seasons.

The persona attempts to induce the audience to enter the scene in the summer songs. His imperatives in the role of Vorsänger are addressed at the audience. He wishes them to engage in the joys of the season, to allow his vitality to encompass and energize them. Further, the singer employs the Natureingang as an all-embracing reality which incorporates audience as well as singer. He tells his listeners of the arrival of summer, urges them to go and see for themselves, and describes a scene that exists not only within the lyric, but in the world outside. The real existence of the season serves as bridge between audience and the peasant world of the lyric. The persona of the summer songs, the Vorsänger, urges his audience to see and acknowledge the reality and vitality of this reborn paradise.

The Vorsänger has an immediate and readily apparent function vis-a-vis his audience. This function is identical to the seductive entrapment employed by the persona as der von Riuwental. Within the lyric scene, der von Riuwental is revealed by the female figures as a socially disruptive entity; he is a vitality which distracts the individual from all social constraints. Moreover, the individual who succumbs to the powerful knight is rewarded with suffering and emptiness. In the lyric scenes, Neidhart spells out for his audience the results of the "natural" order he has constructed. The persona alternately seduces and repels his audience. He makes clear to the listener that the effects of this extreme orientation are socially and personally undesirable.

Through the Natureingang, the listener is appealed to as a physical entity, a concrete, real-life individual addressed by a semi-mythic figure, the Vorsänger and der von Riuwental. This semi-mythic figure of the summer songs addresses the audience as a member of the court (the knight) and as a seductive vitality (Vorsänger). Both roles are combined into one, multi-faceted, yet unified entity, the persona, the "I" of the poet.

Instead of moving vitally outward, into activity and the natural landscape, the winter lyrics appear to draw the audience inward, into the persona's subjective lament and experience of alienation in the winter lyrics. The persona addresses the audience from an intense subjectivity which was not apparent in the summer songs. He calls to

them, "Observe!" But it is not the natural landscape he asks them to observe, rather it is the drama of conflict and oppression contained within the lyric scene. The vitality which incorporates the lyric is an overbearing force which drives the persona and his audience subjectively inward.

His relationship with the audience has become simultaneously more personal and more intense because of his subjective exposure and his role as alienated psyche. The Natureingang is expressed in terms of loss and oppression; it is an abstracted landscape, almost one which is not. It is primarily the absence of summer's attributes which is described in the winter scenes. In place of the dew and colorful flowers and greenery, now we see frost, snow and a deathly pale landscape. Vitality and concrete reality are expressed in terms of the active male competitors. The persona is constituted as a subjective reality, hence one more courtly in appeal than the Vorsänger of the summer. As lyric subjectivity with courtly appeal, the persona entices his audience into the experience of his lament.

The poet uses this lament of his persona to maintain an "appealing" relationship with his audience. Like the summer Vorsänger, the winter persona still attempts to draw his audience into his naturally determined reality. The persona's lament and the oppression of the natural landscape by winter speak to the listener as an oppressed subjectivity, constituting the audience in a dimension similar to the persona's. The Natureingang establishes the audience as a physical entity op-

pressed by winter.

The nature of Neidhart's work is not parody, but satire. The conversion of the thematics of courtly love establishes this body of lyrics as a contrasting system. This contrasting system is related to courtly love lyric in that it is a derivative of this system, a playful reworking of vital components to constitute a different order of reality. This "original" order is controlled by the change in the seasons; it is a natural as opposed to an idealistic world order. The persona alternately contains and is contained by the two seasons, summer and winter.

Chapter Two

Natura and Proserpine in Medieval Allegory

Neidhart's lyrics form a coherent whole, a body composed of a distinctive dialectic. The motivation for this dialectic lies in Neidhart's insistent reliance upon a natural order. The language, even the tripartite strophic form (in the Winterlieder), may be courtly, but content is drawn from a different, earthier world. Unlike Heinrich von Morungen's lark who soars toward the sun itself, Neidhart's kleine vogeles (little birds) live in a sublunary world, the cool green, dark forests of summer, until they are driven out or silenced by the effects of winter.

Neidhart's natural order has certain, obvious characteristics: the opposition of summer and winter, of regeneration and death, of dance and combat, of female and male (winter songs), or mother and daughter (summer songs), of harmony and dissonance, of vitality and passivity. The dialectic swings like a pendulum, but the characters remain essentially identical: the persona is Nithart von Riuwental, the beloved a "peasant" sweetheart, the enemies getelinge, throughout the seasonal exchange. The influence of the persona's sexual vitality is diminished, but still present in his "courtly" lament in winter, while Engelmar can attempt to usurp the Vorsänger's role in summer. Hence, the dialectic of Neidhart's lyric reflects a cyclic revolution of the natural order motivated by the animosity of two extremes within

nature. Neidhart as summer Vorsänger and Engelmar as winter getelinc represent these two forces which compete throughout the year for ascendancy. Neidhart's persona is associated with a regenerative principle, while the getelinc embodies only destructive impulses. Therefore, it is apparent that Neidhart composes his lyrics with a specific concept of Nature in mind.

Throughout the Middle Ages there existed a lively discussion on the definition of "Natura." At no time was this discussion more heated than in the second half of the twelfth century. This period saw the rise of the school of Chartres, an increase in scientific emphasis on natural studies, and the growing influence of Aristotle's writings which entered Western Europe through contact with the works of scholars from the Arab world. Heretofore, Plato's influence, derived from the works of writers of late antiquity (Boethius, Plotinus, Macrobius and Chalcidius, and others) as well as Plato's own Timaeus, significantly influenced the medieval definition of Nature. In the early twelfth century, however, Aristotle's attack on Platonic dualism began to influence the medieval scholar's concept of Nature.¹⁹

¹⁹ Arthur Lovejoy, The Great Chain of Being (Cambridge, Mass.: Harvard University Press, 1936); R. G. Collingwood, The Idea of Nature (London: Oxford University Press, 1945); Edward W. Taylor, Nature and Art in Renaissance Literature (New York: Columbia University Press, 1964); M.-D. Chenu, Nature, Man and Society in the Twelfth Century, Jerome Taylor, Lester Little, eds., trans. (Chicago: University of Chicago Press, 1968); Frederic J. E. Raby, "Nuda Natura and Twelfth Century Cosmology," Speculum 43 (1968), 72-77; George Economou, The Goddess Natura in Medieval Literature (Cambridge: Harvard University Press, 1972); Winthrop Wetherbee, Platonism and Poetry in the Twelfth Century (Princeton: Princeton University Press, 1972).

Two important literary figures of this century, Bernard de Silvestris and Alanus de Insulis, stand poised on either side of the Platonic/Aristotlean division. Although both writers were deeply influenced by both Plato and Aristotle, the preponderant influence of Plato upon Bernard and Aristotle upon the young Alanus can be gauged by reference to the moral implications of their concept of Nature.

Of the two twelfth century authors, Bernard appears to be more heavily indebted to neoplatonic cosmological concepts. His *Natura* complains of the chaos which imbues matter (Hyle), and its innate resistance to form, a resistance which must be overcome. This struggle to tame chaotic impulses, the evil of formlessness, is an effort which man, as a composite of soul and body, must share. Moreover, the Platonic dualism of this-world and the other-world, of physical and spiritual realms, creates a dialectic of extremes throughout the entire Platonic cosmology. Bernard shares in this conceptual dualism, for Hyle and the Deity are two self-sufficient existents at the beginning of Bernard's myth. The relationship between the two is a bond of providence or God's destiny, for Hyle carries within her the promise of her own fulfillment, her development from chaos to form; hence, she is said to long for her release from chaos, a redemption that comes with the creation.

In Bernard's cosmological myth, it is the wedding of form and matter through the will of divine providence which dictates the dialectic within the cosmological order. Dialectic is the natural

condition of the universe, the tension between harmony and chaos, joy and sorrow:

All life in the universe is subject to this condition imposed by Jove, that if any cause for joy arise from temporal life a cause for sorrow will occur as well.²⁰

(Ea enim conditione sub Iove vivendum universis, ut si quando de temporalibus causae delectationis obveniant, obveniant et doloris. [Chapter 5, ll 84-86])²¹

This dialectic within the cosmological and the human order is one example of the relationship between macrocosm (universe) and microcosm (man). These two natural orders, the cosmological and the human, are twins born of the same informing/receptive parents, matter and the divine idea.

However, the body of the cosmos is not uniform throughout, for there are higher and lower levels of being. The higher regions of the cosmos (those above the orbit of the moon) experience less change than that realm which lies on the very bottom rung of the cosmological chain:

So mankind, inhabiting this unquiet region, must needs be subject to the force of its upheavals. For the necessity which arises from the fluctuating state of Silva, and which has been rigorously purged from the heavens and the stars, remains fully active in the lower regions. Thus the moon, traveling her divisory and lowly course, is crude and heavy

²⁰ Bernard Silvester, The Cosmographia of Bernardus Silvestris, Winthrop Wetherbee, trans. (New York: Columbia University Press, 1973), p. 100.

²¹ Bernard Silvester, Bernardi Silvestris: De Mundi Universitate, Carl Barach, Johann Wrobel, eds. (Frankfurt/Main: Minerva, 1964), p. 42.

of body by comparison with the other spheres. Feeding upon the divine and immortal vitality of the heavenly fires, she transmits even that Aethericon which is the essence of bodily growth, to the lower world. Her gleaming body, which shines with the reflection of the sun's brilliance, is consumed and restored by a regular and unvarying flow of substance. . . . Just as she both arouses and allays the swellings of the ocean, so she is recognized to influence earthly existence more powerfully in proportion as she is closer to the earth. Constantly passing through the same course of withdrawal and return, with ceaseless and unwearying speed, she can claim the most immediate power over the affairs and destiny of humankind. Her divinity, one and the same between a variety of powers and duties, manifests itself, now as Lucina in her radiance, now as the Huntress with her quiver, and now as Hecate with garlanded head.²²

(Unde homines quia locum incolunt
inquietum tumultus instar veteris, motus perturbationum
necesse est expereri. Quippe quae caelo sideribusque
decesserat potentius expurgata, in inferioribus remansit
ad plurimum silvae necessitas influentis. Luna igitur di-
visorem et mediastinum limitem intercurrentis feculentiae
quidem et reliquorum conparatione siderum corpulentiae
grossioris divinas et immortales vivacitates ignium pascens
aethericon etiam, quae crescendi natura est, inferioribus
subministrat. Cuius corpus lucidum et solaris cui res-
plendet luminis redditivum ordinatis semper et eisdem
invectionibus et solvitur et temperatur. . . .
Ad haec sicut maris ex-
crescentias et sollicitat et reponit, sic terrenis substantiis
quanto vicinior, tanto potentior invenitur. Itum reditum-
que per eadem signa assidua et infatigabili velocitate
convertens in res et fata hominum vim praesentissimam
vendicavit. Unum idemquae numen pro diversitate po-
tentiae et officii nunc Lucinam in lampade, nunc vena-
tricem in pharetra, nunc reginam Tartaream sertato
capite praeferbat. [Chapter 5, ll. 203-14, 216-24])²³

Like Boethius, Bernard subscribed to the theory of God's ineffable

²² Bernard Silvester, The Cosmographia, p. 104.

²³ Bernard Silvester, De Mundi Universitate, p. 46.

providence. In the lower order of creation, beneath the sphere of the moon, the farther removed a creature exists from the Mind of God, the greater control fate will have over his existence. Providence (or the Mind of God) dictates the course of the universe, but the ever-changing fortunes that disturb coherent existence are the destiny of lower orders of being. The lowest order of creation is, of course, the earth. Hence, this region beneath the sphere of the moon is controlled by fate. The closer the allegiance of human beings to their natural order, the less freedom they will possess.

The deterministic emphasis which is an integral part of the Platonic cosmology is a natural outgrowth of Plato's concept of God's essence as plenitude. In the Timaeus, God is described as generous, a being who cannot know jealousy or stinginess. In his fullness, God is compelled by his goodness to bring into being all that he can conceive of. The result of such plenitude of conception is diversity.

Plotinus developed this theory of God's creative plenitude into the concept of opposition:

Conflict in general, adds Plotinus, is only a special case and a necessary implicate of diversity; "difference carried to its maximum is opposition." And since to contain and to engender difference, "to produce otherness," is the very essence of the creative World Soul, it will necessarily do this in the maximal degree, and therefore produce things opposed to one another, and not merely things different to a degree falling short of opposition. Only so will its perfection be realized.²⁴

²⁴ Lovejoy, pp. 65-66.

Bernard, however, did not develop the Plotinian concept of opposition within the created or natural order, for he dealt with the cosmos as a larger, more stable entity. It was Alanus who chose to wrestle with the natural dialectic of creation--a reality primarily of the lower order of creation. Alanus de Insulis, a natural philosopher of the Chartrean school, one who hoped to restore man's faith in the essential moral rectitude of the natural order, borrowed heavily from the writers of the Latin world. Alanus wrote two works related to this matter, de planctu Naturae and the Anticlaudianus. The first work, the Complaint of Nature, written between 1160 and 1170, establishes Natura as the creative vitality or life force which she was generally considered to be by both Plato and Aristotle. Although Alanus has his Natura descend to earth to speak with man, her preferred abode is in the higher parts of the cosmos, nearer God. In order to maintain this distance from earth (her crown symbolizes the heavenly spheres, while her shoes represent the trees and flowers), Natura has designated Venus as her representative, her subvicar, on earth. It is Venus who must carry out the constant replenishment of life (human, animal, and vegetable) on earth. Hence, when Venus strays from the moral precepts which Alanus maintains are naturally proper, it is not Natura who has failed, but Venus. Natura represents the higher order of the cosmos, while Venus embodies the natural dialectic of the human and earthly order. However, Venus does stray from her proper duties. Alanus described this dialectic within the realm beneath the sphere

of the moon by the creation of a unique myth, that of Venus. Venus, subvicar of Natura, is aided in her reproductive duties by her husband, Hymenaeus, and their son, Cupid. Bored with the tedious routines of her function, Venus indulges in an affair with Antigamus, an unlawful troublemaker.

The myth of two distinct Venuses, a legitimate one and a lecherous one, was a commonplace of medieval culture:

But Alan's use of this tradition reveals an originality for which he has not frequently been credited. Unlike the mythographers and commentators of the past, he does not posit two separate figures of Venus. Retaining the sense of Venus impudica as the mother of all vice, sexual and otherwise, and subsuming Venus legitima in the cosmic function of Natura, being named her subvicar in procreation, Alan attributes both sets of qualities to one Venus. . . . Natura, therefore, is describing the career of one Venus when she explains that the goddess of love rebelled against her and betrayed Hymen with Antigamus.²⁵

Moreover, the offspring of this adulterous union is Jocus, or Sport:

Natura: "Though this latter [Jocus] does not rejoice in any pleasure or delight, or wish to bask in any of the joys of mirth, yet she, to the end that he might be called as by antiphrasis, Mirth, in the absence of mirth, placed the name of that disposition upon him. To Dione [or Venus], then, were given two sons, divided by difference in kind, unlike by the law of their birth, dissimilar in the marks of their qualities, ill-agreeing in the variance of their occupation."²⁶

("Qui dum nullius delectationis amoenitate gaudet, nullius jocositatis vult meridiari deliciis, ut quasi per anti-

²⁵ Economou, pp. 85-86.

²⁶ Alain de Lille, The Complaint of Nature by Alain de Lille, Douglas Moffat, trans., Yale Studies in English, vol. 36 (New York: Henry Holt, 1908), p. 56.

frasim jocus a jocositate dicatur, ei nomen usus impressit. Dionae igitur duo dati sunt filii, discrepantia generis disparati, nascendi lege dissimiles, morum titulis discrepantes, artificii disparitate deformes.")²⁷

The dialectic within the personality of Venus is realized by the antithetical qualities of her two offspring, Cupid and Sport.

Natura's cosmological body is affected by the unnatural behavior of Venus and her following among mankind. Natura's lower garment is torn by the lustful violence of men. Natura, however, regards herself as guiltless in respect to the activities of men. She is not the cause of man's wanton lusts; instead, she is the victim. All this she conveys to the somewhat slow-witted persona of the writer, Alanus, who does not recognize her when she descend from the heavens. Instead, he is utterly baffled by her appearance. The natural landscape, on the other hand, responds in a fitting fashion and bursts forth in an effervescent display of vitality: spring returns from exile.

However, the joy of the natural landscape is itself tempered by the threat of winter, in keeping with the sorrowful demeanor of its mistress, Natura:

The candle of the sun banished winter's shade, forcing all cold to suffer exile. Still there lurked within in many woods an illusory winter, which the newborn shadiness of the forest had made with leaves.²⁸

²⁷ Alain de Lille, "Alani Liber de Planctu Naturae" in The Anglo-Latin Satirical Poets and Epigrammatists of the Twelfth Century, vol. 59, part 2 of Chronicles and Memorials of Great Britain and Ireland during the Middle Ages, Thomas Wright, ed. (London: Longman, 1872), pp. 480-81.

²⁸ Alain de Lille, The Complaint of Nature, p. 22.

(Proscribit brumae solaris cereus umbram,
 Cogens exilium frigora cuncta pati.
 Multis bruma tamen latuit phantastica silvis,
 Quam silvae foliis fecerat umbra recens. [Metre 3, ll. 21-24])²⁹

Man's lust has affected Natura, the cosmological concern for moral order and propriety. His violent lusts, oppressing Natura, are reflected again in the natural landscape which tempers its joy with the promise of sorrow. Hence, even the exchange of the seasons, summer and winter, is a reflection of this moral dialectic between Venus caelestis and Venus scelestis, between the appropriate response to the natural order and the somewhat askew or disordered response to a natural impulse. Hence, in the Complaint of Nature, Alanus lays moral blame at the feet of men. For Venus represents the very appetites of mankind. Straying from her normal responsibilities, she goes to the extreme, and in her own persona she contains two personalities. The result of lawful indulgence in one appetite is joy or Cupid, while the result of an appetite for the extreme, the unlawful (Antigamus), is sorrow or Jocus. One is sweet, the other bitter; one fruitful, the other barren; one friendly, the other hostile:

Natura: "The former [Cupid] wounds those whom he pursues with golden hunting-spears; the latter [Jocus] lances those whom he strikes with iron javelins."³⁰

("Iste aureis venabulis vulnerat quem venatur, ille quem ferit ferreis faculis lancreatur.")³¹

²⁹ Alain de Lille, "Alani Liber de Planctu Naturae," p. 448.

³⁰ Alain de Lille, The Complaint of Nature, p. 57.

³¹ Alain de Lille, "Alani Liber de Planctu Naturae," p. 481.

Man's moral flaw is reflected in Natura's torn garment; the tear in the moral fabric of the lower cosmos is repeated in the exchange of the seasons. For even as Venus has two personalities and two offspring of opposing qualities, so does the natural landscape of the earth have two opposing realities, summer and winter. Natura as vitality or energizing force, is reflected in man's appetite and the natural landscape's springtime vitality. However, when man's appetite turns to the extreme (as when Venus turns to Antigamus), the result is death. Alanus repeatedly insists that, when Venus no longer attends to her natural reproductive functions, she is failing to fight the effects of the Fates, the steady onslaught of Death through the ranks of mankind. Natura's primary function on earth is to fight death. When Venus, as Natura's subvicar, fails in her responsibilities, or when man's appetite turns to the extremes, Fate wins the contest, the scales of life and death are weighted in death's favor. Winter, death's representative in the natural landscape, will then have the upper hand in the struggle between the seasons. Opposition, tension, dialectic lie at the heart of each of Alanus' myths.

Approximately twenty years later, Alanus again took up his pen to write on the subject of Natura and her relation to the human moral order. The Anticlaudianus, a work of Alanus' later years, was written in approximately 1182-83. In order to bring de planctu Naturae to a conclusion, Alanus chose to have Natura, as God's representative, neatly excommunicate Venus and all of her followers. The Anticlaudianus, on

the other hand, ignores this conclusion and takes up again the problem of man's morality and the natural order. Again Natura complains of man's imperfection. This time, however, she acknowledges the fault to be her own. Through error and a certain niggardliness with her gifts, Natura herself is responsible for man's moral imperfection. This time, however, she vows to create a perfect man and endow him with all the abundance she has at hand. She finds, however, that this task is too great, even for herself, and calls to her aid her sisters, the Virtues, who come to attend her at her home.

The Virtues descend from the heights of heaven and convene for discussion. Prudentia (Phronesis) maintains that the creation of a morally flawless man is beyond their abilities, that they must beg God for the soul, the true life principle, of such a peerless human being. The assembly agrees with her remarks and sends her as ambassador in their cause to God. In the ascent of Prudentia to heaven, the reader is given an outline of the universe. This universe consists of two houses: one house is full of changes, influences to the extreme. Prudentia and Racio course through these heights with little difficulty. However, when they leave this house and reach the edge of the changeless, timeless realm, they are hopelessly lost. Rescued by Theology, Prudentia alone--without Racio or the Chariot of the Arts and the Senses--is allowed to ascend. Even she cannot bear the light of this dimension and falls into a death-like stupor. This sphere is not open to the natural abilities of man: neither Racio

nor the Chariot of the Imagination can penetrate the barrier separating the timeless dimension from the world of movement. Natura does not descend from heaven, near to God, in the Anticlaudianus. Rather her estate, her very house, is situated on this earth. Neither she nor her profound sister, Phronesis, can penetrate the dimension of the changeless, timeless, and miraculous, without God's assistance.

Alanus wished his readers to grasp the significance of his new work, to understand its distinction from the work of his youth, the Complaint of Nature. In the Complaint Natura and the Deity are closely aligned. Natura is a holy entity representing God's interests on earth. She dwells near to that being from whom she draws her inspiration; finally, she excommunicates those who violate her rules and God's moral order. In the Anticlaudianus, however, there is a firm distinction between the changeless dimension of the Godhead and the lower realm of the extremes. Alanus uses several literary devices to point out the discrepancy between God's order and the natural order. Most obviously, he--as poet--changes Muses (like horses) in midstream, i.e., at the point where Prudentia attempts to enter God's dimension. Abandoning the role of poet, Alanus now assumes the part of prophet; instead of Apollo's inspired author, he now becomes Jupiter's (God's) instrument of dictation; he moves from activity to passivity. Secondly, Alanus describes Prudentia's attempt to understand the proximity of ice to fire which she sees, a combination which does not result in change or even an effect of one upon the

other. Opposition, extremes, hostility do not exist in this unfathomable dimension.

Finally, at the conclusion of book five, just as Prudentia approaches "Jupiter" himself, this newly born prophet introduces the subject of the ultimate paradox of the Christian universe, the birth, life and suffering of the Christ. Alanus stresses the illogical, unnatural and contradictory qualities of Christ's existence, from the virgin birth to the life-giving crucifixion, the denigration of the master for the salvation of the slave. But this dimension of paradoxes and absolute tranquillity is only remotely related to the ever-warring realm of changefulness. Prudentia trusts in God's goodness, which does not tolerate envy or spite, to goad the Deity into granting her request, that He might aid a "neighboring house" which is on fire, aflame with its own destruction. This is an obvious reference to the Platonic definition of the Deity as a removed, yet interested party-- God dwells outside the changeful domain of this universe. Alanus' deity in the Anticlaudianus is significantly altered from the divine being of the de planctu Naturae. Natura is God's holy representative in the earlier work; she can and does speak for God. Moreover, her very person, her physical representation, serves as the metaphorical bridge which aligns man and God. She has the power to excommunicate man as a disruptive entity from God's ordered cosmos. She is God's daughter and man's procreatrix. Her garment shows the very spot where man should have been displayed as part of her domain. Yet

precisely there it is torn. Man has severed himself from the divine order by his refusal to obey the natural order, even as Venus has failed to fulfill her function by lapsing into adultery. Alanus, in the creation of this new myth of man's cosmological status, deals at length with the existence of Fortuna. Natura's estate and home are described in detail at the beginning of the author's moral tale:

There is a place apart, far distant from our region, a place that smiles at the turmoils of our lands. That place by itself has the power of all other places combined; what is in short supply in the others will be found in greater abundance in this one place. In this place Nature shows what her bounteous hand can do and where she is most pleased to pour out her gifts. There the earth, clothed in flowers of tender down, glittering with its own stars, afire with the purple of roses, tries to fashion a second heaven. . . .

A wood, made to resemble a wall in arrangement, encompasses the place, a wood rejoicing in fresh flowers, topped with green foliage, uneroded by decay, not subject to the axe's ire, not levelled to the ground, not made inaccessible by strewn branches. Winter, that feeds on fresh young blooms, does not plunder its wealth of flowers nor shear its foliage-tresses. Whatever tree cannot pay Nature's tribute of seed and fruit pays the penalty of exile, but every tree, anxious to purchase by better fruit the favor of Nature and to outdo the others in its gift, ever keeps produce in mind.

The Sirens of the grove, Spring's harpists, the birds, have congregated in this place and all around sing their honey-sweet songs as they pipe from pulsing throats. . . .

The land at its centre weeps and shedding tears in blessed woe, produces a fount of never-failing water and sobs forth sweet draughts. The silvery stream rids itself of connatal dregs as it comes again under the laws of a pure element; separating itself from foreign dross, it sparkles in its native brightness. . . .

At the grove's centre a mountain, topped with high plateau, rises to the sky and kisses the clouds. Here the home of Nature rises on high, if indeed one may call it by that name

since by its god-like majesty it can surpass the starry dwellings and the abode of the gods and does not deign to compare itself with kings' palaces. Set apart from our dwellings, a happier hall, sustained by long columns, cleaves the air.³²

(Est locus a nostro secretus climate longo
Tracto, nostrorum ridens fermenta locorum;
Iste potest solus quicquid loca cetera possunt;
Quod minus in reliquis melius suppletur in uno;
Quid prelarga manus Nature possit et in quo
Gracius effundat dotes, exponit in isto,
In quo, pubescens tenera lanugine florum,
Sideribus stellata suis, succensa rosarum
Murice, terra nouum contendit pingere celum. . . .

Flore nouo gaudens, folio crinita uirenti,
Non demorsa situ, non iram passa securis,
Non deiecta solo, sparsis non deuia ramis,
Ambit silua locum, muri mentita figuram.
Non florum predatur opes foliique capillum
Tondet hyems, teneram florum depasta iuuentam.
Exilium patitur arbor quaecumque tributum
Germinis et fructus Nature soluere nescit,
Cuius mercari fructu meliore fauorem
Contendens aliasque suo precellere dono,
Quelibet et semper de partu cogitat arbor.

Syrenes nemorum, cithariste ueris, in illum
Conuenere locum mellitaque carmina sparsim
Commentantur aues, dum guturis organa pulsan. . . .

In medio lacrimatur humus fletuque beato
Producens lacrimas, fontem sudore perhenni
Parturit et dulces potus singultat aquarum.
Exuit ingenitas feces argenteus humor,
Ad puri remeans elementi iura, nitore
Fulgurat in proprio, peregrina fece solutus.

³² Alain de Lille, Alan de Lille: Anticlaudianus or the Good and Perfect Man, James Sheridan, trans. (Toronto: Pontifical Institute of Medieval Studies, 1973), pp. 46-48.

In medio nemoris euadit in aera montis
 Ardua planicies et nubibus oscula donat.
 Hic domus erigitur Nature, si tamen isto
 Nomine censerī fas sit, cum numine possit
 Sydereas superare domos superumque penates,
 Nec sibi dignetur conferre palacia regum.
 A nostris laribus excepta beatior aula
 aera metitur, altis suspensa columpnis. . .³³
 [Book one, ll. 55-63, 81-94, 97-102, 107-14)]

After Prudentia's return from God and during the creation of the new man, Alanus introduces Fortuna. Nobility wishes to contribute something worthwhile to this project, but she can think of nothing of value which she alone possesses. Hence, she travels to her mother's home, Lady Fortuna's estate, to ask her advice. Alanus describes in detail the estate of Lady Fortuna:

There is a rock in mid-ocean on which the sea forever beats, which the conflicting waves charge, which is harrassed in various ways and pounded with a never-ending assault. Now it is totally hidden, buried in the waves; now shaking off the sea, it breathes in the air above. It maintains no one aspect; minute after minute transforms it with successive changes. When Zephyrus blows his gentle breath over everything, the rock sprouts choice flowers and rejoices in an abundance of greenery. But soon fierce Eoreas ravishes the flowers and ruins the greenery: finis is written to the flower's history just as it opens and the flower is mocked by a moment of life. In the same way raging Aquilo plunders everything, mows down the flowers with the sword of cold and wipes out a former joy. Here grows a varying grove and trees that differ. This remains barren, that one bears fruit; one rejoices in renewed foliage, another leafless laments; one flourishes, quite a few wither; one blooms, others are bloomless; some rise on high, the rest

³³ Alain de Lille: Anticlaudianus. Texte critique avec une introduction et des tables, R. Bossuat, ed., Textes philosophique du moyen age I (Paris: Librairie Philosophique J. Vrin, 1955), pp. 58-60.

hug the ground; one sprouts, the others decay. Thus various accidents alter them and they all alternate in successive changes. The fall of the dice brings here many things that run counter to the normal.³⁴

(Est rupes maris in medio, quam ueberat equor
Assidue, cum qua corrixans litigat unda,
Que uariis agitata modis percussaquae motu
Continuo, nunc total latens sepelitur in undis,
Nunc, exuta mari, superas expirat in auras.
Que nullam retinet formam, quam singula mutant
In uarias momenta uices que sidera florum
Iactat et in multo letatur gramine rupes,
Dum leni Zephirus inspirat singula flatu.
Sed cito deflorat flores et gramina seuus
Deperdit Boreas ubi, dum flos incipit esse,
Explicit et florum momento fallitur etas.
Sicque furens Aquilo predatur singula, flores
Frigoris ense metit et pristina gaudia delet.
Hic nemus ambiguum diuersaque nascitur arbor:
Ista manet sterilis, hec fructum parturit; illa
Fronde noua gaudet, hec frondibus orphana plorat;
Vna uiret, plures arescunt, unaquae floret,
Efflorent alie; quedam consurgit in altum,
Demittuntur humi relique. Dum pullulat una,
Marcescunt alie; uariis sic alterat illas
Causa et in uariis alternant motibus omnes.
Multa per antifrasm gerit illic alea casus. . . .
[Book seven, ll. 405-27])³⁵

In the description of Fortuna's estate, Alanus has taken an entirely new direction in his definition of Natura. The author has given Natura a counterpart, i.e., Fortuna. Whereas Natura directs creation, birth, and being, her counterpart represents the process by which creation is altered. Both mythical figures are alike: they

³⁴ Alan de Lille: Anticlaudianus or the Good and Perfect Man, pp. 186-87.

³⁵ Alain de Lille: Anticlaudianus, p. 169.

are vital forces; they are represented by extreme abundance; they are associated with the seasons and with love.

It is apparent that there existed a considerable amount of overlapping between the functions of Fortuna and Natura in the Middle Ages. Both figures are of considerable antiquity. Medieval tradition placed Fortuna's estate on two possible sites; the goddess dwelt either on an island or on a mountain top.³⁶ In an effort to distinguish between the function of Natura and Fortuna, Alanus chose to place Natura's palace on the mountain top and Fortuna's on the wind-buffed island.

Natura's counterpart, Fortuna, represents the active forces constituting man's environment; she embodies the sublunar process. Her estate must endure simultaneously the effects of both seasons, winter and summer. Her palace is both opulent and ramshackle, but it has no static drawings on its walls. Rather, her island estate possesses two streams; one stream is pleasant and calm, sweet to the taste, with many inhabitants resting cheerfully on its shores; the other stream is turbulent and bitter, drowning those who struggle against its flow. The first stream represents the benign aspects of Fortuna, the second represents her adverse aspect.

Alanus was trying to come to terms with the moral problems of the lower sphere. In this new volume, he becomes more Platonic than

³⁶ Howard Patch, The Goddess Fortuna in Medieval Literature (Cambridge: Harvard University Press, 1927), p. 145.

in the Aristotelian posture of the de planctu. Alanus acknowledges the unavoidable presence of evil in this world (as Plato claimed), for this is the world of change. God's tranquill domain becomes a counterpart to the human domain. Natura is God's representative on earth; she personates the divine principle, but because she is, according to Platonic definition, a creature of earth, she can and does err; she gives either too much or too little. She alone, as God's representative of the eternal dimension on earth, can affect a change in this world of evil by producing the finest product--i.e., the truest according to the original form--that she can. Alone, however, she is incapable of producing such a creature, one protected from the effects of fate (the stars) and possessing true stability. This is precisely the reason why Fortuna tells her daughter, Nobility, that she can have no part in this noble project, for her gifts are changeful, mutable, unstable.

Fortuna is used by Alanus to represent the changefulness or process of nature. Alanus has again borrowed from the medieval tradition to create a new mythology, a Platonic/Christian myth. Evil, Alanus now insists, is part of the natural order. In order to maintain the possibility of moral rectitude in a world of sin, God must intervene, must aid in saving a neighboring house from total destruction. He must give, in the soul of man, some of the essence of his dimension; he must protect the soul from the absolute dictates of the Fates who rule on earth. Only God's intrusion, prompted by his

generosity, can provide salvation of man against the onslaughts of the natural order.

Alanus referred to the tear in Natura's garment in the Complaint of Nature. With all possible subtlety, the author was actually depicting the rape of Natura. The tear in her garment was the metaphorical result of man's lusts. The act perpetrated on her body by man was clearly rape. Neidhart also mentions the torn clothing of his beloved; her dress is shredded while dancing with a getelinc who inappropriately wears a sword while dancing. It was illegal for a peasant to carry a sword and, according to Neidhart, an even greater breach of manners to wear it while dancing. The sword of the getelinc is a symbol of raw sexual desires and the oppressive brutality which links getelinc to winter. The peasant's goal is physical possession of the beloved, and his approach to such an end is rape. Rape is further implied by the poet who insists in his Natureingänge on the denuding, "deflowering" effects of winter.

Therefore, when the poet alludes to the theft of Vriderûn's mirror, he is implying a metaphorical rape. Even as Vriderûn lost her mirror by theft, so has the persona's beloved lost her ring. Her ring was wrenched from her finger so clumsily, that her hand was injured. The finger and ring are a simple metaphor for the sexual act. In Wolfram's Parzival, the theft of Jeschute's ring implied that she had given herself to the young thief, Parzival. Parzival, in spite of his clumsy youth, did not injure the woman when he removed the ring. These

peasants are so rude that they force the ring from her finger. The persona laments heartily the fact that they found his beloved so ripe for such an attack. However, he would sorely lament the ring if they had not damaged the hand from which it was taken. Neidhart here implies that the ring was taken by force, totally against the woman's will. Furthermore, the season in which the ring was taken was definitely summer, for the beloved was dancing on the meadow when the theft occurred. Vriderûn's mirror was stolen in the summer also. The theft of the ring and the injury done the beloved all connote a metaphor for rape.

There are two obvious components of Neidhart's lyric corpus, i.e., the ready division of his songs into summer and winter lyrics because of the Natureingänge. The theft of Vriderûn's mirror, the magical/metaphorical rape, results in the sorrowful split in nature (Natura), the discrepancies between summer joy and winter sorrow. Although the theft occurs in summer, the crime is a recurrent theme of the Winterlieder rather than the Sommerlieder. L 3 briefly describes the theft by Engelmâr in the past tense. Although it is only May, the deed has already taken place. The Natureingang of L 3 expresses a warning, a threat to summer, even before the listener is told about the theft. The birds are joyful and warbling in the thriving forest; however, "Si sprechent daz der winder/ hiuwer sî gelenget" (3, II, 1-2). They say that winter would be longer this year. In Neidhart's natural sphere this is a disaster of the first order, an almost unbearable

lengthening of sorrow and suffering which is yet to come. The rape and its result--the threat of winter--present a clear parallel to the myth of the rape of Proserpine.

The rape of Proserpine was such a popular myth in the Middle Ages that it proves difficult to find a specific text from which the period drew its knowledge of the plot and characters developed therein. Herbert Anton, in his study of the medieval literary tradition, is inclined to follow the popular tradition of Ovid's Metamorphoses.³⁷ He places special emphasis on the Ovid Moralisé, a fourteenth century moral redaction of the Latin poet's work. However, there were several other versions of the Proserpine myth, including one in Ovid's Fasti. Of particular interest for the study of Alanus de Insulis is the version written by Claudian, de raptu Proserpinae. This Claudian is the same author of late antiquity after whom Alanus named his second major work, the Anticlaudianus.

De raptu Proserpinae deals in detail with the actual abduction of the maiden by Pluto. Furthermore, the text was available to the medieval reader; both Bernard de Silvestris and Alanus de Insulis were well acquainted with it.

³⁷ Herbert Anton, Der Raub der Proserpina (Heidelberg: Carl Winter, 1967), p. 15.

Claudian speaks of a goddess Natura on many occasions, but a special place must have been reserved in Bernard's mind for her appearance in The Rape of Proserpine. Throughout the poem Claudian juxtaposes images of order and disorder; they form the basis from which the rape derives its moral irony. In book one, Proserpine, awaiting the arrival of her mother, Ceres, embroiders the ordered world of nature on a gown. In book two, dressed in it, she approaches the doom which Jove and the Fates have prescribed for her. Her rape by Pluto is thus made to symbolize the ravishing of a naturally pure cosmos by the elements of the underworld, or disorder.³⁸

This embroidered cloth is the selfsame torn garment worn by Alanus' Natura in the Complaint of Nature; it is also the symbol of her rape by man. Alanus' Natura was betrayed by her representative on earth, i.e., Venus, even as Proserpine is seduced from the protective custody of her home by Venus:

Proserpine herself, soothing the house with sweet song, was sewing all in vain a gift against her mother's return. In this clothe she embroidered with her needle the concourse of atoms and the dwelling of the Father of the gods and pictured how mother Nature ordered elemental chaos, and how the first principles of things sprang apart, each to his proper place--those that were light being born aloft, the heavier ones falling to a centre. . . . On either side [of the torrid zone] lay the two habitable zones, blessed with a mild climate fit for the life of man. At the top and bottom she set the two frozen zones, portraying eternal winter's horror in her weaving and the gloom of never-ceasing cold. Further she embroidered the accursed seat of her uncle, Dis, and the nether gods, her destined fellows. Nor did the omen pass unmarked, for prophetic of the future her cheeks grew wet with sudden tears.³⁹

³⁸ Brian Stock, Myth and Science in the Twelfth Century: A Study of Bernard Silvester (Princeton: Princeton University Press, 1972), p. 75.

³⁹ Maurice Plattnauer, ed., trans., "Rape of Proserpine," in Claudian, with an English Translation, Loeb Classical Library, 2 vols. (New York: G.P. Putnam, 1922), vol. 2, pp. 311 and 313.

(Ipsa domum tenero mulcens Proserpina cantu
 inrita texebat rediturae munera matri.
 hic elementorum seriem sedesque paternas
 insignibat acu, veterem qua lege tumultum
 discrevit Natura parens et semina iustis
 discessare locis: quidquid leve , fertur in altum;
 in medium graviora cadunt. . . .
 vitales utrimque duas, quas mitis oberrat
 temperies habitanda viris; in fine supremo
 torpentes traxit geminas brumaeque perenni
 foedat et aeterno contristat frigore telas.
 nec non et patruī pingit sacraria Ditis
 fatalesque sibi Manes; nec defuit omen,
 praescia nam subitis maduerunt fletibus ora.
 [Book one, ll. 246-52, 262-68])⁴⁰

The relationship between mother and daughter, the guilt of both for the resultant rape, and the effects of the rape of Ceres' daughter on man and nature are all themes of special interest for Claudian. Proserpine has been temporarily left to the care of her nurse, Elektra, in order that Ceres may attend the bacchic revels--the dancing, chanting, and self-mutilations--in honor of the mother goddess, Cybele. The daughter has been severely instructed not to wander beyond the confines of her home, but to occupy herself with weaving and embroidery. Her handwork is an exquisite and comprehensive rendering of the natural order, including Pluto's realm of the dead. The daughter is obedient to her mother's wishes until the arrival of Venus, Diana and Pallas. Diana, Pallas and Proserpine form a triad of virginal purity, a trait they share in common, for Ceres will not agree to the marriage of her daughter to either of her two suitors, Mars and Apollo.

⁴⁰ Claudian, "Rape of Proserpine," pp. 310 and 312.

Venus, however, is acquainted with Jove's plans to wed Proserpine to Pluto, and has agreed to help in the abduction. She wishes to rule in Hell even as she controls the realms of Jove and Neptune. As a seductress, Venus tempts Proserpine with the prospect of gathering dew-laden flowers from the fields of Enna. The seductress questions the virgin teasingly about these fields which have never been denuded by harsh winter. At dawn the four goddesses accompanied by a host of nymphs descend upon the field and proceed to ravish it of its flowers. Each is engaged playfully in weaving flowery crowns: "But beyond her fellows she, the one hope of the corn bearing goddess, burned with a fierce desire to gather flowers"⁴¹ ("Aestuat ante alias avideo fervore legendi/ frugiferae spes una deae" [Book two, ll. 136-37])⁴² At this moment she is taken by the ravisher, Pluto. Bitterly she laments her future captivity in the sunless depths of hell. As Ovid relates the myth, the innocent maiden does not know which to lament first--her lost virginity or the flowers which fall from her dress as she is carried off by force. In Claudian's version the girl curses the very flowers which lured her to the meadows. The guilt, in part at least, must be born by the maiden who allowed herself to be flattered and cajoled into disobedience. This guilt, however, Proserpine also shares with her mother, Ceres, who was lured to the songs

⁴¹ Claudian, "Rape of Proserpine," p. 329.

⁴² Claudian, "Rape of Proserpine," p. 328.

and the dances of a bizarre orgiastic ritual. The transformed Proserpine, a pale, tormented, and embittered shadow of her former self, presents herself to her mother in a dream. She accuses her mother of allowing her to remain shackled in the dark caverns of her new imprisonment.⁴³

Mother and daughter are alike in their guilt, each having been drawn to the pleasures concomitant with abundant fertility, that self-same fertility which both represent. Furthermore, both neglect their responsibilities--one of household responsibilities, the other of protective duties--to indulge in these activities. The results of their simultaneous lapse from their moral responsibilities is both the destruction of one order and the creation of a new, more complex order. Proserpine's loom is busy fashioning a cloth which depicts the divisions of the universe from the outermost sphere of Saturn to the very depths of the netherworld. But she does not "live" to finish it; her work is interrupted by the arrival of Venus and the two virgin goddesses. Ceres returns home to find the loom in disorder: "The goddess' [Proserpine's] labors had come to naught, and what remained to be done, that the bold spider was finishing with her sacrilegious web"⁴⁴ ("divinus perit ille labor, spatiumquae relictum/ audax sacrilego

⁴³ Claudian, "Rape of Proserpine," Book three, ll. 97-103, p. 352.

⁴⁴ Claudian, "Rape of Proserpine," p. 357.

supplebat aranea textu" [Book three, ll. 157-58]).⁴⁵

Proserpine's and Ceres' work--the fabric embroidered on the loom--represents a stable, yet ordered reality, a careful division of heaven, earth, and hell. Proserpine's abduction and rape, her sudden transformation from virginal beauty to ashen shadow, effect a change in nature as well. A tiny representative of death and fate, the spider, finishes the work of the young goddess. The fabric of the cosmos will henceforward be a knit woven by two entities, by the virginal Proserpine and the spider. A new order is about to come into being. Jove himself has decreed the wedding of Proserpine and Pluto, the union of life and death. Moreover, the matrons of hell, preparing Proserpine's wedding chamber, foresee great fertility from this union. The suffering of the tormented in hell are alleviated on the marriage night; the netherworld and its lord are softened, gentled by the arrival of Proserpine, while the bride is soon to assume the dark and angry characteristics of her new household.

Proserpine's marriage to the lord of death has shattered the clear-cut division of the natural order, the strict separation of life and death. It has allowed Death (Pluto) to enter the sphere of life, to interrupt the season of fertility on Sicily, to seize the symbol of springtime exuberance, and to transport her to hell where she is quickly transformed into a new, more frightening, figure, Hecate, the

⁴⁵ Claudian, "Rape of Proserpine," p. 356.

queen of hell. This chaotic, sudden reversal of summer to winter in Proserpine's homeland is embodied in the rape and transfiguration of Proserpine.

At a later point in the narrative, Jupiter addresses the gods under his dominion after the rape of Proserpine. He explains his motivation for allowing Pluto to take Proserpine as his bride. Natura objected to the new order of seasons, that is, endless winter, which forced mankind to survive on a steady diet of acorns. Saturn was more generous with the gifts of mother earth, Nature complains. Because of this objection to his new order on earth, Jove has decided to institute the arts of agriculture among men, with the unwitting assistance of the woman he has most seriously offended, i.e., Ceres. To this end, he commands all the deities under his rule to remain silent when Ceres inquires into her daughter's disappearance. Ceres, in the future, will reward Triptolemus for this information by teaching him the arts of agriculture. Jupiter anticipates this outcome and the striking of a compromise between his winter order and Saturn's eternal summer. Neither year-long winter nor eternal summer are compatible with the practice of agriculture. A balance and alternation between the seasons order is necessary for farming:

Then the grave Father from his seat on high Olympus thus began:
"Once more the affairs of men have won care from me, affairs
long neglected since I looked upon the repose of Saturn's
reign and knew the torpor of that stagnant age, when I had
fain urged the race of man, long sunk in lethargy by reason
of my sire's sluggish rule, with the goads of anxious life,
whereby their crops should no more grow to maturity of their
own accord in the untilled fields nor yet the forest trees

drip with honey nor wine flow from spring nor every stream course sounding into cups. 'Twas not that I grudged their blessings--gods may not envy nor hurt--but because luxury is a foe to the godly life, and plenty dulls the mind of men; therefore I bade necessity, invention's mother, provoke their sluggish spirits and little by little search out the hidden track of things; bade industry give birth to civilization and practice nourish it.

"Nature now with ceaseless complaint bids me succour the race of men, calls me cruel and implacable tyrant, calls to mind centuries of my sire's empery and dubs me miser of her riches, for that I would have the world a wilderness and the land covered with scrub and would beautify the year with no fruits. She complained that she, who was erstwhile the mother of all living things, had suddenly taken upon her the hated guise of a stepmother. 'Of what avail that man derived his intelligence from above, that he has held up his head to heaven, if he wander like the beasts through trackless places, if with them he crushes acorns for food? Can such a life as this bring him happiness, hid in the forest glades, indistinguishable from the life of animals?' Since I bore so often such complaints from the lips of mother Nature, at length I took pity on the world and decided to make man to cease from his oak-tree food. . . ."46

(Tum gravis ex alto genitor sic orsus Olympo:
 "abduxere meas iterum mortalia curas
 iam pridem neglecta mihi, Saturnia postquam
 otia et ignavi senium cognovimus aevi;
 sopitosque diu populos torpore paterno
 sollicitae placuit stimulis impellare vitae,
 incultis ne sponte seges grandesceret arvis,
 undaret neu silva favis, neu vina tumerent
 fontibus et totae fremerent in pocula ripae
 [haud equidem invideo-neque enim livescere fas est
 vel nocuisse deos-sed, quod dissuasor honesti
 luxus et humanas oblimat copia mentes],
 provocet ut segnes animos rerumque remotas
 ingeniosa vias paulatim exploret egestas
 utque artes pariat sollertia, nutriat usus.

46 Claudian, "Rape of Proserpine," pp. 347 and 349 (italics mine).

"Nunc mihi cum magnis instat Natura querellis
 humanum relevare genus, durumque tyrannum
 inmitemque vocat regnataque saecula patri
 commemorat parcumque Iovem se divite clamat,
qui campos horrere situ dumisque repleti
rura velim, nullis exornem fructibus annum.
 se iam, quae genetrix mortalibus ante fuisset,
 in dirae subito mores transisse novercae;
 'quid mentem traxisse polo, quid profuit altum
 erexisse caput, pecudum si more pererrant
 avia, si frangunt communia pabula glandes?
 haecina vita iuvat silvestribus abdita lustris,
 indiscreta feris?' tales cum saepe parentis
 pertulerim questus, tandem clementior orbi
 Chaonio statui gentes avertere victu."
 [Book three, ll. 18-47])⁴⁷

Jove is inspired by Natura's complaint to change the natural order as it exists under his reign. Natura plangens, Nature in complaint, urges Jove to alter the sublunar order.⁴⁸ Natura argues that Jove has subverted her spontaneous generosity, that he has curbed her innate desire to produce in abundance. Man is forced to subsist on a diet of acorns alone. The constant oppression of dire necessity does not spur man on toward the heights of aspiration, but rather reduces him to the position of a foraging animal. The question arises, then, what kind of natural order is this which is the effect of Jove's reign? The answer to this question is given quite simply by Venus: Venus questions Proserpine closely about the fields of Enna which have

⁴⁷ Claudian, "Rape of Proserpine," pp. 346 and 348, (italics mine).

⁴⁸ Economou points out that this role or function, Natura plangens, is a recurring theme in the Middle Ages, p. 106.

never experienced winter. She and her companions, Pallas and Diana, coax Proserpine into showing them this rare sight. Sicily, Ceres' fortress, is blessed with distinctive and unique honors: Ceres has promised this country, guardian and home of her dear child, that it shall know perpetual fertility without suffering the violation of plow or hoe. This country is the last bastion of the Golden Age of Saturn's rule; it flourishes year round, providing ample nourishment for man. Saturn has been displaced by Jove, eternal summer by eternal winter. In every place except Sicily, the world knows only winter; hence, men must seek acorns for food, for little else is available during year-long winter. It is for this reason that Venus and her companions are curious about the fields of Enna.

Ceres alone maintains faith with the old order of Saturn's dominion. Her fortress, built by the Cyclops, is an armed camp, an invincible stronghold. For what reason does Ceres incarcerate her daughter in such a well-protected estate? It appears she fears assault from the children of Zeus, from either Mars or Apollo who have requested her daughter in marriage and been denied. Ceres refuses to surrender her daughter to either of these divine suitors; moreover, she and Proserpine move into hiding in Sicily after the proposals. Ceres rejects Olympus and its suitors and moves, instead, to the earth.

Ceres' behavior is one of latent revolt against Zeus' order. She rejects his sons as suitors for her daughter, and rejects Olympus as well. Furthermore, when Proserpine is captured, Ceres is absent from

Sicily. The corn goddess is participating in the orgiastic rituals of the mother goddess, Cybele, wife of the overthrown Saturn. Zeus sees all from his lofty perspective on Olympus and sends a message to his brother Pluto to take advantage of Ceres' absence to kidnap Proserpine. Whereas Athena and Diana give in to their father Zeus' wish and lay down their arms against Pluto, it is quite apparent that Ceres would not have done the same. In a rage at the loss of her daughter, Ceres declares open war against heaven, i.e., Zeus.

Ceres: "Seest thou not 'tis open war with heaven? . . . Let wicked Jove behold me wandering through towns and country, and Juno's jealousy be sated with her rival's ruin. Have your sport with me, triumph in heaven, proud gods, celebrate your illustrious victory o'er Ceres' conquered daughter."⁴⁹

(Ceres: "non bella palam caelestia sentis? . . .
 impius errantem videat per rura, per urbes
 Iuppiter; extincta satietur paelice Iuno.
 insultate mihi, caelo regnate superbi,
 ducite praeclarum Cereris de stirpe triumphum!"
 [Book three, ll. 314, 326-29])⁵⁰

Natura complains, with ample reason, about the new order in her sublunar domain. The golden age of Saturn has been changed to the silver age of Zeus. The generous impulse of the father has been repudiated by his son, Zeus, who hopes to encourage men in their endeavors, to place special emphasis on man's spiritual concerns rather than his physical comfort. But Zeus has failed, Natura points out, to lift man

⁴⁹ Claudian, "Rape of Proserpine," p. 369.

⁵⁰ Claudian, "Rape of Proserpine," p. 368.

out of the mire of the flesh; rather, the new, harsh order of winter oppresses man so sorely, that he is bent in half with the necessities of simple survival. Zeus acknowledges this failure on his part and hopes to remedy the shortcoming by means of compromise. Saturn has been overthrown; the titans of mother Earth have been defeated; the only remaining representatives of Saturn's fertile dominion are Ceres and her daughter Proserpine. Hence, the compromise between Zeus' management of the sublunar sphere and Saturn's world order can only be affected with the assistance of Ceres.

Ceres would not willingly marry her daughter to either Mars or Apollo; Pluto, the god of the dead, would prove an even more repugnant son-in-law to a goddess of fertility such as Ceres. Ceres has rejected the rule of Jove, for she chooses to live apart from his seat of power. Moreover, Sicily, her new homeland, appears exempt from Zeus' natural order of winter. Claudian constantly juxtaposes images of Zeus' world order as opposed to Ceres'. Ceres' island fortress is juxtaposed to Zeus' Olympic heights. The frenzied, Dionysiac revelling of Ceres within the caves of the mother goddess provide a contrast to Zeus' rational discourse on motivation to the lesser gods who are summoned to Olympus. Ceres is a whirlwind of activity, constantly in motion; Zeus, on the other hand, sits in calm majesty: he is the supremely rational being whose acts consist of decisions, decrees, and discourse. Finally, Zeus' female offspring provide an interesting contrast to Ceres' only daughter. Of course, Proserpine is the child

of Zeus as well as of Ceres, but she is part of her mother's world, not her father's. Proserpine, whose playground is the fields of Enna, is a flower goddess, a rose just blossoming from the bud. She and her playmates, the nymphs and the Sirens (before they turned to man's destruction), evoke a world of gentle, child-like harmony, a world of affection and tenderness. The female deities, inhabitants of Sicily, live in a charming and domestic sphere of summer pleasures.

On one of those summer days, however, a triad of sister goddesses from Olympus appears on Proserpine's doorstep. Jove requested Venus to aid him in surrendering Proserpine to Pluto. Venus was anxious to obey his wishes, for she wished to rule in the underworld as well as above it:

First goes Venus exulting in her trickery and inspired by her great mission. In her heart she takes account of the coming rape; soon she will rule dread Chaos, soon, Dis once subdued, she will lead the subject ghosts. . . .

Behind her hasten Diana, fair queen of Arcadian Lycaeus, and Pallas who, with her spear, protects the citadel of Athens—virgins both; Pallas, cruel goddess of war, Diana, bane of wild creatures.⁵¹

(Prima dolo gaudens et tanto concita voto
it Venus et raptus metitur corde futuros,
iam dirum flexura chaos, iam Dite subacto
ingenti famulos Manes ductura triumpho. . . .

Candida Parrhasii post hanc regina Lycaeï
et Pandionias quae cuspide protegit arces,

⁵¹ Claudian, "Rape of Proserpine," pp. 319 and 321.

utraque virgo, ruunt: haec tristibus aspera bellis,
 haec metuenda feris.
 [Book two, ll. 11-14, 18-21])⁵²

Venus, Pallas Athena and Diana are Zeus' three representatives who appear before Proserpine, daughter of Ceres. Venus has come intentionally to seduce Proserpine out into the open meadows. Her two virginal companions are unwitting accomplices in the scheme. These three provide an interesting and important contrast to Proserpine, child of a fertile summer order. Venus is motivated by her desires to extend her own dominion, the power of love, to the world of the dead. Therefore, Venus' treachery is motivated by the desire to rule those beings for whom procreation is an impossibility. The spirits of the dead may love, but no new life can possibly spring from this love. Hence, Venus represents sterile passion, desire which can never father children. Venus is so perfect a representative of Zeus' winter order that she would extend her influence to include those in whom sexual desire is pointless, that is, from a natural viewpoint.

Moreover, her companions, Pallas and Diana are also representatives of that same sterile, yet powerful winter order ruled over by their father Zeus. Athena is described as the goddess of war, Diana as goddess of the hunt. The two goddesses embody a contradiction in terms, a "feminine virility;" they are an utter contradiction of the sexual

⁵² Claudian, "Rape of Proserpine," pp. 318 and 320.

stereotypes of their gender. Therefore, the poet Claudian uses the three Olympian inhabitants, Venus, Diana and Pallas, in comparison with Proserpine in order to further contrast the one natural order, the winter order of Zeus, to the fertile dominion of Ceres.

The compromise between these two conflicting forces can only be realized by Proserpine who is child of both Zeus and Ceres. When Zeus gives his daughter to Pluto as a bride, he does so in order to keep the peace between his brother and himself and also in order to wed the two forces, one of summer fertility, the other of winter death, to one another. Pluto shares much in common with Zeus; both brothers represent a vitality which is innately hostile to the effortlessly engendered fertility of their father, Saturn. Saturn, it must be remembered, was equally hostile to even the possibility that his children might offer a challenge to his dominion; hence, he swallowed each child at its birth. This hostile juxtaposition of father and sons--Saturn as opposed to Zeus and Pluto--offers a different view of the seasonal allegiance of a man throughout his life.

A man's life is generally considered to be aligned with the seasons beginning with his spring-time boyhood and concluding in the winter of old age. However, within the context of this myth, the young men are winter types (like Zeus and Pluto), whereas the old man (Saturn) is a summer figure. This particular alignment of seasons and ages was important to the Middle Ages, for the young men who were members of Germanic secret cults were regarded by Neidhart as arche-

typal winter figures like Zeus and Pluto. The tradition of aligning the aging male with summer and the young male with winter extends, at the very least, from Claudian to Neidhart.

In Claudian's version of the myth, the rape of Proserpine by Pluto is simultaneous with the wedding of the two mythic figures. The rape itself is the act of taking possession of the virgin. Her nature is radically transformed by this forced union, the purpose of which is a new fertility. The figure of Death, Pluto, renders possible a new civilization among men. Jove has carefully planned the wedding of heaven and hell, the union of life and death, for the purpose of engendering civilization, cultivation and spiritual regeneration among mankind.

Claudian did not reach the end of the tale, the divided ownership of Proserpine between mother and husband. The twice yearly transformation of Proserpine, the alternation between virginal maiden and pale shadow, coincide with the alternation of the seasons. Hence, she is a figure of constant change with an eternally revolving nature. Claudian provides the reader with an intriguing, additional comment on the characteristics of the underworld Proserpine. As Pluto carries off the lamenting virgin who will be deflowered only when they reach his domain, he has pity on her suffering and tries to ease her sorrow by painting a rather unusual portrait of the underworld:

"Cease, Proserpine, to vex thy heart with gloomy cares and
causeless fear. A prouder sceptre shall be thine, nor
shalt thou face marriage with a husband unworthy of thee.

I am that scion of Saturn whose will the framework of the world obeys, whose power stretches through the limitless void. Think not thou hast lost the light of day; other stars are mine and other courses; a purer light shalt thou see and wonder rather at Elysium's sun and blessed habitants. There a richer age, a golden race has its home, and we possess forever what men win but once. Soft meads shall fail thee not, and ever-blooming flowers, such as thy Henna ne'er produced, breathe to gentler zephyrs. There is, moreover, a precious tree in the leafy groves whose curving branches gleam with living ore—a tree consecrate to thee. Thou shalt be queen of blessed autumn and ever enriched with golden fruit. Nay more; whatsoever the limpid air embraces, whatever earth nourishes, the salt seas weep, the rivers roll, or the marsh-lands feed, all living things alike shall yield them to thy sway, all, I say, that dwell beneath the orb of the moon that is the seventh of the planets, and in its ethereal journey separates things mortal from the deathless stars."⁵³

("Desine funestis animum, Proserpina, curis
et vano vexare metu. maiora dabuntur
sceptris nec indigni taedas patiere mariti.
ille ego Saturni proles, cui machina rerum
servit et immensum tendit per inane potestas.
amissum ne crede diem: sunt altera nobis
sidera, sunt orbis alii, lumenque videbis
purius Elysiumque magis mirabere solem
cultoresque pios; illic pretiosior aetas,
aurea progenies habitat, semperque tenemus
quod superi meruere semel. nec mollia desunt
prata tibi; Zephyris illic melioribus halant
perpetui flores, quos nec tua protulit Henna.
est etiam lucis arbor praedives opacis
fulgentes viridi ramos curvata metallo:
haec tibi sacra datur fortunatumque tenebis
autumnus et fulvis semper ditabere pomis.
parva loquor: quidquid liquidus complectitur aër,
quidquid alit tellus, quidquid maris aequora verrunt,
quod fluvii volvunt, quod nutrivere paludes,
cuncta tuis pariter cedent animalia regnis
lunari subiecta globo, qui septimus auras
ambit et aeternis mortalia separat astris."
[Book two, ll. 277-98])⁵⁴

⁵³ Claudian, "Rape of Proserpine," pp. 339 and 341.

⁵⁴ Claudian, "Rape of Proserpine," pp. 340 and 342.

The dialectic under consideration here has thus far shown specific features. Proserpine is the key figure in this dialectic, her dual disposition encompassing the primary characteristics of the natural order. She is, among other things, a moon goddess: her husband/captor, Pluto, has promised her dominion over all things beneath the orbit of the moon. But Proserpine is more than the judge of the sublunar order; she is its archetypal image. As she vacillates between virgin and crone, new moon and old, she both expresses and causes change within the natural order. She is a fertility figure who, when paired with an archetype of death and chaos, shares her gentle disposition with her husband. In return, she takes on his fierce and rebellious characteristics.

Like her Olympian (or allegorical) counterpart, Natura, Proserpine's role is to spur another, i.e., Ceres, upon a course of action which will change the natural order. The Golden Age of Saturn is long since gone; the only hold-outs of the old order are Ceres, her daughter, and their female companions on Sicily. Winter, Zeus and Reason reign supreme within the cosmos. Natura, chained upon an infertile and barren earth, under a winter constraint, offers loud complaint against Zeus and his Silver Age. Zeus is goaded by her, by his own reason, to acknowledge the limitations of his new order. Henceforward, winter and summer will share the natural order, Proserpine, in the figures of husband and mother. Imagination, not reason alone, will serve to inspire man to reach the heights of

heaven. During the Age of Silver, man does not lift his eyes toward heaven merely because he must continually scrounge the forest for his meager acorn diet, but also because he lacks imagination. The Sirens and the Muses are outcasts of the winter order of reason; they dwell with Ceres and her daughter in that last bastion of the Golden Age.

Hence, the natural dialectic according to Claudian swings between winter and summer, death and life, sterility and fertility, reason and imagination. Moreover, male and female occupy a central role in the alternation of this dialectic. The sexual vivacity of Ceres and Proserpine is portrayed in their simultaneous lapse from moral responsibilities: Ceres is attending the frenzied revels of the mother goddess, Cybele, the wife of Saturn; Proserpine frolics with total abandon on the meadows of Enna. The virgin goddess outdoes her Olympian companions, Venus, Athena and Diana, in picking and twining flowers. The stark contrast between the gentle sexuality of Proserpine and the fierce masculinity of both Diana and Pallas Athena is acted out when Ceres' daughter tries to carry Athena's shield or draw back on Diana's bow. Furthermore, Venus' sterile ambition to bring love to the souls of the dead points to her allegiance to Zeus' winter order. The virile virgins, Athena and Diana, a sterile Venus, together with the intellectual Zeus and the lustful Pluto--all these figures serve to identify the essential masculinity of the winter order.

Ceres offered a stubborn resistance against this masculine rule; she removed herself, her child and her followers from Olympus to

Sicily and there held out against the tyranny of the Silver Age of Winter/Zeus. Because Ceres and her daughter knew this tyranny to be primarily masculine, Zeus sent three female goddesses to lure Proserpine into the open. The arrival of a male deity from Olympus, no matter what his intentions, would have been regarded as a suspicious intrusion of masculinity upon a feminine domain.

Proserpine, after the rape, becomes part of this winter order; she assumes the dark and angry characteristics of her spouse, Pluto. However, after her rescue by her mother, she is restored, temporarily, to her original disposition. Like the moon in its two phases, vacillating forever between a bright new face and a pale fading visage, Proserpine will alternate between virgin and crone, daughter and bride:

Her divinity, one and the same between a variety of powers and duties, manifests itself, now as Lucina in her radiance, now as the huntress with her quiver, and now as Hecate with garlanded head.⁵⁵

(Unum idemquae numen pro diversitate potentiae et officii nunc Lucinam in lampade, nunc venatricem in pharetra, nunc reginam Tartaream sertato capite praeferibat.

[Chapter five, ll. 221-24])⁵⁶

The preceding discussion of Claudian's Rape of Proserpine uncovers several parallels not only with Neidhart's lyrics, but also with the works of Alanus de Insulis. Alanus' truly original contribution to

⁵⁵ Bernard Silvester, The Cosmographia, p. 104.

⁵⁶ Bernard Silvester, De Mundi Universitate, p. 46.

mythography was the adaptation of the myth of the two Venuses. Although the traditional medieval conception of Venus involved the existence of two, separate Venuses, one with divine qualities and the other having a purely erotic nature, Alanus united the two personae into one figure, a sort of "split personality," a before-and-after-the-fall from marital fidelity. Moreover, Natura's garment (in the Complaint) bears the mark of this fall. The garment worn by Natura is similar in its depiction of a stable natural order to the fabric which Proserpine weaves as a present for her mother, Ceres. The cloth is never completed, however, because of Proserpine's abduction and subsequent transformation into the queen of hell. Proserpine is Ceres' daughter, Venus is Natura's earthly representative. The torn garment/fabric symbolizes the fall of both the virgin (Proserpine) and virginal Natura's subvicar on earth (Venus). Ceres lost her daughter because she chose to attend the functions of the mother goddess; Natura, guiltless, chose Venus as subvicar on earth in order to remain nearer to the abode of her own creator.

Furthermore, Alanus portrayed the downfall of his Venus in terms borrowed from the Proserpine myth. Natura chose Venus to carry out her procreative work on earth. For a while, as Natura describes the situation to Alanus' persona, all goes well:

Natura: "With these distinctive marks of splendor and nobility, the earthly presence of Venus came into my native sphere. Most energetically she labored with the aid of her instruments in weaving the series of human birth, mending with a slender needle those parts that had been sundered by the hands of
:

the Fates, and more subtly still joining these one to another. And thus did she once, with the most obedient care, perform to me the duties of her tributary administration."⁵⁷

(Natura: "His apparatus nobilitatisque praesignibus Veneris terrestris incolatus incessit in patriam. Quae cum suis suffraganeis instrumentis ad humanae geneseos seriem contexendam desudando laborans, Parcarumque manibus intersecta, subtili acu resarciens, subtilius haec renodabat. Sicque aliquandiu stipendiariae administrationis jura mihi officiosissima curiositate persolvit.")⁵⁸

Natura has treated Venus like a daughter, entrusted with the household responsibilities, the weaving and mending. Proserpine is induced by Venus to give up these labors in order to frolic in the fields. Venus, in Alanus' story, finds herself bored and needs no prodding to indulge in playful activities. Both figures desert their rightful responsibilities assigned to them by mother figures (Ceres and Natura), in order to play elsewhere. Both are prompted by sexual desires, simultaneously childish and serious, for the consequences of this behavior are dire indeed. The consequences of Venus' adultery are serious for mankind in particular. Venus caelestis served to combat the effects of Death among the human race. Now, however, Venus has become allied with Atropos and only worsens the condition of an expiring race:

Natura: "And she [Venus] who was wont to hold out the shield of defense to that sword of Atropos which severs all things, now has become bound to the latter in a mutual alliance on firm consideration, and permits the sickle of fate to run

⁵⁷ Alain de Lille, The Complaint of Nature, p. 54.

⁵⁸ Alain de Lille, "Alani Liber de Planctu Naturae," p. 479.

out far into the grain of the human race, and does not repair the loss with renewed birth from any fresh seed."⁵⁹

(Natura: "Et quae gladio Atropos universa metenti solebat clipeum defensionis praetendere, jam eidem stabilitae considerationis mutuo foedere ligabatur, fatigue falcem in messem humani generis nimium excursare permittens damnum, nulla novi seminis redimina pensabat origine. . . .")⁶⁰

Pluto promises Proserpine that she will rule the Fates. Those same deities who ordained the rape of Proserpine will take the new queen into their midst where she will rule. Even so, Alanus depicts his Venus as firmly allied with the forces of Death. Venus commits adultery with Antigamus, the unlawful, a representative of chaos in the natural order. Pluto and Antigamus both introduce chaos into the natural order by having sexual relations with a female fertility figure.

Chaos results from the fall of both Venus and Proserpine; both women are responsible for their fates because of their sexual appetites (veiled in Proserpine's case, transparent in Venus' situation). Although Alanus borrows heavily from the Rape of Proserpine for the development of his myth of the two Venuses, he does not neglect the myth of Venus for that of Proserpine. Rather, he conflates the two myths into one. According to the traditions of antiquity and the Middle Ages, Venus has a son, Cupid. Alanus incorporates the exis-

⁵⁹ Alain de Lille, The Complaint of Nature, p. 55.

⁶⁰ Alain de Lille, "Alani Liber de Planctu Naturae," p. 480.

tence of Cupid into his myth, but he also chooses to give the young god a distinctive counterpart, a half-brother, Jocus.

Cupid is the son of Venus caelestis and Hymen; Jocus, the son of Venus scelestis and Antigamus. Alanus, as medieval mythographer, uses the two opposing offspring to describe the two contradictory aspects of Venus' personality. Cupid is courteous, pleasant, refined and sweet to the senses; he prefers to dwell under a clear sky, in a wooded vale. Jocus, by comparison, is rude, brutal, inclined to debauchery and bitter to the taste; he lives in the midst of dry infertility, on the desert plain. Cupid wounds the lover on behalf of a refined, yet natural love, while Jocus pierces men with passionate lust. Natura outlines the discrepancy between the two young gods of love and lust, yet even she is forced to admit the ambiguous qualities of Amor (Cupid) when she is questioned closely by the dreamer, Alanus' persona. Cupid is not a totally innocent figure; he too is possessed of certain negative qualities:

Natura: "And it is not strange if in this portrayal of Cupid I intersperse slight signs of blame, although he is allied to me by the connection of his own blood-relationship. . . . I do not deny the essential nature of love honorableness if it is checked by the bridle of moderation, if it is restrained by the reins of sobriety, if it does not transgress the determined boundaries of the dual activity, or its heat boil to too great a degree. But if its spark shoots into a flame, or its little spring rises to a torrent, the rankness of the growth demands the pruning-knife, and the welling and excess requires an assuaging medicine; for all excess disturbs the progress of well-regulated temperance, and the pride of

unhealthy extravagance fattens, so to speak, into imposthumes of vices."⁶¹

(Natura: "Nec mirandum, si in praetaxata Cupidinis depictione notulas reprehensionis intersero, quamvis ipse mihi quadam consanguinitatis germanae fibula connectatur. . . . Non enim originalem Cupidinis naturam in honestate redarguo, si circumscribatur frenis modestiae, si habenis temperantiae castigetur, si non geminae excursionis limites deputatos evadat, vel in nimium tumorem ejus calor ebulliat; sed si ejus scintilla in flammam evaserit, vel ipsius fonticulus in torrentem excreverit, excrementi luxuries amputationis falcem expostulat, exuberationis tumor solatium medicamenti desiderat; quoniam omnis excessus temperatae mediocritatis incessum disturbat, et abundantiae morbidantis inflatio quasi in quedam apostemata vitiorum exuberat.")⁶²

Alanus employs a mythology of dialectic, of life and death, love and lust, fertility and barrenness, which is closely drawn from the myth of Proserpine and her dual nature. Moreover, Proserpine is not a totally innocent mythic figure. She is partially responsible for her own abduction, for she is flattered and cajoled by Venus and her own subliminal, erotic inclinations into her act of disobedience.

In the discussion of the differences between Alanus' two texts, the Complaint of Nature and the Anticlaudianus, two antipathetic mythologies are outlined: the first myth, taken from the Anticlaudianus, involves both Natura and Fortuna. This new and far more complex mythic structure implies a radical change in Alanus' conception of the universe, a transition in his viewpoint. The structure of the Anticlaudianus is

⁶¹ Alain de Lille, The Complaint of Nature, p. 39.

⁶² Alain de Lille, "Alani Liber de planctu Naturae," pp. 474-75.

also radically different from that of the Complaint. The Complaint is a dream dialogue between Natura and the writer, Alanus. The Anti-claudianus, however, is an epic; the plot, rather than the dialogue, is the key to the work. The plot of Alanus' second cosmological work is particularly delightful when it is compared to the plot of Claudian's Proserpine myth.

The story begins with Natura's endeavor to construct a new and perfect man to combat the effects of her enemies, specifically the furies, who now rule the natural order of mankind. Natura would overthrow this long-standing dominion of moral and physical infirmity. To this end she calls together a synod of her sisters, all of them virtues of the highest order. The discussion, however, is carried by three principal figures, Prudentia, Racio and Concordia. Prudentia cautions that this task will be too great for them, that only God can supply a soul equal to the creation of such a man, one who will be both divine and human. Racio agrees with Prudentia's assessment and suggests that Prudentia alone could serve as the ambassador to God on their behalf. Concordia joins the discussion and convinces Prudentia that she must go on their behalf. For that purpose, a chariot is constructed by the Seven Arts: five horses (the senses) are attached to the chariot which quickly ascends the heavens. After much travel through the tranquill and changeless sphere of the Deity (also called the "Thunderer"), Prudentia finds access to God and presents her case. God quickly accedes to her humble request for assistance.

Prudentia returns to her sisters on earth with a new and perfect human soul. Natura constructs the man from the best raw materials available. Thus, the perfect man is completed, after have been endowed liberally by each and every Virtue, including Fortune's child, Nobility.

Rumour carries the news of the new being, the perfect man, to the depths of the underworld, the dwelling of Allecto. Outraged, Allecto vows to combat this unassailable being, one removed from the influence of her domain. The forces of Chaos declare war against Nature and against heaven itself. Meanwhile, Mother Fortuna regrets her assistance of Natura's child on behalf of her daughter Nobility and now throwssupport totally to the side of her second offspring, Ignobility or Lowliness.

Rumour, carrying her news, takes wing and wedding falsehood to truth, announces that the Furies have joined in conspiracy against the gods above, the realms of the dead against heaven, that the Manes [spirits of the dead] and the lord of Erebus[Pluto] have unloosed Tartarean Chaos, reject the rule of Erebus' brother and no longer grant peace to the world.⁶³

(Nuncia Fama uolat et ueris falsa maritans
In superos Furias, in celum regna silentum
Conspirasse refert, Manes Herebique tirannum
Tartareum reserasse Chaos, fratique negare
Regna, nec ulteriu pacem concedere mundo. . . .
[Book eight, ll. 305-09])⁶⁴

A fierce battle is waged between the forces of Natura and Allecto.

⁶³ Alan of Lille: Anticlaudianus or the Good and Perfect Man, p. 200.

⁶⁴ Alain de Lille: Anticlaudianus, p. 182.

The New Man serves as the object of contention, the center of the struggle. Of course, Natura and the New Man win; a new order, the rule of a pristine Natura, takes hold of earth:

The Virtues now set up camp on earth, rightly acquire domain there and guide the world; the stars and the abodes at the poles are now no more pleasing to them than the earthly sphere. Now earth vies with heaven, now the world clothes itself in heavenly splendour, now the Olympians bedeck the earth. No longer is the field reclaimed with the hoe or scored by the ploughshare, no longer does it bemoan the scars inflicted by the curved plough to make it, however unwilling, obey the greedy husbandman and return the seed with high interest. The tree does not need the knife nor the vineyard the pruning-hook. They bear new fruit of their own accord and surpass in their fertility the husbandman's prayers. . . . The rose, emerging from its tegument, covers the gardens with crimson. It bears no suggestion of a mother-thorn but is brought into existence and comes forth spontaneously and proceeds to new growth without seed.⁶⁵

(In terris iam castra locant et regna merentur
Virtutes mundumque regunt, nec iam magnis illis
Astra placent sedesque poli quam terrenus orbis.
Iam celo contendit humus, jam terra nitorem
Induit ethereum, jam terram uestit Olympus.
Nec iam corrigitur rastro, nec uomere campus
Leditur, aut curui deplorat uulnus aratri,
Vt tellus auido, quamuis inuita, colono
Pareat, et semen multo cum fenore reddat.
Non arbor cultrum querit, non uinea falcem,
Sed fructus dat sponte nouos et uota coloni
Fertilitate premit. . . .
Et tunicis egressa suis rosa purpurat ortos,
Nec spinam matrem redolet, sed sponte creata
Pullulat, atque nouos sine semine prodit in ortus.
[Book nine, ll. 391-402, 405-07])⁶⁶

⁶⁵ Alan of Lille: Anticlaudianus or the Good and Perfect Man, p. 216.

⁶⁶ Alain de Lille: Anticlaudianus, pp. 196-97.

The scene the author depicts belongs to the Golden Age, a return to the world as it existed under Saturn's generous, yet sluggish rule. This is a natural order which Jove chose to alter by means of the marriage of Proserpine and Pluto. Alanus, moreover, concludes his work with the clearest possible reference to Claudian's Rape of Proserpine. He writes of the arrival of the ship at port, the conclusion of a long and difficult endeavor:

Now the ship, avoiding Scylla and the monster, Charybdis, sails on a calm sea to the harbour. Now the mariner rejoices at the sight of land; now the runner is at the winning post; the anchor is fast in the harbour. However, the mariner, after negotiating the heaving sea, trembles and fears attacks on land; he fears that, though he has been safe asea, he may be shipwrecked and lost ashore, that spite may rage against him or slander sink her teeth in him who, as he brings his work to a fitting conclusion, has drained his energy in writing and borne the burden of the toil.⁶⁷

(Jam ratis, euadens Scillam monstrumque Caribdis,
Ad Portum transquilla meat, jam littore gaudet
Nauita, iam metam cursor tenet, anchora portum.
Nauta tamen tremebundus adhuc post equoris estum
Terrenos timet insultus, ne tutus in undis
Naufragus in terra pereat, ne liuor in illum
Seuiat aut morsus detractio figat in illo
Qui iam scribendi studium pondusque laboris
Exhausit, proprio concludens fine laborem.
[Book nine, ll. 415-23])⁶⁸

These last few lines are not only an intensely personal and affective farewell to book and audience by an aging author; they are,

⁶⁷ Alan of Lille: Anticlaudianus or the Good and Perfect Man, pp. 216-17.

⁶⁸ Alain de Lille: Anticlaudianus, p. 197.

further, the last clue the writer gives to the structure of this work.

Claudian's introduction to the Rape is couched in similar imagery.

While Alanus concludes his work with the fearful arrival at port,

Claudian prefaces his myth with the challenge and the thrill of

setting to sea:

He who first made a ship and clave therewith the deep,
troubling the waters with roughly hewn oars, who first dared
trust his alder-bark to the uncertain winds and who by his
skill devised a way forbidden of nature, fearfully at the
first essayed smooth seas, hugging the shore in an unad-
venturous course. But soon he began to attempt the crossing
of broad bays, to leave the land and spread his canvas to
the gentle south wind; and, as little by little his growing
courage led him on, and as his heart forgot numbing fear,
sailing now at large, he burst upon the open sea and, with
the signs of heaven to guide him, passed triumphant through
the Aegean and the Ionian main.⁶⁹

(Inventa secuit primus qui nave profundum
et rudibus remis sollicitavit aquas,
qui dubiis ausus committere flatibus alnum
quas natura negat praebuit arte vias:
tranquillis primum trepidus se credidit undis
litora securo tramite summa legens;
mox longos temptare sinus et linquere terras
et leni coepit pandere vela Noto.
Ast ubi paulatim praeceps audacia crevit
cordaque languentem dedidicere metum,
iam vagus inrumpit pelagus caelumque secutus
Aegaeas hiemes Ioniumque domat.
[Preface])⁷⁰

Alanus builds his myth simply and effectively along the lines
which Claudian uses in his own version, incorporating both Greek and

⁶⁹ Claudian, "Rape of Proserpine," p. 293.

⁷⁰ Claudian, "Rape of Proserpine," p. 292.

Sicilian texts, of the myth of Proserpine.⁷¹ Alanus begins his myth after the rape of Proserpine, the introduction of death and chaos into the natural order. Natura invokes a synod of her sisters that they might change this "natural" order of sin and death into one of virtue and life. Each and every event in this epic/myth is a simple reversal of a similar occurrence in Claudian's Rape. In Claudian, for example, the Fates caution Pluto not to rebel against Jove for the sake of a bride; they assure him that Jove will provide a fitting bride upon request. Pluto accepts their considered opinion and sends Mercury to Olympus with his insistent demand. Alanus constructs a similar scene with the synod of the Virtues (as opposed to the inhabitants of Pluto's realm, especially the Furies). Prudentia, Racio and Concordia serve as the antitheses to Pluto's consultants, the Furies. The Virtues counsel humble entreaty, whereas the Furies thirst for war. As Prudentia is carried to heaven in a chariot whose pieces are joined by Concordia, so Pluto ascends to earth in his chariot harnessed by fierce Allecto. Whereas Mercury returns to Dis with the agreement of Jove, Prudentia descends to earth with God's contribution to this virtuous effort. Alanus' deity agrees to this new endeavor in the natural sphere because Reason prompted him; Claudian's Jove, addressing the rest of Olympus, stateshe was prompted by the complaints of Nature on behalf of mankind. The New Man serves as antithesis to Proserpine.

⁷¹ Ernst Bernert, "Die Quellen Claudians in de raptu Proserpine," Philologus, 93, No. 3 (1939), 353.

Even as Ceres exhausted her womb in the birth of her only daughter, so Natura has exhausted her bounty in the creation of her new son. Pluto ascends to steal away Ceres' daughter; Allecto and her forces from hell rise up to assault the New Man. However, the order of the universe is changed by the unassailable virtue of the New Man.

The world returns to the Golden Age, the Age of Saturn which existed before the reign of Jove; this was the age of boundless fertility when man had neither to plow nor sow in order to reap the abundant fruits of earth. This is the natural order which Claudian depicts in Sicily before the abduction of Proserpine and which Alanus describes as a direct result of the New Man's victory over those same forces of Hell which helped in the theft of Ceres' daughter. Moreover, to insure absolute clarity as to the mythic nature of this epic, Alanus places his Natura in a house on a fertile plateau rising above a green forest; Proserpine and Ceres live in a protected fortress in an identical setting in Claudian's myth.

Alanus' overriding concern in the Anticlaudianus is the problem of change, of fluctuation. This problem is inherent in the Platonic material order whose inclination is towards chaos. Alanus, however, believes that a radical change in the human order, a change effected by God's intervention, could alter the propensity of matter towards chaos, of man towards sin and death. Man, as a composite of material and divine elements, must serve eternally as the battlefield across which the forces of divine tranquility and material chaos come to

combat. Such is the world, however, that the material order of change, chaos, and death usually triumph. The virtuous individual is outnumbered and overcome by these sublunar influences; like Proserpine, he too must submit to the Fates. Alanus' purpose in the Anticlaudianus is to create a myth with epic structure and utopian conclusion in order to inspire man in his losing battle against chaos and death.

Here it need only be said that in general the Anticlaudianus emphasizes the negative, rather than the positive aspects of the relations of man and Nature. Thus in the opening description of the abode of Nature, the pictures on the walls form a panorama of the history of human corruption which recalls both Bernardus' catalogue poem and the proem of the De planctu, and Alain remarks of the effect, "Naturam peccasse putes," a thought unthinkable in the world of the De planctu. Human sin becomes a reflection of the limitation of Nature in general.⁷²

Wetherbee, who writes above, has discussed the distinctive contribution of Chartrian philosophy to the literary issues of the twelfth century. Most particularly he outlines the complex problem of Nature for the medieval world. The sexual impulse was both a blessing and a curse for man in the twelfth century: it guaranteed the continuation of the species, but also threatened, through excess, the very possibility of harmony within the natural order. Wetherbee describes both of Alanus' works as efforts to deal with the Fall of Man, his separation from God, because of the necessity of the natural order. It would seem, then, that if Alanus' interest is

⁷² Winthrop Wetherbee, Platonism and Poetry in the Twelfth Century (Princeton, New Jersey: Princeton University Press, 1972), p. 212.

primarily the Fall, the myth he found most suitable to the expression of this event was not Adam and Eve, but rather the rape of Proserpine. This particular myth could embody most fully all the moral and cosmological tensions inherent in a Platonic conception of Nature.

Boethius, like Alanus, also proposes a significant reshaping of the original mythic structure of the rape in his Consolation of Philosophy. He would splinter the universe into two halves, a Platonic division. One realm remains eternally still, unshaken by change and time, i.e., the Platonic realm of pure forms. This transcendent order finds its closest corporeal representative in Lady Philosophy, a type of Athene.⁷³ Her hero is, of course, Hercules who transcends the constraints of matter, who sheds the material dross of his humanity with calm self-assurance. Fortuna, a type of Proserpine in her two-faced dualism, rules the material order of constant change. Boethius has added a new dimension to the persona of Proserpine. For Boethius, Athene is an aspect of Proserpine's dual nature. Athene is the aggressive, fierce, warring, masculine and logical half of Proserpine; she is Proserpine after her fall, the sterile, winter half of the goddess's dual disposition.

The reader will recall that, immediately prior to her abduction,

⁷³ Pierre Courcelle, La Consolation de Philosophie dans la Tradition littéraire (Paris: Etudes Augustiniennes, 1967), p. 22.

Proserpine is visited by three goddesses, Diana, Pallas Athene and Venus, according to the de raptu Proserpinae. Venus comes to carry out the wishes of Zeus, to betray Proserpine into the arms of Pluto. The other two goddesses, virgins of a somewhat aggressive disposition, provide a contrasting frame for the gentle qualities of Ceres' daughter. The three virginal goddesses constitute a unique triad for Claudian. The poet places special emphasis on this triad: Proserpine tries on the bow and quiver of Diana, tries to carry Athene's shield and wear her buckler (a sort of comic relief as tension builds). Later, on the fields of Enna, Diana and Athene shed their weapons to pick flowers with Proserpine. The poet stresses the contrast between the three in the first episode, but the goddesses become essentially identical in their playful romp among the flowers. They actually vie among each other in the collection and weaving of the spring blossoms.

While on the flowery meadow, each virgin indulges in a spring-time activity, picking and weaving the blossoms into chaplets playfully competing with each other. All three are unaware of Proserpine's impending doom. Venus alone has been acquainted with and become an accomplice in Jove's plans. Venus' machinations provide a distinctive contrast to the innocence of the three virgins. Both Diana and Athena, daughters of Jove and obedient to their father's dominion, arrive on Ceres' doorstep fully armed. However, they shed these arms in order to play with their sister, Proserpine, in a spring-time setting. This scene can be juxtaposed to an earlier

dramatic moment when Proserpine, while entertaining her Olympian guests, tries on the arms of both Diana and Athena. In the earlier scene, Proserpine--in costume--playfully joins the ranks of the two Olympian virgins, while in the later scene Diana and Athena frolic about and bedeck themselves with flowery wreaths. As Proserpine has played at being an Olympian goddess, so Diana and Athena participate in the joyful rituals of the flower goddess. Moreover, while the goddesses are engaged in these rituals of spring, Pluto arrives and abducts Proserpine. Both Athena and Diana offer armed resistance to the intruder until their father, Jove, orders them to let Pluto pass with his captured bride. The two Olympian goddesses become so involved in their new setting that they attempt to resist the incursion of winter, death, and Pluto. Jove is forced to remind them of their allegiance to Olympus and its winter dictates.

In other words, Pallas Athena and Diana, together with the sterile Venus, form a triad of distinctive winter figures. Their allegiance belongs to Zeus and his winter order. But, of the three Athena is assuredly the most closely tied to Zeus. Unlike Diana, she has no mother. Venus, on the other hand, is tainted (from a winter perspective) because of her origin; she sprang from the castrated genital of her father, Saturn, the original advocate of summer and the Golden Age. Athena alone is purely and solely allied to Zeus and his masculine, winter dominion; Zeus is her only parent, and she embodies his ultimate expression. Of the three goddesses employed

by Claudian to represent Zeus' winter order, Boethius chose Athena as a model on which to fashion his Philosophy figure. But Philosophy is something more than a simple winter figure.

Lady Philosophy first encounters "her man," Boethius, in the company of the Muses. The prisoner is seeking consolation from the arts--music and poetry. This is no light-hearted diversion which he employs, however, for the goddess, Philosophy, connects these Muses with Orpheus, the philosopher/poet archetype. The Orphic Mysteries were embodied in certain rites and songs, lyrics addressing the mysteries, renewed and relived sympathetically by the initiates. These lyrics contain the kernel of the Orphic Mysteries which the modern world has yet to unravel. Philosophy suggests that Boethius flounders in error and self-pity, falling back into the black pit of despair, because he imitates Orpheus, is Orpheus. She asks him to follow the example of the courageous man, Hercules, rather than the wise man, Orpheus.

Philosophy concludes the story of Orpheus' second loss of Eurydice with the following moral:

"As they approached the edge of night, Orpheus looked back at Eurydice, lost her, and died.

"This fable applies to all of you who seek to raise your minds to sovereign day. For whoever is conquered, and turns his eyes to the pit of hell, looking into the inferno, loses all the excellence he has gained."⁷⁴

⁷⁴ Boethius: *The Consolation of Philosophy*, Richard Green, trans., ed. (Indianapolis/New York: Bobbs-Merrill, 1962), p. 74.

("Heu, noctis prope terminos
 Orpheus Eurydicen suam
 uidet, perdidit, occidit.
 Vos haec fabula respicit
 quicumque in superum diem
 mentem ducere quaeritis;
 name qui Tartareum in specus
 uictus lumina flexerit,
 quicquid praecipuum trahit
 perdit dum uidet inferos.
 [Book three, Verse 12, ll. 49-58])⁷⁵

Philosophy later proposes Hercules as the ideal exemplar. She recounts briefly Hercules' twelve labors and ends the lyric with a short moral precept:

"For his last labor he [Hercules] bore heaven on his strong neck, and for this he won again the prize of heaven.

"Go no, strong men! Follow the high road of great example. Why slack off and turn your backs? When you overcome the earth, the stars will be yours."⁷⁶

("ultimus caelum labor in reflexo
 sustulit collo pretiumque rursus
 ultimi caelum meruit laboris.
 Ite nunc, fortes, ubi celsa magni
 ducit exempli uia. Cur inertes
 terga nudatis? Superata tellus
 sidera donat."
 [Book four, Verse 7, ll. 29-35])⁷⁷

Orpheus is the philosopher/poet; Boethius is a type of Orpheus when we first encounter him, singing a lament. But Boethius does not recognize his particular deity when she appears before him. For this

⁷⁵ Boethius, Anicii Manlii Severini Boethii Philosophiae Consolatio, Ludovicus Bieler, ed., Corpus Christianorum, Series Latina 94 (Turnholti: Typographi Brepols Editores Pontificii, 1957), p. 2.

⁷⁶ Boethius: The Consolation of Philosophy, p. 100.

⁷⁷ Boethii Philosophiae Consolatio, p. 88.

Philosophy scolds him like a foolish child who does not recognize his own parent. There is, however, an excellent reason for this inability to recognize his patroness. Lady Philosophy is not the deity the persona knows; she is not his female counterpart, his divine alter-ego. Boethius, the persona used in the Consolation as a type of Orpheus, would naturally expect Lady Philosophy to appear as a sweet bride like Eurydice. Instead, she appears as someone only partially recognizable:

While I silently pondered these things, and decided to write down my wretched complaint, there appeared standing above me a woman of majestic countenance whose flashing eyes seemed wise beyond the ordinary wisdom of men. Her color was bright, suggesting boundless vigor, and yet she seemed so old that she could not be thought of as belonging to our age. Her height seemed to vary. . . . At the lower edge of her robe was woven a Greek II, at the top the letter Θ, and between them were seen clearly marked stages, like stairs, ascending from the lowest level to the highest. This robe had been torn, however, by the hands of violent men, who had ripped away what they could. In her right hand, the woman held certain books; in her left hand, a scepter.⁷⁸

(Haec dum tacitus ipse reputarem querimoniamque lacrimabilem stili officio signarem astitisse mihi supra uerticem uisa est mulier reuerendi admodum uultus, oculis ardentibus et ultra communem hominum ualentiam perspicacibus, colore uiuido atque inexhausti uigoris, quamuis ita aevi plena foret ut nullo modo nostrae crederetur aetatis, statura discretionis ambiguae. . . . Harum in extremo margine II Graecum, in supremo uero Θ legebatur intextum atque in utrasque litteras in scalarum modum gradus quidam insigniti uidebantur, quibus ab inferiore ad superius elementum esset ascensus. Eandem tamen uestem uiolentorum quorun-

⁷⁸ Boethius: The Consolation of Philosophy, pp. 3-4.

dam sciderant manus et particulas quas quisquae potuit abstulerant. Et dextra quidem eius libellos, sceptrum uero sinistra gestabat. [Book one Prose 1, ll. 1-6])⁷⁹

The physical presence of Philosophy, together with her stern, admonishing manner, only confuse Boethius' persona. He does not recognize the harsh tones of his particular protectress. It is not until she bends over him, like a mother over a child, laying her hand on his breast and drying his eyes with a fold of her robe, that Boethius writes, "I saw that she was Philosophy, my nurse, in whose house I had lived from my youth" ⁸⁰ ("Itaque ubi in eam deduxi oculos intuitumque defixi, respicio nutricem meam, cuius ab adulescentia laribus obuersatur fueram, Philosophiam" [Book one, Prose 3, l. 2]).⁸¹ It is as nurturer that he recognizes her, not as disciplinarian. But who is this woman? How is it that she appears to him in his prison cell? She has not been beckoned, invited, like the Muses who aid the poet, Boethius, to write the initial poem opening the work. Rather, she appears above him; she is bright, yet somewhat faded; old but powerful and majestic. Her height, moreover, is not constant, but varying; she rises and falls. Finally, her robe, woven by her own hands, has been torn by violent men, philosophers of

⁷⁹ Boethii Philosophiae Consolatio, p. 2.

⁸⁰ Boethius: The Consolation of Philosophy, p. 7.

⁸¹ Boethii Philosophiae Consolatio, p. 5.

dubious integrity. This last element must ring a familiar chord. Philosophy as victim of a sexual assault signals a thematic concurrence between her figure and that of Proserpine. She makes her appearance as a type of the full moon, even as Proserpine/Fortuna in her dual disposition presents two aspects of that same cosmological focal point. As Boethius gazes beyond his cell above him, he encounters her; she comes to him alone, in his cell at night. Nearing the conclusion of the dialogue between the two characters, Philosophy mentions the issue of time, a limitation of their conversation:

"I shall try to say something about them [Providence, fate chance, etc.] even though our time is short."⁸²

and

"I have been trying, as quickly as possible, to carry out my promise to show you the way back to your true country."⁸³

(" . . . quamquam angusto limite temporis saepti tamen aliquid deliberare conabimur." [Book four, Prose 6, l. 5])⁸⁴

and

(" . . . Festino, inquit, debitum promissionis absoluere uiamque tibi qua patriam reueharis aperire." [Book five, Prose 1, l. 4])⁸⁵

Although the author never explicitly mentions night, the dialogue

⁸² Boethius: The Consolation of Philosophy, p. 91, (italics mine).

⁸³ Boethius: The Consolation of Philosophy, p. 101, (italics mine).

⁸⁴ Boethii Philosophiae Consolatio, p. 79, (italics mine).

⁸⁵ Boethii Philosophiae Consolatio, p. 88, (italics mine).

takes place during the "dark night of the soul;" Philosophy brings light, frequently compared to that of the day, the sun. Boethius uses references to the sun and sunlight frequently, for he is contrasting the effect of radiant Philosophy to the dark/light qualities of Fortuna who vacillates forever between waxing and waning. Philosophy's effect on the intellect is more enlightening, more brilliant, than either half of the dialectic which is Fortuna. In this case, the whole appears greater than the sum of its parts.

The limitations of time mentioned by Philosophy, the necessity for speed, imply a set duration to her visit with her protégé. Boethius as prisoner, not yet under the sentence of death, is assuredly going nowhere. Why then this explicit mention of time limitations? It is because Philosophy herself must leave the scene when "night" ends; her existence, her very essence, is uniquely associated with time. When Boethius describes her, he sees her height vary considerably, reaching beyond the heavens, and then returning again to human stature. The moon rises high in the sky during the night and then returns again to sink beneath the horizon. This period is the duration set for their conversation; Philosophy cannot overstay her visit with "her man." Furthermore, the full moon with its dark craters could be said, metaphorically, to wear a faded, smoke-stained garment.

The final support for this hypothesis, i.e., that Philosophy represents her cosmological counterpart, the full moon, will be found in her relationship to Fortuna. Fortuna as a type of Proserpine,

the waxing and waning moon, will have very close ties with Philosophy if the above hypothesis is true, for Philosophy will represent a composite, admittedly superior, of Fortuna's two dispositions.

Pierre Courcelle summarizes Philosophy's depiction of two-faced Fortuna, spinning her wheel, in the following lines:

Philosophie pousse plus loin sa démonstration: seule
la Fortune contraire, moins menteuse, peut être utile.
Tandis que la Fortune propice est volage et débraillée,
La Fortune contraire est austère, a une tunique serrée,
est assagie par l'expérience du malheur; loin de séduire,
elle saisit l'homme de son croc, lui procure même un bien
véritable en écartant de lui ses faux amis.⁸⁶

This description of contrary or perverse Fortune fits remarkably well with the character of Philosophy herself. Moreover, Philosophy insists that only contrary Fortune is of any moral value, for she teaches the philosopher much about herself; she alone, of the two dispositions, is honest and straightforward. Moreover, she rids her "men" of any false friends. The first words spoken by Philosophy effect the same result for her man, Boethius; Philosophy drives off his companions, the Muses:

"Who let these whores from the theater come to the bedside of this sick man?" she said, "They cannot offer medicine for his sorrows; they will nourish him only with their sweet poison. They kill the fruitful harvest of reason with the sterile thorns of the passions; they do not liberate the minds of men from disease, but merely accustom them to it. . . . Get out, you Sirens; your sweetness

⁸⁶ Courcelle, p. 108.

leads to death. Leave him to be cured and made strong by my Muses."⁸⁷

(Quis, inquit, has scenicas meretriculas ad hunc aegrum permisit accedere, quae dolores eius non modo nullis remediis fouerunt, uerum dulcibus insuper alerent uenenis? Hae sunt enim quae infructuosis affectuum spinis uberum fructibus rationis segetem necant hominumque mentes assuefaciunt morbo, non liberant. . . . Sed abite potius, Sirenes usque in exitium dulces, meisque eum Musis curandum sanandumque relinquite. [Book one, Prose 1, ll. 8-9,11])⁸⁸

Furthermore, Philosophy, in Book two, chooses to speak on behalf of Fortuna herself; Philosophy assumes the role and presents the defense of Fortuna to Boethius:

"Let me confront you with the arguments of Fortune herself; then you will see that she is right. She might say to you: 'Why do you bother me with your daily complaints. . . .'"⁸⁹

("Vellem autem pauca tecum Fortunae ipsius uerbis agitare; tu igitur an ius postulet animaduerte. 'Quid tu, homo, ream me cotidianus agis querelis?'" [Book two, Prose 2, ll. 1-2])⁹⁰

Philosophy can speak for Fortuna precisely because she is a different manifestation of Fortuna. Boethius, the philosopher, is manipulating the myth so as to create an added dimension existing within

⁸⁷ Boethius: The Consolation of Philosophy, pp. 4-5.

⁸⁸ Boethii Philosophiae Consolatio, pp. 2-3.

⁸⁹ Boethius: The Consolation of Philosophy, p. 23.

⁹⁰ Boethii Philosophiae Consolatio, p. 19.

the natural order. Pierre Courcelle argues convincingly that Philosophy is not a representative of a Christian theological order, the divine daughter of God, the transcendent Sophia; rather, he maintains that Philosophy, although "wise beyond the ordinary wisdom of men" remains a figure representing purely human faculties, faculties used by superior pagans such as Socrates and Plato. Philosophy is human wisdom in perfection:

Ainsi, Philosophie est, aux yeux de Boèce, la sagesse humaine à son degré de perfection; elle sait tout ce que l'homme a pu et peut apprendre par l'exercice de la raison, mais cela seulement.⁹¹

By altering the myth of Fortuna, Boethius achieves this transcendent counterpart to Fortuna. Moreover, the author's purpose in emphasizing the perverse, dark face of Fortuna, in creating a Philosophy with Athene's characteristics, is to counteract the "common" (i.e., popular at that time) conception of propitious Fortuna as the appropriate benefactress of the philosopher or scholar. As mentioned earlier, Boethius' persona is depicted by Philosophy as a type of Orpheus, prostrate with sorrow at the loss of his "sweet fortune," his Eurydice. Philosophy attempts to counteract this one-sidedness by proffering Hercules' manly endurance as a type to imitate. Boethius' persona is being corrected and educated in the proper view of life. Pierre Courcelle points out that the error

⁹¹ Courcelle, p. 22.

which Philosophy uncovers in the thinking of Boethius concerns his definition of man as a rational, yet mortal being. Philosophy, on the other hand, defines man as a biped animal with reason (that is, not mortal, but immortal).⁹²

According to Philosophy, it is reason that endows man with immortality, that connects him with the divine order of the cosmos. Even as Hercules melted away his mortal dross in his funeral pyre and mounted to the gates of heaven, so does the wise man mount to the stars through the use of his transcendent faculty, reason; with this immortal faculty man can penetrate beyond the stars to the Empyreum, even as Philosophy can elevate herself beyond the limitations of human vision, beyond the stars.

The whole of Boethius' argument, the structure or fabric of the philosophical "myth" he evolves in the course of the Consolation, fits the pattern of the Philosophy/Fortuna complement. The first three books of the Consolation are devoted to a discussion of Fortuna, her gifts, limitations, and true nature. The remaining two books are devoted to a philosophical discussion that elaborates this mythic complement and enlarges the dimensions by adding various stages of perspective. Philosophy explains to her pupil Boethius that there are four faculties or modes of perception within the universe:

⁹² Courcelle, p. 26; also, Boethius: The Consolation of Philosophy, pp. 19 and 111.

"A man himself is comprehended in different ways by the senses, imagination, reason, and intelligence. The senses grasp the figure of the thing as it is constituted in matter; the imagination, however, grasps the figure alone without the matter. Reason, on the other hand, goes beyond this and investigates by universal consideration the species itself which is in particular things. The vision of intelligence is higher yet, and it goes beyond the bounds of the universe and sees with the clear eye of the mind the pure form itself."⁹³

("Ipsum quoque hominem aliter sensus, aliter imaginatio, aliter ratio, aliter intellegentia contuetur. Sensus enim figuram in subiecta materia constitutam, imaginatio uero solam sine materia iudicat figuram; ratio uero hanc quoque transcendit speciemque ipsam quae singularibus inest uniuersali consideratione perpendit. Intellegentiae uero celsior oculus exsistit; supergressa namque uniuersitatis ambitum ipsam illam simplicem formam pura mentis acie contuetur." [Book five, Prose 4, ll. 27-30])⁹⁴

The first three faculties serve as a ladder by means of which man can survey the cosmos; the fourth, Intelligence, belongs to God alone. Philosophy herself represents the highest human faculty, reason, yet she incorporates the two lower faculties as well. However, in her final arguments, the goddess maintains that the two lowest faculties, sense and imagination, must be subordinate to reason.

This is precisely the stance which Philosophy has assumed throughout the Consolation. Although she possesses both sensual per-

⁹³ Boethius: The Consolation of Philosophy, pp. 110-11.

⁹⁴ Boethii Philosophiae Consolatio, p. 97.

ception and imagination, she takes the side of reason, assumes the role of Athena, and chastens the lower faculties which also lie under her dominion; she chases out the Muses of the poet, Boethius, upon her arrival.

The ladder of four different modes of perception forms a parallel structure to Philosophy's earlier discussion of Providence. Philosophy argues that man has free will in spite of Providence's knowledge of all human destiny. This is so because Providence, as an aspect of divine Intelligence, is not confined by the limitations of time, past, present, and future; Providence grasps the continuum of time and all contained therein in a glance. Providence is a perspective that transcends human limitations. Fate, on the other hand, is human destiny viewed within the limitations of time and space.⁹⁵

Subsumed under the name of Fate, Philosophy also includes the effects of Fortuna, for the discussion of Fate, as an abstract concept, moves on to a discussion of Fortune with concrete examples (i.e., Lucan and Cato).⁹⁶ Finally, at the bottom of the ladder of perspectives on human destiny, chance enters the discussion. Boethius asks Philosophy if chance exists. The goddess denies that there exists a random sequence of events in the natural order.⁹⁷

⁹⁵ Boethius: The Consolation of Philosophy, p. 91; Book four, Prose 6, l. 8, Boethii Philosophiae Consolatio, p. 79.

⁹⁶ Boethius: The Consolation of Philosophy, p. 94.

⁹⁷ Boethius: The Consolation of Philosophy, p. 94.

Chance is defined as a perspective devoid of insight, a total ignorance of order, a perception of only the lowest level of material, concrete happenstance. It is an easy step to see the parallel nature of the perspective of chance and the limitation of sensual perception alone. Fortuna has already been associated with imagination, for Philosophy attempts to counteract the debilitating influence of Fortuna by driving out the Muses, the mythic representatives of poetic imagination, at the very beginning of their discussion. Fate, on the other hand, can be perceived by reason alone, for only reason can provide the necessary perspective, the perception of universal order within the cosmos. Finally, as mentioned above, Providence is merely an aspect of the divine Intelligence. Boethius maintains this division within the natural order, this hierarchical structure ordained by God, throughout his composition.

Boethius does not choose to develop an essential distinction between Fate and Fortuna; rather, he slurs the terms, moving from a definition of fate as God's Divine Providence realized in time, to a further discussion and ultimate defense of Fortuna. Moreover, the lyric poem spoken by Philosophy while discussing chance uses an amazingly simple image for the descending movement of God's will into the human dimension:

"The Tigris and Euphrates flow from a single source in the Achaemenian rocks, where the Parthian warrior turns in his flight to shoot his arrows into the pursuing enemy, but they quickly flow apart in separate streams. If they should join their waters again in one channel, all that each

stream carries would come together; the boats that sail on each, the floating trees torn up by floods, and the waters too would mingle by chance. But steep channels and the downward flow of the current govern these seemingly random events. Chance, too, which seems to rush along with slack reins, is bridled and governed by law.⁹⁸

("Rupis Achaemeniae scopulis, ubi uersa sequentum
 pectoribus figit spicula pugna fugax,
 Tigris et Euphrates uno se fonte resoluunt
 et mox abiunctis dissociantur aquis.
 Si coeant cursumque iterum reuocentur in unum,
 confluat alterni quod trahit unda uadi,
 conuenient puppes et uulsi flumine trunci
 mixtaque fortuitos implicet unda modos;
 quos tamen ipsa uagos terrae decliua casus
 gurgitis et lapsi defluus ordo regit.
 Sic quae permissis fluitare uidetur habenis
 fors patitur frenos ipsaque lege meat."
 [Book five, Verse 1, ll. 1-12])⁹⁹

The image consists of two rivers which spring from the same source; this one, simple source is Divine Providence itself. The two rivers are metaphors for the diverse effects of fate and fortune. The final convergence of the two streams connotes the confused waters of chance, the difficulty of sorting out that which originally belonged in either one of the two streams. Thus, Boethius has simplified the philosophical elements of his discussion in order to construct and maintain the same myth throughout his Consolation. The simplicity of Divine Providence enters the temporal dimension as the bipartite influence of Fortuna; from this point it descends upon

⁹⁸ Boethius: The Consolation of Philosophy, p. 103.

⁹⁹ Boethii Philosophiae Consolatio, p. 90.

the earth in a confused and muddied stream in which it is difficult to discover that which originally descended in either of the two currents, and much more difficult to discern the original source of the once pure waters in which all this sediment is suspended.

Lady Philosophy represents Proserpine in the totality of her two dispositions, a union of opposites possible only in a superior dimension of the cosmological order. Boethius, as philosopher, is asked to comprehend the sublime essence of the deity and to pattern himself after her; an Orphic type, a seeker after truth, Boethius is to imitate the virtuous efforts, the virility of Hercules, and hence to control the sensual inclinations, despair and mood fluctuations of his own personality or Orphic type. Lady Philosophy does not ask him to reject totally his own persona, but rather to temper its excess, its despair, by creating a balance between Orphic and Herculean characteristics. In order to do this, Boethius must transcend the natural order which dictates the eternal opposition of the two mythic heroes and strive to imitate the ideal. Boethius must pattern himself after the divine woman who has appeared to succor him. She is, of course, an ideal, a Platonic archetype of woman in that all of woman's possible characteristics are united in the one figure. And who is Lady Philosophy, who is this waxing and waning figure, that Boethius encounters in his cell at night alone? She is the philosophical construct of the myth of Proserpine; she is a type of the full moon, luna, Boethius' silent companion in his lonely cell.

Fortuna, however, is also allied to the moon in her two aspects, as Pickering points out:

Compared with the ambigui vultus of Boethius, the "black and white" specification given by Albertus Magnus is unmistakable: dimidium nigrum et dimidium album propter enfortunium et infortunium [Physicorum, II, ii, 11]. This established an in any case more or less "given" relationship with the moon (fortuna velut luna according to Carmina Burana [Hilka-Schumann, ed., Heidelberg, 1930, I, i, 35]).¹⁰⁰

Conclusion

The myth employed by Alanus de Insulis in the de planctu Naturae and the Anticlaudianus is the same essential myth which Claudian records in de raptu Proserpinae and Boethius adapts for the Consolatio. All three writers mention the torn fabric/garment. This torn cloth is Claudian's distinctive image for the tear in the cosmos, the new intermingling of the quick and the dead; the fertile Saturnalian sphere is wed to the sterile Jovian dimension. Proserpine and Pluto are the mythic representatives of these two "world powers." The rape of the fertility goddess by a demon of death suggests the perfect dramatic realization of the confrontation of these two hostile forces: the female figure embodies a procreative sexuality while the male personates the aggressive forces of death. These two drives are similar to Freud's two instincts, Eros and Thanatos:

¹⁰⁰ Frederick P. Pickering, Literature and Art in the Middle Ages (Coral Gables, Florida: University of Miami Press, 1970), pp. 213-14.

Starting from speculations on the beginning of life and from biological parallels, I drew the conclusion that, besides the instinct to preserve living substance and to join it into ever larger units, there must exist another, contrary instinct seeking to dissolve those units and to bring them back to their *primaevil*, inorganic state. That is to say, as well as Eros there was an instinct of death. The phenomena of life could be explained from the concurrent or mutually opposing action of these two instincts.¹⁰¹

To heal is to make whole, as in wholesome; to make one again; to unify or reunify; this is Eros in action. Eros is the instinct that makes for union, or unification, and Thanatos, the death instinct, is the instinct that makes for separation or division.¹⁰²

The rape, an aggressive/erotic consummation initiated by the male and endured by the female, offers the only possible union for these two hostile forces. Rape accomplishes the wedding of Eros and Thanatos; its goal is simultaneously death and sexual union. A transformation in the two interacting figures and their domains occurs almost immediately. Pluto, a figure of rage and lust, is softened upon contact with the piteous Proserpine. He tries to comfort her with promises of a brighter future in a more fertile realm: "'Soft meads shall fail thee not, and ever-blooming flowers, such as thy Henna ne'er produced, breathe to gentler zephyrs. There is, moreover,

¹⁰¹ Sigmund Freud, "Civilization and Its Discontents" in The Standard Edition of the Complete Psychological Works of Sigmund Freud, James Strachey, trans., ed. (London: Hogarth Press, 1961), vol. 21, pp. 118-19.

¹⁰² Norman O. Brown, Love's Body (New York: Random House, 1966), p. 80. Brown's description of the two instincts is closely related to Neidhart's forces of summer Eros with its curative effects and of winter Thanatos which engenders incessant combat.

a precious tree in the leafy groves whose curving branches gleam with living ore—a tree consecrate to thee. Thou shalt be queen of blessed autumn and ever enriched with golden fruit."¹⁰³

(Pluto: . . . "nec molia desunt
prata tibi; Zephyris illic melioribus halant
perpetui flores, quos nec tua protulit Henna.
est etiam lucis arbor praedives opacis
fulgentes viridi ramos curvata metallo:
haec tibi sacra datur fortunatumque tenebis
autumnum et fulvis semper ditabere pomis."
[Book two, ll. 287-93])¹⁰⁴

When the chariot bearing the young couple arrives in the underworld, the gloom grows less impenetrable and the penances of the damned are temporarily lifted. A wedding celebration is held by the dead in honor of their king, and the birth of new divinities is prophesied. The sterile world of the dead changes radically upon the arrival of the virgin goddess.

However, after the rape/wedding night, the young Proserpine also changes, assuming the characteristics of her new home. The fields of Enna have been destroyed with the intrusion of Dis; the underworld is brightened by the arrival of Proserpine. Pluto assumes a gentler aspect after he has successfully carried off Ceres' child, while Proserpine appears in chains and in a much crueler disposition

¹⁰³ Claudian, "The Rape of Proserpine," pp. 339 and 341.

¹⁰⁴ Claudian, "The Rape of Proserpine," pp. 340 and 342.

when she berates her mother in a dream. Husband and bride have exchanged dispositions, temperaments: he softens, she hardens; he woos, she accuses. His domain brightens, her fields of Enna are obliterated by wintry death. The new cosmic order has already begun. Life and death, summer and winter are wed; the separation of the two disparate, hostile forces in the cosmos is gone. Jove has completed a compromise between his winter age, the age of silver, and the golden summer age of his father Saturn. Natura, under the constraint of Zeus' winter sterility, complains to the cosmic ruler. Proserpine, confined in the underworld, assuming a wintry disposition, berates her mother. The two figures, Natura and Proserpine, are held in bondage by a winter figure, by Zeus and Pluto. Zeus represents the positive aspect of the winter order. He is reason and justice personified. Pluto, his brother, on the other hand, is a negative representative of this winter order. He personifies lust and violence. The two divine brothers share a common allegiance to the winter order of virility. Their expressions of this shared allegiance, however, are radically different.

Hence, Natura who addresses her complaint to Zeus implies a figure identical to Proserpine who addresses her complaint to her mother. Both goddesses are fertility figures suffering the constraint of the winter order. Natura is not a mythological figure, but an allegorical one. As such, she is an appropriate female counterpart to Zeus, the positive intellectual pole of the winter order. Proser-

pine, although daughter of Zeus and Ceres, is not a citizen of Olympus, but a child of the earthly dimension. She dwells on Sicily with her mother. Hence, she becomes the prey of the god of the underworld. The interaction, that is the debate, between Natura and Zeus on Olympus (and Zeus' resolution) is repeated on the earthly plane with the rape of Proserpine by Pluto. In other words, the two actions, the first allegorical, the second mythic, are identical. The intellectual decision of Zeus generates the rape by Pluto. The results are the same; the male figures are winter types, the females are summer fertility figures. Only the planes of activity differ. The compromise between winter and summer does not merely effect a change in seasons for agricultural purposes; it also expresses Zeus' realization that intellect or reason alone does not suffice to raise man to his fullest dignity. Natura points out that men are groveling in the dirt in order to sustain their very lives in an environment of year-long winter. In other words--translating the words of the allegorical figure Natura into terms familiar to the intellectual sphere she represents--intellect or reason alone does not inspire man to reach for the stars. Imagination, desire, love are all necessary to human aspiration. The winter order of reason does not suffice to lift man from his apathetic day-to-day existence. Summer, alone and untutored by the experience of winter, has also failed to lift man from his wallowing pit of earthly pleasures. Both the carrot and the stick, imagination tempered by intellect, are essential

to man's immortality. Claudian uses the myth of Proserpine's rape as an allegory for the interaction of man's two faculties, imagination and reason.

On the mythological "plane," the narrative also involves the interaction of love and death, the strong emotional bond of mother and daughter which only death can break. Ceres will not give her daughter freely to either of the girl's two suitors, Mars or Apollo. Only Pluto, Death, can capture the girl from her mother. The bond between mother and daughter is reinforced by their shared allegiance to the old Saturnalian order of fecund sexuality. Eros is their common impulse: Ceres attends the orgiastic revels of the mother goddess, Cybele; Proserpine frolics among the flowers of Enna with more passion than any of the other goddesses, including Venus. Proserpine's virginal sexuality finds its most sublime utterance, as well as its greatest irony, in ravishing the fields of the flowers which she herself represents. Unwittingly she enacts her own destiny. The separation of female and male principles, of Eros and Thanatos, leads nowhere. The world is truly static, i.e., non-progressive, in this condition. The interaction of the sexes, like the interaction of imagination and reason, becomes the primary creative act on the macrocosmological as well as microcosmological plane.

Aware of this philosophical and mythological context, Bernard de Silvestris depicts a confrontation of Natura plangens (Nature in complaint) with the Deity in his Cosmographia. Matter or Silva exists

in chaos; God (Tugaton) exists in sublime tranquility. The two existents do not interact. Natura plangens speaks for this chaotic mass yearning for its redemption at the hands of the Creator. Bernard, like Alanus, chooses to adapt the Proserpine myth to his own purposes. Natura plangens in Claudian's myth plays the role of the female allegorical representative of Zeus' winter order. She describes the same forces for Bernard that she does for Claudian, only the perspective is altered. Bernard assumes a perspective antecedent to time itself. The twelfth century philosopher describes the creation of the cosmos, the ordering of chaos into a living "animal" which is the universe, in the same mythological terms which Claudian uses in his myth. The confrontation of Zeus and Natura plangens, the reader will recall, constitutes the same event as the rape of Proserpine. Bernard's use of a similar confrontation between Noys (an emanation from the mind of God) and Natura plangens suggests the same allegorical occurrence:

Now there are two principles of created life, unity and diversity. Diversity was of extreme antiquity. Unity had no beginning, but was simple, inviolate, remote, complete in and of itself, infinite and eternal. Unity is God, and diversity nothing else but Hyle, and that which lacks form. All-producing divinity refined diversity, limited its boundlessness, disentangled its involvement, imposing upon Hyle the definition of the elements, defining those elements by essences, essences by qualities, and assigning essence and quality to matter. Thus matter, though tainted by the innate contagion of Silva, was transformed through the conversion of the elements to an essentially substantial condition, and assumed a bodily state.¹⁰⁵

¹⁰⁵ Bernard Silvester, Cosmographia, pp. 118-19.

(Erant igitur duo rerum principia, unitas et diversum. Diversum longe retro antiquissimum. Unitas non inceperat: simplex, intacta, solitaria, ex se in se permanens, infinibilis et aeterna. Unitas deus. Diversum non aliud quam hyle eaque indigens forma. Primiparens igitur divinitas diversitatem excoluit, limitavit interminam figuravit informem, explicuit obvolutam hylen ad elementa, elementa ad usias, usias ad qualitates, qualitates et usias ad materiam circumscribens. Ea igitur materia ex ingenito silvae vitiosa contagio, ex elementorum conversionibus transformabilis, ex usiis substantialibus facta est corpulenta. [Microcosmos, Chapter 13, ll. 1-13])¹⁰⁶

Matter, whether Bernard calls it Silva or Hyle, is the principle of diversity. Natura plangens speaks for Hyle; she signifies the voice of the cosmos in its original condition of chaos. She is Natura in her winter aspect, pleading for a better form for her substance, matter. Noys speaks for God or Tugaton; she embodies God's will which is about to affect a transfiguration of the chaotic mass, Silva. With the reordering of the material chaos, God enters into a union with the cosmos. It is a wedding of unity and diversity, of Proserpine and Pluto, of Eros and Thanatos. This union causes a change in Natura, even as it altered Pluto's disposition. Henceforward, she is a figure of perfection, a full moon in all its glory, an ideal resolution of the tension between unity and diversity. Natura as representative of the new cosmos now embodies the ordering of chaos, the peaceful union of two opposing, distinct principles.

After the transformation of the material substance into an orderly

¹⁰⁶ Bernard Silvester, De Mundi Universitate, p. 61.

cosmos, Noys instructs Natura to seek out her two sisters, Urania and Physis, to aid her in the construction of man:

"My wish, then, is that you, Nature, by your own zeal and effort, seek out the dwelling places of Urania and Physis, both of whom are knowing and competent, both endowed with the power to perform the task in question. You will find Urania in close attendance upon my throne, and Physis sojourning among the lesser creatures."¹⁰⁷

(. . . Velle meum est Uraniam, Physin, utramque sciam, utramque providam, utramque ad id quo de agitur ingeniis expeditam, ubi locorum fuerint, tuo, Natura, studio, tuo labore perquiri. Uraniam sedium mearum adsistricem, Physin in inferioribus reperies conversantem. [Microcosmos, Chapter 3, ll. 20-25])¹⁰⁸

Here begins the second division of Bernard's work: from macrocosmos Bernard's vision now descends to the construction of the microcosmos, man. Natura's two helpmates, Urania and Physis, serve to delineate the new essence of Natura herself. Natura functions as the intermediate figure between the two sisters. She will accomplish the union of the two sisters' contributions to the making of man.

Natura must seek out Urania at the summit of the firmament. When Natura discovers her profound sister, it is Urania who speaks first, already acquainted with Natura's purpose in seeking her out. Urania instructs Natura in their relationship to one another and to this brave new cosmos:

¹⁰⁷ Bernard Silvester, Cosmographia, p. 94.

¹⁰⁸ Bernard Silvester, De Mundi Universitate, p. 36.

"You are come to my dwelling no stranger, O Nature, for Noys bore me, too, your sister. You and I are of one kind; the universe at large is your dwelling place, mine this single portion of the ether. My delight is in the heavens, in the stars, and I am reluctant to be drawn away from these things by my duties; a man of earthly nature is to be made, as a sojourner on earth, and the descent thither is not easy for me. . . . The human soul must be guided by me through all the realms of heaven, that it may have knowledge: of the laws of the fates, and inexorable destiny, and the shiftings of unstable fortune; what occurrences are wholly open to the determination of will, what is subject to necessity, and what is subject to uncertain accident; how, by the power of memory, she may recall many of these things which she sees, being not wholly without recollection. Let her align her genius and spirit with the gods and the heavens, that she may dwell as a queen within her earthly vessel. What virtue is in the stars, what power in the firmament, what vitality is in the poles of the heavens, what potency the rays of the two luminaries possess, and the five planets, these things let her know when she enters the vessel of the body. From the firmament let her learn a comely appearance, spiritual grace, and the laws of her behavior."¹⁰⁹

(Non aliena subis nostros, Natura, penates,
 Me tibi germanam Noys edidit.
 Nempe tuum genus unum meum: te publicus orbis,
 Unus me recepit locus aetheris.
 Cum superis delector ego, delector in astris,
 Officiisque meis gravis abstrahor.
 In terris homo terrenus fabricabitur hospes,
 Et descensus eo mihi non levis. . . .
 Mens humana mihi tractus ducenda per omnes
 Aethereos, ut sit prudentior
 Parcarum leges et ineluctabile fatum
 Fortunaeeque vices variabilis.
 Quae sit in arbitrio res libera quidve necesse,
 Quid cadat ambiguus sub casibus.
 More recordantis quam multa reducet eorum,
 Quae cernit penitus non immemor.
 Ingeniis animoque deos caelumque sequetur,
 Ut regina suum vas incolet,
 Quae virtus stellis et quanta potentia caelo
 Et quis sidereis vigor axibus.

¹⁰⁹ Bernard Silvester, Cosmographia, pp. 97-98.

Quid valeant radiis duo lumina, quinque planatae,
 Sentiet ingrediens vas corporis.
 De caelo speciem vultur animique decorem
 Et morum causas sibi contrahet.
 [Microcosmos, Chapter 4, ll. 15-22, 31-46])¹¹⁰

Urania is a type of Boethius' Philosophia and the prototype for Alanus' Natura in the Complaint of Nature. Like Alanus' Natura, Urania is not anxious to descend to the lower regions of the cosmos; she prefers to dwell in the firmament, as near God and his sublimely tranquill realm as possible. Like Boethius' Philosophia, Urania schools her pupil in a transcendent perspective on the affairs and faculties of man. Both Philosophia and Natura make their first appearance to the listener as the goddess in her winter disposition, admonishing or lamenting the condition of man. Urania is Natura's sister; she embodies and distinguishes the new Natura, reborn and transfigured like the cosmos which she represents in toto. However, Urania is the child of Noys and a citizen of the firmament: in other words, Urania is not representative of the whole universe, but only of the upper regions. She does not speak for the whole of the macrocosmos as Natura does, but only for a part of it. She is the reconstituted Nature in only one guise or aspect. Moreover, Urania also speaks for a faculty of the microcosmos, man, even as she is a representative of the translunar dimension. Urania constitutes a sublime Philosophia; she even lectures Natura on the importance of

¹¹⁰ Bernard Silvester, De Mundi Universitate, pp. 39-40.

the philosophical perspective:

"Learn through philosophy what is pleasing in itself, what must be pursued for another reason, what is fitting, and what is not. Be zealous to distinguish justice from injustice, truth from falsehood, and to test your observation by reason."¹¹¹

("Quid per se placeat, quae sint aliunde petenda,
Quid deceat, quid non, philosophando vide.
Iniustum iusto flore discernere verum
Sedula provideas et ratione probes."
[Microcosmos, Chapter 8, ll. 47-50])¹¹²

In other words, Urania represents the faculty of reason in the microcosm. Natura's second half, her other sister Physis, is to be found in the sublunar dimension, in an Eden-like garden on the earth. She lives in this garden estate with her two daughters, Theory and Practice. Bernard makes reference here to the garment worn by Boethius' Lady Philosophy. On her tunic were embroidered two Greek symbols representing Theory and Practice. Bernard has transformed the symbols into allegorical figures and placed them under the authority of their mother Physis:¹¹³

Physis sat dreaming, and was absorbed in deducing, from the potentiality of Nature, and in a highly imaginary way, the composition of man, when a ray of light gave notice of the approach of Urania and by reflection in the nearby spring

¹¹¹ Bernard Silvester, Cosmographia, p. 110.

¹¹² Bernard Silvester, De Mundi Universitate, p. 52.

¹¹³ It is apparent that Bernard shifted the allegiance of these two intellectual "purposes," i.e., Theory and Practice, from a divided allegiance of Theory to winter and Practice to the summer dimensions in Boethius' conception, to a simple allegiance to the summer half of the dialectic in the figure of Physis.

revealed the countenance of the still absent goddess. Theory, the first to recognize the two guests, awoke her mother and bade her sister rise. Embraces were exchanged and they greeted one another by name.¹¹⁴

(Plasmaturam quoque hominis de naturae possibilitate coniciens quadam velut sub imagine somniabat, cum benientis Uraniae radius praecurrit et de fontis contingui percussione faciem demonstravit absentis. Prior igitur Theorica duas hospite recognoscens matrem sublevat, sororem excitat ad surgendum. Concurritur ad osculum et suis sese nominibus consalutant. [Microcosmos, Chapter 9, ll. 79-85])¹¹⁵

Bernard draws a peculiar picture of Physis. Although her responsibilities involve a manipulation of the sublunar, material order, she appears yet a dreamer, a visionary. Her imagination is brought into play in the physical composition of man. She serves as a figure of the fertile material order, a reworking of the type of benign Fortuna. Dreaming in a fertile and tranquil valley called Granusion because of its fecundity, Physis lives in an environment of eternal summer. She ponders the intricacies of the creation and all its varied life forms. From the general principles of creation, Physis deduces the specific characteristics of genus, species, and finally individual. Urania, her sister and a type of Lady Philosophy, would seem to represent the logical process of induction, moving rationally from individual to species, to genus. Whereas Physis' imaginative faculty moves from the heavens and its divine principle

¹¹⁴ Bernard Silvester, Cosmographia, p. 112.

¹¹⁵ Bernard Silvester, De Mundi Universitate, p. 54.

downward into the created cosmos arriving finally at man, Urania's philosophical faculty moves ever upward, trying to penetrate to the ultimate principle of existence. Urania speaks for immortality, that condition of life beyond the moment of death and the striving of man's soul to transcend his material condition, human mortality. Urania's descent to earth promises to be difficult and trying for her, but she agrees to the degradation of such a descent because of the goal at hand, the creation of man. Bernard is plain in the cues he offers as to Physis' identity. This goddess, sister to Natura and hence to Urania, functions as the other half of the great dialectic.

Physis represents many things in her allegorical sense: she is imagination, logical deduction, and the sublunar material order. In her mythic dimension, Physis is a type of the goddess of spring, the virginal Proserpine, benign Fortuna, the All-Mother as nourisher and provider. She typifies both a natural force, an instinctual drive and a mental faculty; she serves as a totally positive allegorical figure for one half of the sublunar dialectic. Physis and Urania, from Bernard's transcendent perspective, incarnate the goodness of God's creation, even in its lowest form, man, a creation and inhabitant of the sublunar dialectic.

Alanus de Insulis uses the Proserpine dialectic in the construction of both Natura and Venus in the de planctu. Venus constitutes an obvious type of Proserpine in her two dispositions, Venus caelestis

and Venus scelestis. Venus' two mates, Hymen and Antigamus, as well as their offspring, Cupid and Jocus, serve as cues to the change in her disposition and the result of such a change upon the human order. Alanus' discussion pivots around the moral issues of sexual love. The marital state represented in the union of Hymen and Venus signifies a morally appropriate, God-ordained vision of sexual love. Life, procreation, and cosmic harmony are the effects of this gentle order. However, after Antigamus' seduction of Venus, a new cosmological and sublunar order is given birth in the figure of Jocus. Chaos and death, suffering and conflict inflict the cosmos and its offspring, man. Natura describes this new age, the iron age, after the fall of Venus in the following terms:

The evening of faith lies upon the world, and the night of the chaos of falsehood is everywhere. Faith sickens with fraud; fraud, too, deceives itself by fraud, and thus guile is upon the heels of guile. In the sphere of conduct, morals lack morality; laws lack law; justice loses the righteousness of its course. For all justice is executed without justice, and law flourishes without law. The world grows worse, and now its golden age departs. The poverty of iron clothes it; of old the glory of gold invested it.¹¹⁶

(Incumbit fidei vespera mundo,
Nocturnumque chaos fraudis abundat.
Languet fraude fides, fraus quoque fraudem
Fallit fraude, dolo sic dolus instat,
Mores moris egent moribus orbi,
Leges lege carent, jusque tenoris
Perdunt jura sui, nam sine jure
Fit jus omne, viget lex sine lege.

¹¹⁶ Alain de Lille, The Complaint of Nature, p. 58.

Mundus degenerat, aurea mundi
 Jamjam degenerant saecula, mundum
 Ferri pauperies vestit eundem
 Olim nobilitas vestiit auri.
 [Metre 6, ll. 13-24])¹¹⁷

The golden age of goodness has fallen away and the iron age of brutal deception has taken its place. Light has changed to darkness, day to evening. The images used by Alanus to describe the changes in man since the first sin all point to the same changes caused by the rape of Proserpine, i.e., the change from Golden Age (of eternal summer) to an Iron Age (of winter). Venus' children, Cupid and Jocus, effect the human order even as summer and winter effect the natural order:

Natura: "The former [Cupid] dwells by gleaming springs, silvery in white splendors; the latter [Jocus] continually frequents places cursed with perennial barrenness. The latter pitches his tent on the desert plain; the former is pleased with the wooded valley. The latter without cease spends the night in taverns; the former continues days and nights under the clear sky. The former wounds those whom he pursues with golden hunting-spears; the latter lances those whom he strikes with iron javelins. The former intoxicates his guests with a nectar not bitter; the latter ruins with the sour drink of absinthe."¹¹⁸

("Ille albis inargentatos nitoribus
 argenteos fontes inhabitat; iste loca
 perenni ariditate damnata indefesse
 concelebrat. Iste in deserta planitie
 figit tentoria; illi vallis complacet
 nemorosa. Iste in tabernaculis
 indesinenter pernoctat; ille sub divo
 dies noctesque continuat. Iste aureis

¹¹⁷ Alain de Lille, "Alani Liber de Planctu Naturae," p. 483.

¹¹⁸ Alain de Lille, The Complaint of Nature, pp. 56-57.

venabulis vulnerat quem venatur;
 ille quem ferit ferreis jaculis
 lanceatur. Iste suos hospites nectare
 debriat non amaro; ille suos
 absynthii potu perimit acetoso."
 [Prose 5, ll. 257-67)]¹¹⁹

Furthermore, in describing Cupid's power, Natura employs the images of an over-rank garden requiring the constraint of a pruning knife:

"I do not deny the essential nature of love honorableness if it is checked by the bridle of moderation, if it is restrained by the reins of sobriety, if it does not transgress the determined boundaries of the dual activity, or its heat boil to too great a degree. But if its spark shoots into a flame, or its little spring rise to a torrent, the rankness of the growth demands the pruning-knife, and the swelling and excess requires an assuaging medicine; for all excess disturbs the progress of well-regulated temperance, and the pride of unhealthy extravagance fattens, so to speak, into the imposthumes of vices."¹²⁰

("Non enim originale Cupidinis
 naturam in honestate redarguo, si
 circumscribatur frenis modestiae,
 si habenis temperantiae castigetur,
 si non geminae excursionis limites
 deputatos evadat, vel in nimium
 tumorem ejus calor ebulliat; sed
 si ejus scintilla in flammam
 evaserit, vel ipsius fonticulis in
 torrentem excreverit, excrementi
 luxuries amputationis falcem
 expostulat, exuberationis tumor
 solatium medicamenti desiderat;
 quoniam omnis excessus temperatae
 mediocritatis incesum distubrat,

¹¹⁹ Alain de Lille, "Alani Liber de Planctu Naturae," p. 481.

¹²⁰ Alain de Lille, The Complaint of Nature, p. 49.

et abundantiae morbidantis
 inflatio quasi in quaedam
 apostemata vitiorum exuberat."
 [Prose 5, ll. 11-22])¹²¹

Alanus has constructed a hierarchy of forces within the cosmos similar to Boethius' hierarchical ladder of agents of Divine Providence. Natura and her male consorts, Venus and her male consorts, and finally the sons of Venus constitute an allegorical ladder of dialectical forces within the cosmos. The weeping Natura, who descends from the heavens in the company of the Charioteer, is a type of Natura plangens, Nature in her winter aspect. Even her torn garment, symbol of a metaphorical rape, suggests her relationship with the ravaged Proserpine and Boethius' Philosophia. Natura speaks on behalf of an ideal balance between the generous fecundity of Cupid and a certain logical restraint. She does this precisely because she has experienced the immoral, sexual assault of man. Henceforward, Natura at the top of the cosmological ladder must represent a complex rather than a simple ideal. Whereas before sin Natura and the cosmos, for Alanus, were simple, instinctually moral orders, now the cosmos, together with its allegorical representative, constitutes a complex moral order of vice and virtue, excess and moderation. Natura's complaint centers around the aggressiveness of sin which is driving virtue out of the picture altogether. Hence, Natura feels obliged to excommunicate Venus scelestis, Antigamus, Jocus and their

¹²¹ Alain de Lille, "Alani Liber de Planctu Naturae," pp. 474-75.

human following from the moral order altogether.

Like Boethius' *Philosophia*, Alanus' *Natura* appears as an ideal balance within the dialectic. However, unlike Boethius, Alanus does not regard the tempering force of winter reason as the dominant entity of the two forces. On the contrary, Alanus is arguing for a reversal of this superiority. Although restraint, like the pruning knife, is necessary on occasion, it is not the more important of the two forces. Cupid is flawed, given to occasional excess in stimulating man, but he is morally and naturally superior to the non-productive oppression of *Jocus*. The nameless Charioteer makes a brief appearance by *Natura*'s side, yet *Genius* is her spouse. The kiss of *Natura* and *Genius* engenders Truth; the Charioteer and *Natura* maintain no such intimate and loving relationship. *Natura*'s excommunication of Venus scelestis and the rest of the postlapsarian crew of winter figures is an attempt on her part to recapture her virginal simplicity as an ideal, to return to the Golden Age on earth before man's appetitive will became disordered through sin.

Natura's abode is translunar from choice. She expresses a certain disdain for the sublunar end of the cosmos:

"Without the help, however, of an assisting worker, I could not perfect so many classes of things. Therefore, since it pleased me to sojourn in the grateful palace of the eternal region, where no blast of wind destroys the peace of pure serenity, . . . in the outskirt world I stationed Venus, who is skilled in the knowledge of making, as under-deputy of my work, in order that she, under my judgment and guidance, and with the assisting activity of her husband Hymen and her son Cupid, by laboring at the various formation of the

living things of earth, and regularly applying their productive hammers to their anvils, might weave together the line of the human race in unwearied continuation, to the end that it should not suffer violent sundering at the hands of the Fates."¹²²

("Sed quia sine subministratorii
artificis artificio suffragante, tot rerum
species expolire non poteram, mihique
in aetherae regionis amoenante
palatio placuit commorari, ubi venti
rixa effaecatae serenitatis pacem non
perimit, . . . Venerem in fabrili scientia
peritam, meaeque operationis subvicariam,
in mundiali suburbio collocavi, ut
ipsa sub meae praeceptionis arbitrio,
Hymenaei conjugis, filiique
Cupidinis industria suffragante,
in terrestrium animalium varia
effigiatione desudans, fabriles
malleos suis regulariter adaptans
incudibus, humani generis seriem
indefessa continuatione contexeret,
ne Parcarum manibus intercisa
discidii injurias sustineret."
[Prove 4, ll. 368-72, 375-89])¹²³

In other words, Venus functions as Natura's sublunar counterpart.

Cupid, on the other hand, represents a still lower power on the cosmological ladder. His force manifests itself within a single terrestrial species only, i.e., man. Venus functions as Natura's sublunar representative; Natura represents God's vicar within the whole of the cosmos; Cupid personates the power of Eros within the single species, man. Hence, Cupid embodies a particular drive or

¹²² Alain de Lille, The Complaint of Nature, pp. 44-45.

¹²³ Alain de Lille, "Alani Liber de Planctu Naturae," p. 470.

instinct within the human psyche. Cupid, for Alanus, describes an instinct almost identical to Freud's Eros. Of course, Jocus represents the opposing instinct, Thanatos.

The dreamer himself, questioning Natura on the true characteristics of this demi-god, reveals the author's concept of Cupid's hierarchical status within the cosmos:

"And his [Cupid's] authority over the human race is seen from experience to be so powerful that no one, whether marked with the seal of nobility, or clothed in the beauty of exceptional wisdom, or fortified with the armor of courage, or robed in the garment of loveliness, or honored with distinctions of other graces, can except himself from the comprehensiveness of the power of love."¹²⁴

("Cujus in humano genere tanta per
experientiam legitur potentialis
auctoritas, ut nullus vel nobilitatis
sigillo signatus, vel sapientiae
privilegiantis vestitus venustate, vel
fortitudinis armatura munitus, vel
pulchritudinis chlamide trabeatus,
vel aliarum gratiarum decusatus
honoribus, se valeat a generalitate
cupidinariae potestatis excipere.
[Prose 4, ll. 398-405])¹²⁵

Hence, Alanus constructs a fairly simple and straightforward version of the myth in the de planctu. The dialectic is experienced by the female figures, both Natura and Venus, the one bearing the marks of division on her garment, the other having a split disposition. The

¹²⁴ Alain de Lille, The Complaint of Nature, p. 45.

¹²⁵ Alain de Lille, "Alani Liber de Planctu Naturae," p. 471.

male companions (of Natura), lovers and sons (of Venus) are allegorical/ mythical representatives of the two poles of the dialectic at different hierarchical points in the cosmos. The Charioteer and Genius share the sublime companionship of Natura. Antigamus and Hymen alternatively possessed the sexual favors of the sublunar deity, Venus. Amor and Jocus represent the forces of this dialectic on the lowest level, the microcosmological plane.

Boethius, moreover, contributes a unique philosophical and moral content to the shape of the Proserpine myth. In the Consolation, he fashions the mythical rape into a hierarchical structure consisting of a superior woman, Lady Philosophy, and an inferior woman, Fortuna. Lady Philosophy speaks for Fortuna, for the two figures are identical in essence, differing only in perspective assumed by the human consciousness. Philosophy, like the ravished Proserpine and Natura under Zeus' winter constraint, appears to be a scold, an admonisher, a goad towards a better life. However, subsumed under the guise of teacher also lies her role as mother and nourisher, the beneficent and tender woman. This second role is identical to the function which Natura begs Zeus to return to her; it is also the earlier aspect of Proserpine, the gentle, child-like flower goddess. Therefore, Philosophy wears two guises, assumes two functions vis-a-vis her man, Boethius, simultaneously. However, she maintains that reason is superior to imagination, adverse fortune more truthful than good fortune. The two faculties, imagination and reason, are related to

the two faces of Fortuna; and these faculties and fates are descriptive of Philosophy herself. Hence, Philosophy is a union of the two dispositions of Proserpine. Philosophy posits the necessity of holding one disposition, faculty, or perspective over the other, the one disciplining and educating the other. She states that one pole of the dialectic, i.e., the winter aspect of Proserpine, is superior both macrocosmologically and microcosmologically. Thus, reason belongs to the divine and translunar dimension, while the imagination is a mortal, i.e., deadly, and sublunar faculty (witness the examples of Hercules and Orpheus). It is easy to see how Boethius' hierarchical structure could be applied to society as well as to the individual. Hence, the socially superior classes, the nobility, would be inclined to give their mythic allegiance to the winter order, while the peasant class, devoted to agricultural interests, would be assigned or would assume a mythic allegiance to the summer order of fertility.¹²⁶

Alanus constitutes his first Natura figure, that of the de planctu, along lines similar to Boethius' fashioning of Lady Philosophy, i.e., as a composite of the two dispositions of Proserpine. Alanus, however, lays the emphasis on the nurturing, creative, summer disposition of his Natura, rather than the chastising winter dimension. The

¹²⁶ There is good reason to believe that this divided allegiance already existed in the Indo-European myth complex. See Chapter Three of this dissertation.

natural environment responds to Natura's arrival on earth with a superabundant display of growth in the midst of which there lurks a sinister winter shadow. Alanus posits the moral superiority of marriage and fertility (Amor) to sodomy and--I believe--courtly love which produce no offspring (Jocus). Alanus names Venus' bastard, Jocus or Sport; I believe he is classifying the practice of courtly love among the nobility with the use of this name. Equating courtly love with sodomy hollows out the idealistic and class-supported pretensions of the nobility. As Sport, the name of Antigamus' son brings to mind the hunt in particular, for Jocus wounds his prey with iron javelins. His is a killing effect, and he is associated with death along with his mother, Venus scelestis. Whether Alanus bore the Wild Hunt in mind when he named Jocus, cannot be proven from the material in the text. The term, however, is consistent with the relationship of the winter order to the Germanic wild horde discussed in the following chapter.

The Anticlaudianus, on the other hand, is Alanus' attempt to restore the Golden Age to man through a mythic event--if only in allegory. The writer, moreover, does not abandon his moral allegiance to the summer order which he first revealed in the de planctu. The structure of the myth, however, is far more complex and more subtle than its shape in the de planctu. The most important figures which Alanus employs to constitute the triad of goddesses (i.e., the two opposing dispositions and a third, intermediate figure) are Nature,

Allecto, and Fortuna. For Alanus, this triad constitutes the sub-lunar order of dialectical tension. Natura and Allecto embody the two poles of virtue and vice, of life and death. Vacillating between these two ultimate principles of life and death, Alanus places the figure of Fortuna. Fortuna partakes of both dimensions, the fertile and the sterile, forever wheeling from one to the other. What she gives to the New Man for the sake of her daughter Nobility, she attempts to remove from his possession by taking sides with Allecto and assaulting him--all for the sake of her other daughter, Ignobility. Under her benign aspect, she gives freely to the new man; under her adverse aspect, she attacks and attempts to rob him of what she has given. Fortuna is a clue to the identity of Natura and Allecto; she tells the reader which "Proserpinean" disposition each figure (Natura or Allecto) embodies. Because she is inspired to generosity when she appears in Natura's camp, the reader knows that Natura is a summer figure. Because Fortuna is an adverse entity when she joins forces with Allecto, we recognize the winter half of the dialectic. Here Alanus condemns the winter order of the upper class totally. The dimension of winter belongs to the Tartarean depths--it has no redeeming or uplifting influence, as Boethius has claimed. Winter, death, class pretensions of the nobility are negative entities allied to the vices. This order or division in Natura's originally pristine and simple cosmos results from man's fall from grace. The vices oppress the natural order so completely that Natura's original

principles of life and love cannot coexist side by side with the morally corrupt winter order. Corruption, death, chaos and oppression rule the human order totally.

Alanus' unique contribution to the medieval conception of the myth is his reversal of the superior and inferior physical positions of the two dialectical poles. For Boethius, for Bernard de Silvestris, for Alanus in the de planctu, the winter goddess is stationed in the translunar dimension, while the position of the summer goddess was distinctly sublunar. In the Anticlaudianus, Alanus returns to Claudian's version of the myth in which the figure of Pluto, the god of the dead and, hence, a winter figure, ascends to earth from the Tartarean depths. Pluto is not only a sublunar but also a subterranean figure. Allecto, a type of the raped or winter Proserpine, a Hekate figure, constitutes Pluto's female counterpart; she functions as the winter goddess of death and chaos. Alanus has reversed the physical relationship of winter to summer female. Heretofore, the winter female has personified a loftier perspective and a morally superior force in the cosmos. In the Anticlaudianus, the winter goddess is degraded to a morally vicious and death-dealing force in man's life.

Furthermore, the author changes another point of the myth and its medieval content. Heretofore, Natura has been depicted as representing both dispositions--winter and summer, death and life--of Proserpine. In the Anticlaudianus, Alanus defines Natura as God's representative of only one pole of the dialectic. God and Natura are

aligned to life, to Eros, to creation only. The forces of chaos, of Thanatos, have no redeeming virtues for the New Man. The winter order is evil, a result of sin and violation of God's divine will. These forces entered the cosmos through the agency of man who violated the cosmic order. The New Man, a new Adam or type of Christ, serves to redeem mankind from his moral collapse and to restore the Golden Age before sin, a return to the Garden of Eden where roses have no thorns.

Such, then, in the Anticlaudianus is the sublunar order--a dialectic of good and evil, life and death, Eros and Thanatos, between which Fortuna vacillates in her benign and adverse dispositions. Alanus' mythic structure, with its moral and philosophical content, suggests an absolute reversal of the Boethian conception in the Consolation. Moreover, Alanus aligns all the virtues, including Racio (generally the faculty of the winter perspective), to Natura, the summer figure. The author reconstitutes the female trinity among the virtues included in Natura's retinue. There exist three sisters among the virtues who speak at length and between them find a resolution to the problem of how to create the perfect man; these are Racio, Prudentia, and Concordia. Racio typifies a winter allegorical figure within the medieval tradition beginning with Boethius. Concordia, the peace-bringer who resolves the debate over an emissary to God, is an exquisite summer figure, a golden-haired representative of brotherly love. In her right hand she bears a significant olive

branch:

An olive branch, which is usually the herald of good and the emblem of peace, matures in Concord's right hand, tressed with hair of leaves, pregnant with flowers, looking forward to fruit and seeking not the tender aid of mother-earth. By means of this olive branch, Concord entwines, interchanges, bonds, ties, pacts, friendship, peace.¹²⁷

(Virginis in dextra, foliorum crine comatus,
Flore tumens, fructus expectans, ramus oliue
Pubescit nec matris humi solacia querit.
Quo mediante, uices, nexus et uincula rerum,
Fodus, amicitiam, pacem Concordia nectit.
[Book two, 11. 205-09])¹²⁸

Who then can Prudentia be but that intermediate entity, the sublime union of summer and winter virtues? And so she seems to be. The journey toward heaven is undertaken by Racio and Prudentia; Concordia remains on earth. Racio, too, is left behind at the outer rim of the universe and Prudentia alone ascends into the Empyreum. Alanus in his description of Prudentia's physical appearance repeatedly reinforces his conception of her as an ideal, a golden mean, between the two extremes of the dialectic. Moreover, in order to insure the reader's identification of her true essence, Alanus includes a reference to her garment, which on this occasion is torn by her own hands. It would be inappropriate to Prudentia's inclusion in Natura's camp, among those allegorical figures claiming allegiance to the

¹²⁷ Alan of Lille: Anticlaudianus or the Good and Perfect Man, p. 74.

¹²⁸ Alain de Lille: Anticlaudianus, pp. 78-79.

summer order, to have the virgin suffer this violation at the hands of any winter male. If Prudentia's garment were to be torn by a winter figure, it would indicate at least a partial allegiance to the winter order as it does in the cases of Lady Philosophy in the Consolation and Natura in the de planctu.

Here Prudence, set apart by the restraint shown in her quiet mien and reserved manner, arises. Her golden tresses fall around her neck but a hair-pin parts them and checks the struggling locks and a comb imposes its rule upon them. Her well-ordered brows, in proper balance arranged, neither too light nor beclouded with luxuriant growth, resemble twin crescents. . . . Lilies wedded to roses have chastened the face's bright glow and a rosy tint prevents a cloak of paleness from overshadowing its fair hue. . . .

Her robe was woven of fine thread; it does not fake its colour and by no trick does it deceive our eyes; rather its native red permeates it. There the material does not seek the support of beauty nor do defects in beauty seek to cloak themselves. Neither element is deficient; neither yields precedence to its counterpart; both face on equal terms the contest to determine which will win. The image that emerges shows, as in a dream, the beauty of things, which, however, old age bids die to some extent and few traces of the old beauty remain: yet she unclasps this robe to rend it apart in various places; the robe seems to mourn and bewail the insults heaped upon it. In her right hand she balances a scale which weighs each and every thing--its number, form, measure, weight, cause.¹²⁹

(Surgit ad hoc placidi uultus gestusque modesti
Circumscripta modum Prudencia. Colla pererrat
Aurea cesaries, sed acus mediata refrenat
Litigium crinis et regula pectinis instat.
Ordo supercilii, iusto libramine ductus,
Nec nimis exhaustus nec multa nube pilorum
Luxurians, sese geminos exemplat in arcus. . . .
Sydereum uultus castigauere ruborem

¹²⁹ Alan of Lille: Anticlaudianus or the Good and Perfect Man, pp. 56-58.

Lilia nupta rosis et, ne palloris obumbrent
Nubila candorem, deffendit flamma ruboris. . . .

Vestis erat filo tenui contexta, colorem
Non mentita suum nulloque sophismate uisum
Decepit, immo rubor natuius inhebrat illum.
Non ibi materies forme suffragia querit
Nec forme peccata sibi uelamina querunt.
Materie neutra succumbit, neutra sorori
Cedit et ex equo certant utra uincere possit.
Sompniat his rerum species pictura resultans,
Quas tamen ex parte iubet expirare uetustas,
Et forme ueteris uestigia pauca supersunt;
Sed tamen in partes uestem diffibulat istam
In uariis scissura locis, lugere uidetur
Vestis et illata sibimet conuicia flere.
Dextra manus librat trutinam que singula pensat
In numero, forma, mensura, pondera, causa.
[Book one, ll. 270-76, 281-83, 303-16])¹³⁰

The twin crescents of her eyebrows point to Prudentia's composite identity. In her right hand, the author places the symbol of her balance of two competing "counterparts" or forces. The red and white of her complexion, each tempering the other, symbolize the true nature of the virgin.¹³¹ Red is also the color of Prudentia's garment which she rips with her own hands. Like the golden color of her hair, red further signifies the virgin's fundamental summer allegiance. Finally, the scale which she carries in her right hand, like Concordia's olive branch, serves as the ultimate clue to the woman's mythic identity. Alanus fashions Prudentia to represent the

¹³⁰ Alain de Lille: Anticlaudianus, pp. 65-66.

¹³¹ This union of red and white ^{seizes} the thoughts of Parzival who contemplates his young wife, Kondwiramurs; the thought begins a turning point, a resolution, in Parzival's existence.

ultimate or ideal natural virtue.

Alanus also endows Reason (Racio) with a symbol of her identity, the three-fold mirror:

Her [Racio's] right hand is resplendent, aflame with the brightness of a three-fold mirror. The delicate glass, which rejects as alien to it any rough handling and scarce can bear the light touch of a finger, has a triple reflection in the three-fold mirror. Reason devotes her close attention to the use of one of the mirrors. In this mirror she sees the system of causes; she examines the primordial element of things. She sees the marriage of matter and form; she sees the kisses which the union shares; she sees what this temporary union toasts as it weds matter to form. . . . The surface of silver which covers the beautiful second mirror has rid itself of the alloy in the ore and flashes forth with a brightness surpassing the light of day and the stars. Here she sees matter divorced from form return to primordial chaos and pure form seek again her own source, regain her youth in her proper state and no longer have to bemoan her disgust with degenerate matter. . . . The excellence of gold, more refined than any known gold, and scarcely deigning to recognize its own genus and species, lends its reflection to a mirror--the third one which cannot counterfeit the shadow of things but shows every thing with more definiteness and reflects the whole with greater clarity. Here she sees the fount of things, the genus of the universe, the idea, exemplar, species, cause, first beginning and ultimate end of the world and she measures each and every thing by definite boundaries.¹³²

(Dextra manus triplicis speculi flamata nitore
Splendet et in triplici speculo triplicata resultat
Vitrea mollicies, que tactus abdicat omnem
Insultum digitique leues uix sustinet ictus.
Vnius speculi sese concedit in usum
Attente Racio, speculo speculatur in isto
Causarum seriem, rerum scrutatur abissum,
Subiecti formeque uidet connubia, cernit
Oscula, que miscet concrecio, queue propinat
Vnio natiua, formis subiecta maritans. . . .

¹³² Alan of Lille: Anticlaudianus or the Good and Perfect Man,
pp. 63-64.

Argenti facies, feces exuta metalli,
 Infra se splendore diem stellasque relinuens,
 Exultat, speculi formam uestita secundi.
 Hic subiecta uidet, formis uiduata, reuerti
 Ad Chaos antiquum propriamque requirere matrem
 Inque statu proprio puram iuuenescere formam
 Nec sua degeneris subiecti tedia flere. . . .

Auri nobilitas, auro decoctior omni,
 Vixque suum dignata genus speciemque fateri,
 In speculi transit speciem, que tertia rerum
 Vmbras mentiri nescit, sed singula monstrat
 Cercius et specie meliori cuncta figurat.
 Hic rerum fortem, mundi genus, orbis ydeam,
 Exemplar, speciem, causam, primordia, finem
 Conspicit et certis metitur singula metis. . . .
 [Book one, ll. 450-59, 465-71, 483-90]¹³³

Like Bernard's Urania, Racio has possession of the mirror of the intellect, the mind which sorts out the component elements of the universe from the individual to the ideal form. Moreover, Racio belongs to the same lofty cosmological dimension as Urania. However, although Urania and Racio share the same characteristics and trans-lunar origin, Alanus asserts that Racio, as a virtue, belongs among the followers of the summer figure, Natura. He denies utterly her relationship with the winter order. He does, however, maintain the same tripartite division of female figures with characteristics identical to the two dispositions of Proserpine with a third, intermediate or ideal figure between them.

¹³³ Alain de Lille: Anticlaudianus, pp. 70-71.

Chapter Three

The Mythological/Allegorical Consorts of Proserpine/Natura and Their Germanic Counterparts

Chapter two evaluates the influence of the myth of Proserpine (according to Claudian) on three medieval philosophers, i.e., Boethius, Bernard de Silvestris, and Alanus de Insulis. Claudian's version of the myth is no longer pure myth, but rather a philosophical/religious analysis of the natural world. In other words, the de raptu Proserpinae offers a literary/intellectual construct of a primary myth of the Greco-Roman empire. The introduction of the allegorical figure Natura into a myth narrative suggests Claudian's true intent.

Proserpine is the virgin, flower goddess who is kidnapped from her terrestrial home by the god of death, Pluto, taken into the nether regions of the dead, raped and held captive by her abductor. Her mother, the corn goddess Ceres, searches for her over the face of the earth. At this point Claudian's version abruptly ends. Ovid (Fasti, Book IV, ll. 612-614), however, supplies the conclusion of the tale. Unable to find her child and at the point of despair, Ceres is finally told the identity of the rapist by the nymph, Arethusa. The mother goddess and the ruler of the dead, after long argument, agree to share Proserpine. The girl henceforward spends one part of the year with her husband and the other part with her mother. The Greek and Roman world common believed that this tale served as the mythological

rationale for the change in the seasons: when the flower goddess joins her mother, Ceres rejoices and the earth experiences summer; when Proserpine returns to her husband in the netherworld, Ceres grieves and the world becomes sterile and cold. According to Claudian, Proserpine's disposition, her basic nature--like that of the natural order she represents--changes as she moves from her mother's realm to her husband's lifeless domain. Proserpine changes from gentle virgin to a fierce queen of the dead every year. Hence, the seasons of summer and winter were associated with the two, radically opposed dispositions of the goddess. Proserpine's summer disposition was related to a fertile, warm, joyful and "feminine" season. The summer season results from the "rebirth" of Proserpine and her loving reunion with her mother Ceres; in other words, summer is construed by Claudian as an essentially "feminine" season resulting from the reunion of an archetypal mother and daughter. Proserpine's summer nature is that of a virgin; her virginity does not imply an absence of sexuality (for her romp among the flowers has decidedly sexual overtones), but rather a freedom from male association.

The rape of the virgin goddess by the lord of the dead (i.e., association with a male principle) results in her immediate transformation into one of the dead. Proserpine is modified by sexual contact with a powerful male entity, one allied to Zeus. She becomes a mirror of her dreadful husband's essential characteristics. The girl is a pawn vacillating forever between mistress and master, re-

flecting in annual alternation the gentle fertility of her mother and the sterile aggressivity of her husband. Her mother Ceres, as corn goddess, is a fertility figure; her husband, Pluto, is the god of the dead. The two dispositions which alternate in Proserpine's temperament are associated with the dialectic of life and death, Eros and Thanatos.

Boethius employed this mythic dialectic in the Consolation. His allegorical figure Fortuna is patterned upon the figure of the vacillating Proserpine. Proserpine forever alternates between one disposition and another, identical to the basic instability which defines Fortuna. The allegorical figure, Philosophy, represents an ideal union of the two, dialectically opposed dispositions: Philosophy resolves this tension by insisting on the subjugation of one-half of this cosmological dialectic to the other half. Boethius, throughout the Consolation, enlarges the definition of both halves of the dialectic. Moreover, he borrows the mythic figures of Hercules and Orpheus, first used by Claudian in his dedication of the de raptu, to elaborate the myth dialectic; however, Boethius, through the voice of Philosophy, posits the superiority of Hercules' moral fortitude to Orpheus' loving attachment to life. In other words, Boethius introduces the issue of moral superiority into the mythic dialectic. He posits the superiority of Proserpine's winter disposition (exemplified by Hercules) to her summer disposition (embodied by Orpheus). At the same time, Boethius suggests that misfortune presents a

larger aspect of truth when compared to the deception of good fortune. The two faces (or dispositions) of Fortuna constitute two distinct personae. Philosophy, a figure allegorically superior to Fortuna, represents the single persona constituted by the hierarchical integration of both of Fortuna's personae. Philosophy can tutor her man Boethius in the unity of the cosmos, its true creator, and man's ultimate goal; Fortuna can only teach man of the sublunar dialectic which is his common lot.

Alanus de Insulis derived this sublunar dialectic from Claudian to create the split persona of Venus in the de planctu Naturae. Venus caelestis/scelestis evolved into a figure radically altered because of an act of disobedience to her mistress/mother. Alanus lays particular moral emphasis on the procreative, summer disposition of the goddess as opposed to the sterile qualities of the winter disposition. The male offspring of the goddess, one in each disposition, serve to reinforce the essential dialectic of the mother goddess, Venus. Alanus uses the figures of Amor and Jocus to further describe the characteristics he assigns to each end of the dialectic. Furthermore, each male figure defines an impulse to human love. Amor leads his followers, i.e., those prompted by his peculiar desires, to sensual pleasures and productivity. Jocus inspires his followers to aggressive pursuit and capture of the beloved. For the man inspired by Jocus, love is a sport or game, the end of which is the triumph of one sexual partner over the other. According to Alanus, the outcome

of such an exercise in "love" can only be disillusionment and despair.

In the Anticlaudianus, Alanus resorts to the same dialectic, actually attempting to reshape the de raptu of Claudian. The twelfth century writer reverses the action of Claudian's myth; Alanus will return the world to its original, pristine simplicity through the mythic action of one hero, the New Man, who will restore the fertile, virtuous, summer order to control the cosmos. In this text, Alanus totally rejects the values of the winter half of the dialectic. Pluto's netherworld is inhabited by Allecto and a horde of Vices. Natura and the Virtues dwell on Ceres' mountain retreat. The third estate, described in great detail in the Anticlaudianus, belongs to Fortuna. This allegorical figure, Fortuna, is of utmost importance to Alanus' mythic structure, for she typifies Proserpine, Ceres' child. She is destined to commute forever between her mother's terrestrial home (Natura's estate) and her husband's kingdom of the dead (Allecto's nether regions). Fortuna changes allegiance within the Anticlaudianus; first she sides with her child Nobility, a member of Natura's force; later she offers aid to her other offspring, Ignobility or Baseness, a Vice numbered among Allecto's army. Hence, the dialectic of Fortuna represents the evil which Alanus believes will be abolished in the New Age, a return to the Golden Age: "Now earth vies with heaven, now the world clothes itself/ in heavenly splendour,

now the Olympians bedeck the earth"¹³⁴ ("Iam celo contendit humus,
jam terra nitorem/ Induit ethereum, jam terram uestit Olympus"
[Book 9, ll. 394-95]).¹³⁵

Bernard, however, uses the cosmological dialectic to constitute the creative forces of the cosmos in allegorical figures: Physis, Urania, and Natura. Physis is a sublunar creative entity, Urania, a translunar. Natura, their sister, mediates between the two in the creation of man. Natura unites Urania's spiritual creation, the mind, with Physis' material creation, the human body. Physis uses her imagination in the creation of physical form; Urania employs intellect to construct man's divine component, his soul.

There exist, then, certain terms which were generally applied to the two poles of the dialectic by medieval writers from Claudian to Alanus. Summer and winter are two terms associated with the myth of Proserpine by Greek tradition. One of the earliest methods of analysing myth regards it as an attempt to explain natural phenomenon. Claudian's use of the myth is far more sophisticated than this, juxtaposing imagination and reason, fertility and sterility, the female and the male, serenity and aggression, spiritual aspiration and sensual pleasures, love and death, as well as summer and winter. More-

¹³⁴ Alan de Lille: Anticlaudianus or the Good and Perfect Man, p. 216.

¹³⁵ Alain de Lille: Anticlaudianus, p. 196.

over, Claudian appears to be the first poet to employ the figure of the female fertility goddess in complaint as a Natura figure in her winter guise.

These three medieval Latin writers--Boethius, Bernard de Silvestris, and Alanus de Insulis--borrowed and adapted the dialectic along lines consistent with Claudian's development of the two poles. Moreover, Claudian mentions an original tension between the two poles, between Ceres and Zeus, which he believes to be resolved by the abduction of Proserpine and the future birth of new gods. Claudian resolves this hostility within the dialectic by means of the two heroes, Orpheus and Hercules.¹³⁶ Boethius exploits the discrepancy between the two heroes, making each an archetypal representative of one of the dialectical poles. Alanus de Insulis uses related male representatives of the two poles in the figures of Amor and Jocus. The tension between the two halves of the dialectic is implied from Claudian to Alanus de Insulis.

The question remains, who then are the products of this natural order, the men who are sons and heirs of Proserpine or Venus caelestis/scelestis? There is an easy and readily available answer to this question; Alanus himself supplies the reader with the answer in the figures of Cupid and Jocus. Cupid is the son of Venus caelestis, Jocus the offspring of Venus scelestis. Although both Jocus and Cupid

¹³⁶ This resolution will be discussed in the context of this chapter.

have the "same" mother in a sense, they have radically different fathers. Cupid's male parent is Hymen, Venus' rightful husband, according to Natura's precepts. Venus and Hymen together forge the race of mankind. This is an apt image, for Hymen is obviously a type of Vulcan, the blacksmith god, the original husband of Venus according to Greek myth. On the other hand, Venus violated Natura's precepts by bedding with Antigamus because she was bored with the tedium of her work at the loom on behalf of natural reproduction. Antigamus, the Unlawful, is a type of Mars with whom Venus was snared by Vulcan's net while they were engaging in adulterous intercourse.

Alanus does not give a precise description of either of Venus' two mates; he simply states, through the voice of Natura, that the two offspring bear the characteristics of their sires:

"To Dione, then, were given two sons, divided by differences in kind, unlike by law of their birth, dissimilar in the marks of their qualities, ill-agreeing in the variance of their occupation. For Hymen, who is related to me by the bond of brotherhood, from the same mother, and whom a stock of excellent worth produced, begot to himself from Venus a son Cupid. But Antigamus, scurrilous and descended from a race of ignobility, by his adultery with Venus has lightly become the father of an illegitimate son, Mirth. . . . In the former shines the father's culture and courtesy; in the latter glooms the grossness of his father's brutality."¹³⁷

("Dionae igitur duo dati sunt filii, discrepantia generis disparati, nascendi lege dissimiles, morum titulis discrepantes, artificii disparitate deformes. Hymenaeus namque uterinae fraternitatis mihi affinis confinio, quem excellentioris dignitatis attollit prosapia, ex Venere sibi Cupidinem pro-

¹³⁷ Alain de Lille, The Complaint of Nature, p. 56.

pagavit in filium. Antigamus vero, scurrilis, ignobilitatis genere derivatus, adulterando cum Venere adulterinum filium jocos sibi jocularie parentavit. . . . In isto, paternae civilitatis elucescit urbanitas; in illo, paternae suburbanitatis tenebrescit rusticitas." [Prose 5])¹³⁸

Hence, for Alanus there exists two different male types within the natural sphere. The question, then, remains if any similar duality as that of Venus' sons can be found in the myth of Proserpine's rape. The following section will involve a discussion of this specific dualism in the earlier mythic tradition.

Because Claudian did not finish his version of the rape of Proserpine, we do not know what offspring were to result from this union. We do know, however, that offspring, new gods, grandchildren of Ceres, were expected. The spirits of the dead sing this wedding song at the marriage of Proserpine and Pluto: "Happy offspring shall be yours; joyous Nature awaits gods yet to be born. Give the world a new divinity and Ceres the grandchildren she longs for."¹³⁹ ("iam felix oritur proles; iam laeta futuros/ expectat Natura deos. nova numina rebus/ addite et optatos Cereri proferte nepotes" [Book 2, ll. 370-72].)¹⁴⁰ Although no specific gods are named, the reader does know that a new spirit, a new order of divinity, is about to be conceived. In order to discover the essence of this new order, we must refer back

¹³⁸ Alain de Lille, "Alani Liber de planctu Naturae," p. 481.

¹³⁹ Claudian, "Rape of Proserpine," p. 345.

¹⁴⁰ Claudian, "Rape of Proserpine," p. 344.

to the dedication of Claudian's work. This poet of late antiquity places his dedication at an interesting juncture within the narrative. He begins the poetic opus with those beautiful lines on the earliest navigator of the Mediterranean. From this introduction he proceeds to the actual narrative of the myth, up to the point of the arrival of the three goddesses at Ceres' Sicilian hideaway. Precisely here, just prior to the dramatic high point of the story, the capture of Proserpine, Claudian begins his lyrical dedication to his sponsor, Florentinus. The actual phrasing of this dedication is couched in terms of a mythic moment, the song of Orpheus in praise of Hercules' cleansing of the Augean stables:

When Orpheus sought repose and, lulling his song to sleep, had long laid aside his neglected task, the Nymphs complained that their joy had been reft from them and the sad rivers mourned the loss of his tuneful lays. Nature's savagery returned and the heifer in terror of the lion looked in vain for help from the now voiceless lyre. The rugged mountains lamented his silence and the woods that had so often followed his Thracian lute.

But after that Hercules, setting forth from Inachian Argos, reached the plains of Thrace on his mission of salvation, and destroying the stables of Diomedes, fed the horses of the bloody tyrant on grass, then it was that the poet, o'erjoyed at his country's happy fate, took up once more the tuneful strings of his lute long laid aside, and touching its chords with the smooth quill, plied the famed ivory with festal fingers. Scarce had they heard him when the winds and waves were stilled; Hebrus flowered more sluggishly with reluctant stream, Rhodope stretched out her rocks all eager for the song, and Ossa, his summit less exalted, shook off his coat of snow. The tall poplar and the pine, accompanied by the oak, left the slopes of treeless Haemus, and even the laurel came, allured by the voice of Orpheus, though erstwhile it had despised Apollo's art. Molossian dogs fawned playfully on fearless hares, and the lamb made room for the wolf by

her side. Does sported in amity with the striped tiger and
hinds had no fear of the lion's mane. . . .

So sang the Thracian bard. But thou, Florentinus, art a
second Hercules to me. 'Tis thou causest my quill to stir,
'tis thou disturbest the Muses' cavern long plunged in sleep
and leadest their gentle bands to the dance.¹⁴¹

(Otia sopitis ageret cum cantibus Orpheus
neglectumque diu deposuisset opus,
lugebant erepta sibi solacia Nymphae.
quaerebant dulces flumina maesta modos.
saeva feris natura redit metuensque leonem
implorat citharae vacca tacentis opem.
illius et duri flevire silentia montes
silvaeque Bistoniam saepe secuta chelyn.

Sed postquam Inachiis Alcides missus ab Argis
Thracia pacifero contigit arva pede
diraque sanguinei vertit praesaepia regis
et Diomedeos gramine pavit equos,
tunc patriae festo laetatus tempore vates
desuetae reptit fila canora lyrae
et resides levi modulatus pectine nervos
pollice festivo nobile duxit ebur.
vix auditus erat: venti frenantur et undae,
pigrior adstrictis torpuit Hebrus aquis,
porrexit Rhodope sitientes carmina rupes,
excussit gelidas pronior Ossa nives;
ardua nudato descendit populus Haemo
et comitem quercum pinus amica trahit,
Cirrhaeasque dei quamvis despexerit artes,
Orpheis laurus vocibus acta venit.
securum blandi leporem fovere Molossi
vicinumque lupo praebuit agna latus.
concordes varia ludunt cum tigride dammae;
Massylam cervi non timuere iubam. . . .

Thracius haec vates. sed tu Tirynthius alter,
Florentine, mihi: tu mea plectra moves
antraque Musarum longo torpentia somno
excutis et placidos ducis in orbe choros.
[Book 2, ll. 360-88, 409-12])¹⁴²

¹⁴¹ Claudian, "Rape of Proserpine," pp. 317 and 319.

¹⁴² Claudian, "Rape of Proserpine," pp. 314 and 318.

The poet goes to great lengths to stress the harmonious relationships between another poet, Orpheus, and the hero Hercules who serves as a type for Claudian's illustrious sponsor, Florentinus.¹⁴³

The Roman poet has painted an idyllic scene, one of tranquillity and harmony. Hercules has abolished a brutal practice of the Thracian prince Diomedes. For once, the greatest of Greek heroes has not rashly murdered another being, either human or semi-divine. Instead, he has cleansed the stables of Diomedes and ended the carnivorous career of the prince's horses. Orpheus, a native of Thrace and fellow-Argonaut with Hercules, has been inspired to sing of this heroic feat. Orpheus and Hercules are related, harmoniously, in the accomplishment and celebration of this labor.

Immediately following this dedication, the seduction and rape of Proserpine occur, and a new order, a nova numina rebus, is instituted. In other words, the harmonious complement of forces represented by Orpheus and Hercules, like the interaction of summer and winter in the natural sphere, is about to be born. The heroic rapport between Hercules and Orpheus is part and parcel of a coherent natural order which alternates between two principles or forces.

Claudian juxtaposes peace and revolt throughout his narrative, with Proserpine's rape serving as the fulcrum point of the see-saw

¹⁴³ Jane Harrison has discussed the heroic natures of both Orpheus and Hercules in Themis (Cambridge: Cambridge University Press, 1927). She does not, however, distinguish between the two figures as types of heroes.

narrative. Pluto threatens war against heaven, against Jove, for the sake of a bride, at the beginning of the narrative, but this threat engenders a revolution in the entire cosmos. The oneness of the natural order is shattered by the kidnapping of Proserpine. A reversal of mythic characteristics seizes the interacting figures, Pluto, Ceres, and Proserpine. Ceres rages like a tigress through Olympus demanding the return of her child; she cuts down the greatest trees in the grove sacred to Jove on Olympus and damns the very fields of Enna where her child was captured. Proserpine herself turns into a pale and angry spirit who cruelly accuses her unsuspecting mother of indifference to her child's fate. Moreover, the fabric on which the tranquil and coherent natural order was being woven is torn on the loom and decays in spite of the spider's irreverent completion of the whole.

In the underworld, on the other hand, the arrival of the bride, Proserpine, brings joy to the spirits of the dead and a respite from eternal torment for the damned Titans and certain mortals condemned by Olympus. The natural order is reversed: death is brought to Sicily's blooming fields and yet "Hell's murk gladly disperses and suffers the darkness of age-long night to grow less impenetrable"¹⁴⁴ ("Erebi se sponte relaxat/ squalor et aeternam patitur rarescere

¹⁴⁴ Claudian, "Rape of Proserpine," p. 343.

noctem," [Book 1, ll. 330-31]).¹⁴⁵ The harmony of the whole fabric of the universe from the gods on Olympus to the spirits of the dead has been shaken; a new dimension, the interpenetration of the two spheres of the immortal and the mortal, is about to come into being. Henceforward, Proserpine will possess a dual complexion, one part divinity and one part mortality. This dualism will reflect itself in her products as well as in herself. Natura, a type of Proserpine in the Middle Ages, shares the same functions as her prototype and, hence, produces a similar polarity in her products. Claudian implies a belief in the essential polarity inherent in the figure of the hero, Natura's counterpart.

E. R. Curtius provides a succinct and insightful discussion of the figure of the hero from the age of Homer to the modern period. The ruler was regarded typically as a hero for both Virgil and Claudian. The tension or polarity within the persona of the hero existed between wisdom and courage. The perfect hero seldom existed; Virgil's Aeneas was one, combining prudence with valor, but he occasionally slipped and had to be goaded on to his rightful destiny by others such as Anchises. The classical heroes of Greek myth, on the other hand, usually lacked one of the two necessary virtues and hence were lopsided. Both Hector and Achilles were courageous, but not wise; Nestor was aging

¹⁴⁵ Claudian, "Rape of Proserpine," p. 342.

but invaluable in counsel.¹⁴⁶ Claudian, in his Epithalamium de Nuptiis Honorii Augusti, honored his regent by claiming Honorius possessed "that together which is always sundered: wisdom and strength, prudence and courage" ("quod semper dissilit, in te/ convenit, ingenio robus, prudentia forti" ll. 314-15).¹⁴⁷ This polarity within the figure of the male hero was the natural result of the duality which is Proserpine, the hero's female counterpart.¹⁴⁸ The relationship between Nature and her favorite son, the hero, was not lost upon the Middle Ages. Curtius makes this continued tradition quite clear in the two lines he chooses to quote from the Frederici gesta metrici in praise of Frederick II: "Nature, herself twofold, gave him a double gift:/ Making him wise and brave, in each a miracle" (Cui geminum munus dederat Natura biformis:/ Ut fortis sapiensque foret, mirandus utroque").¹⁴⁹

¹⁴⁶ See Ernst R. Curtius, Chapter 9, "Heroes and Rulers," in European Literature and the Latin Middle Ages, Willard Trask, trans., Bollingen Series 36 (Princeton: Princeton University Press, 1953), pp. 167-182.

¹⁴⁷ Claudian, "Epithalamium de Nuptiis Honorii Augusti," in Claudian, with an English Translation, Maurice Plattnauer, trans., vol. 2, pp. 263 and 264.

¹⁴⁸ The hero, as Jane Harrison concluded, was an essential counterpart to the female fertility figures of Greek myth; he served as her lover, her son and/or consort (Themis, pp. 522-23).

¹⁴⁹ Curtius, p. 177.

It is apparent Claudian believed that within the natural order there existed two separate orders of hero, one wise, one valorous. The poet's use of Orpheus and Hercules is an elaboration of this polarity. For the two figures are separate, yet mutually related to one another in an idyllic scene the poet employs for his dedication. Claudian implies that within the natural order there exists an obvious distinction between those qualities or forces represented by Orpheus and Hercules, between wisdom and courage, Eros and Thanatos.

The two heroes are related to one another, not only in the contrived scene drawn by Claudian, but also by another adventure which each hero had dared to undertake on his own. Both Hercules and Orpheus visited the underworld, each in search of something different. Orpheus went in search of his young wife, Eurydice, and Hercules, in order to secure Cerberus, the hound of hell. Both were granted their requests, Orpheus by Persephone, Hercules by Pluto; both heroes returned to earth with the desired boon, only to have their gifts, wife and dog, quickly restored to Hades. Both figures are uniquely related to the rape of Proserpine, for each one will visit her as queen of hell. Like Proserpine, both Hercules and Orpheus will descend into the underworld and yet return to life thereafter.

The objective of the heroes, like their personalities, are directly opposed. Whereas Orpheus descended in order to bring Eurydice back to life, Hercules went in search of a figure of death, the dog Cerberus, whom he wished to bring to earth. Eurydice is a

type of Proserpine; their myths are closely related in certain details.¹⁵⁰ Orpheus' faithful wife dies while being pursued by the would-be rapist, Aristaeus. Moreover, she dies from a snake bite while being pursued. Orpheus, the archetypal musician, hopes to bring her back to life by interceding with Proserpine. It is his song which softens the deadly goddess who stipulates just one fatal condition for his wife's return.¹⁵¹

This myth was one of primary importance for the Middle Ages; it is this one motif in the whole of the Orpheus myth that they regarded as most relevant. Orpheus returns to life with his bride, Eurydice, a Proserpine-type. He brings back the spring goddess. Orpheus' reputation in the Middle Ages lay special stress on his role as musician and magician, the two intimately related. When Orpheus played,

¹⁵⁰ "Eurydike, She of the Wide-Way, is, like Eurysternos, but the ordered form of Earth herself, in her cyclic movement of life and death, her eternal wheel of palingenesia. She, the young green Earth, has, we have seen, her yearly Anodos as Kore, as Semele, as Eurydike. At first she rises of her own motion and alone, as we have seen on many a vase-painting. Later, when the physical significance of her rising is no longer understood, when patriarchy has supplanted matrilinear earth-worship, a human and patrilinear motive is provided. She needs a son or a lover to fetch her up, to carry her down. So we get the rape of Persephone by Hades, of Basile by Echelos, of Helen by Theseus and Peirithoos, the descent of Dionysus to fetch his mother Semele, and latest and loveliest, the love-story of Orpheus and Eurydike." Harrison, Themis, pp. 522-23.

¹⁵¹ Harrison, Themis, p. 523.

the field flowered and the fiercest animals grew docile. The medieval Orpheus was a type of Christ, easily related to Christ as harrower of hell.¹⁵² Orpheus is a bringer of peace and harmony, yet also a figure of natural vitality. Like Hercules, Orpheus dies by woman's hand; in rejecting the advances of the Thracian women, he arouses their jealousy and is torn, literally, limb from limb.

Hercules, on the other hand, is generally presented as a disruptive force, an uncontrollable and violent individual who either slays or is subjected to woman. Hercules' wife brings him his death, but it is a death leading directly to immortality. Omphale subjugates the hero, dressing him as a woman, giving him women's work to do. Like Achilles, also subjected temporarily to a woman's rule, Hercules is all brawn and little brain. In a moment of insanity, he slays his own wife and children. Courage, force, brutality are his metier; he is incapable of relating to exterior reality except by virtue of his club. Yet he is the hero par excellence, the model for other heroes, such as the young Theseus.¹⁵³ For Claudian he also represents a force

¹⁵² John B. Friedman, Orpheus in the Middle Ages (Cambridge: Harvard University Press, 1970), p. 39.

¹⁵³ "This latter situation prompted the question why Herakles was so widely recognized in cult and Theseus, Athens' national hero, so little. . . . The truth of the matter was, of course, that Herakles was an older hero than Theseus, and through the whole tradition of Theseus there runs the constant endeavor to model Theseus' feats and exploits on those of Herakles." G. Karl Galinsky, The Herakles Theme (Oxford: Basil Blackwell, 1972), pp. 40-41.

for good, the courage and vitality to set an unholy practice right. Hercules destroys the oppressive practice of the Thracian prince, Diomedes, and physically cleanses the country of sin. He provides inspiration for Orpheus' song and restores the serene peace of nature. But Hercules, like the lion pelt he wears, has a distinctly animal vitality. Hercules embodies a particular vitality which is a resonant theme of Claudian's myth. His fierceness is echoed in the figures of Pluto, Pallas and Diana, even Ceres after the theft of her daughter:

Pallas, cruel goddess of war,
Diana, bane of wild creatures. . . .¹⁵⁴

(. . .haec tristibus aspera bellis,
haec metuenda feris. . . . [Book 2, ll. 20-21])¹⁵⁵

Pluto is like a lion when he has seized upon a heifer,
the pride of the stall and the herd, and has torn with his claws
the defenseless flesh and has sated his fury on all its limbs.¹⁵⁶

(illi velut stabuli decus armentique iuvenecam
cum leo possedit nudataque viscera fodit
unguibus et rabiem totos exegit in armos. . . .
[Book 2, ll. 209-11])¹⁵⁷

Speedier than the west wind that is her paramour rushes the tigress,
anger blazing from her stripes, but just as she is about to engulf
the terrified hunter in her capacious maw, she is checked by the

¹⁵⁴ Claudian, "Rape of Proserpine," p. 321.

¹⁵⁵ Claudian, "Rape of Proserpine," p. 320.

¹⁵⁶ Claudian, "Rape of Proserpine," p. 333.

¹⁵⁷ Claudian, "Rape of Proserpine," p. 332.

mirrored image of her own form: so the mother of Proserpine
rages over all Olympus. . . .¹⁵⁸

(. . .fremet illa marito
mobilior Zephyro totamque virentibus iram
dispergit maculis timidumque hausura profundo
ore virum vitreae tardatur imagine formae.

Haud aliter tot genetrix bacchatur Olympo. . . .
[Book 3, ll. 265-69])¹⁵⁹

Athene, moreover, was Hercules' protectress. Their relationship was an intimate and special one, for the hero is the specific "man" of the goddess, even as Aeneas is the son of Venus.¹⁶⁰ The fierce, virginal Athene--the goddess of reason--finds an interesting counterpart in the rash, thoughtless Hercules. Athene, with the Gorgon's head forever in her possession, is surely the fiercest of the goddesses. She almost single-handedly quells the rebellion of the Titans, sons of mother earth, in the Titomachia of Claudian. Hercules, her male counterpart, slays the titan son of Gaia, by strangling him while holding him out of contact with his mother earth. It is this oppressive, subjugating aspect of Hercules which comes to the fore throughout his labors. The essential bond between Hercules and Athene is their very maleness, their ability to be totally free of typically female characteristics. Athene has no mother; Hercules burns away

¹⁵⁸ Claudian, "Rape of Proserpine," p. 365.

¹⁵⁹ Claudian, "Rape of Proserpine," p. 364.

¹⁶⁰ Iliad 8:362-9 and Hesiod's Theogony 318; Galinsky, pp. 10 and 16.

the female "dross" of his nature which consists precisely in his mortality, and ascends to heaven, to his father, Zeus. Athene and Hercules are brother and sister, children of the same sire, bound together by their male aggressiveness. Each, however, expresses his male essence in a different fashion. Athene appears in myth not so often as a figure of clear rational thought, but rather as the inspiration to war and aggression. Just so, she is an inspiration that proceeds from the father's head; she is in essence male, a distinctly male expression. She is Zeus' essential self-expression, even as Hercules is his son. Hera, on the other hand, is his express foe. As long as he remains mortal, Hera continues to persecute him. Moreover, it is not by Proserpine, but by Pluto that Hercules is granted his request.

Orpheus, however, is a chthonic, rather than an Olympian hero. When he died, he joined Eurydice and Proserpine in the world of the dead. Like his bride, Orpheus can engender fertility in the natural order; he is an essential part of the Golden Age, the era of never-ceasing fecundity. Moreover, he is a magician. His song is his magic, and he can restore the idyllic scene of spring, of Eden, to the earth. With his song, he restores, if only temporarily, Eurydice/Proserpine to life. Orpheus' nature is pacific and tranquill, seductive and sensual. He is a fertility figure, an engendering vitality. However, Orpheus--although male--is more closely aligned to the female deities, to Proserpine, Ceres and Eurydice, rather than to Pluto and

Zeus.

Claudian's use of a Hercules/Orpheus complex was not to be the last time this mythic pair were coupled in the literature of late antiquity/early Middle Ages. Boethius uses a dramatic moment from each hero's mythic complex in his Consolation of Philosophy. The role of each figure is in opposition to the other. The example of Orpheus is given at the conclusion of Philosophy's discussion on the nature of Fortune in Book three, for it is precisely his influence, together with the Muses, that the heavenly goddess rejects for her man, Boethius. Rather, she wishes him to emulate the example of Hercules, a man of virtus, whose life was exemplary. Orpheus, like the Muses, is regarded as weak and effeminate, one who surrenders and dies under the oppressive weight of sorrow for his dead wife, Eurydice. Philosophy encourages Boethius to see in the tribulations of Hercules the ability of the virile man to rise above the vicissitudes of life.

In the Consolation, Orpheus serves as a type of Boethius as Philosophy first encounters him. He is the wise man who has surrendered to the misfortunes of his condition. After having told a compact version of Orpheus' second loss of Eurydice, Philosophy concludes with the following remarks to Boethius:

"This fable applies to all of you who seek to raise your minds to sovereign day. For whoever is conquered and turns his eyes to the pit of hell, looking into the inferno, loses all the excellence he gained."¹⁶¹

¹⁶¹ Boethius: The Consolation of Philosophy, p. 74.

("Vos haec fabula respicit
 quicumque in superum diem
 mentem ducere quaeritis;
 nam qui Tartareum in specus
 uictus lumina flexerit,
 quicquid praecipuum trahit
 perdit dum uidet inferos."
 [Book 3, Verse 12, ll. 52-58])¹⁶²

The goddess wishes her favorite son to adopt the attitude of Hercules, not Orpheus, to be rid of the melancholy and effeminate influence of the Muses, and to adopt in its place the virile virtue of a hero whom misfortune cannot oppress. After a synopsis of Hercules' labors, Philosophy adds:

"Go now, strong men! Follow the high road of great example. Why slack off and turn your back? When you overcome the earth, the stars will be yours."¹⁶³

("Ite nunc, fortes, ubi celsa magni
 ducit exempli uia. Cur inertes
 terga nudatis? superata tellus
 sidera donat." [Book 4, Verse 7, ll. 32-35])¹⁶⁴

Whereas Orpheus himself is depicted as a unique slave to Fortuna (using the story of Eurydice's death), Hercules is depicted as the hero who will not bend under the weight of the earth or the burden of Hera's displeasure. Hercules triumphs over hell and heaven, in the figure of Hera. The reader will recall that Proserpine is a

¹⁶² Boethii Philosophiae Consolatio, p. 64.

¹⁶³ Boethius: The Consolation of Philosophy, p. 100.

¹⁶⁴ Boethii Philosophiae Consolatio, p. 88.

type of Hera; she was frequently referred to as an underworld Juno, the title Claudian uses when the spirits of the dead sing the marriage hymn to Proserpine and Pluto. Hence, Hercules has triumphed over Fortuna herself, by enduring the hostility of Hera. The angry vengeful Hera is identical in spirit, in fierce motivation, to the transformed Proserpine, the goddess Hecate of the underworld. Orpheus, on the other hand, was wed to the spring-time aspect or disposition of the goddess, i.e., Eurydice. Unable to return his beautiful wife, his Fortuna, to her original disposition vis-a-vis himself, the poet chooses to die. Such is Philosophy's construction of the myth.

The Middle Ages also attached the same qualities to the two figures: Orpheus was the type of wise man and Hercules, the virtuous.¹⁶⁵ The terms "wise" and "virtuous" or "virile" are very broad terms used to designate the whole complex of virtues, vices, and other attributes which would attach themselves to the two mythic figures who, quite literally, constitute major archetypes for the Middle Ages. Moreover, because they served as archetypes, and especially during the Middle Ages, both heroes were given moral valences as allegorical figures. We see this allegorical tendency in Boethius who equates Orpheus with moral failure and Hercules with success. Claudian, on the other hand, depicted a moral equilibrium constituted by his two

¹⁶⁵ For the figure of Orpheus in the Middle Ages, see chapter, "Oraia-phonos and Eur-dike in Hell" in Friedman, pp. 86-145. For Hercules in the Middle Ages, see chapter, "Exemplar Virtutis" in Galinsky, pp. 185-230.

heroes. The two figures represent polar forces within the cosmos, energies which will henceforward complement one another and share the possession of Proserpine/Eurydice. For Hercules, as Seneca depicted him in Hercules Furens, was a figure of death like Pluto, a man of war, not peace, a rash and thoughtless, arrogant and simple man. On the other hand, he was also an agent of justice, of divine retribution on the lawless and sinful. Hercules is an archetype, a figure representing both good and evil, however the mind of man chooses to construe him.

An interesting mythical note here is the fact that the first man slain by Hercules was his music teacher. Moreover, the antithesis between Orpheus and Hercules was an easy point for medieval man to understand because, in his own folklore, there existed a myth tradition of male competition and female essence. This factor in the complex will be discussed shortly.

Friedman, in discussing the various commentaries on Orpheus in the Consolation, points out that the figure of Aristaeus the shepherd is consistently included in the discussion.¹⁶⁶ Aristaeus is not mentioned by Boethius, but rather by Virgil at the end of his Georgics. Early in the twelfth century, William of Conches gives the figure of Aristaeus a significant allegorical function in the story as a whole:

¹⁶⁶ Friedman, p. 99.

What does Orpheus represent? He stands for wisdom and eloquence and because of that he is called Orea-phone - that is, best voice. Eurydice is his wife; she is that natural concupiscence which is part of every one of us, and no one can be without her, not even a child on the first day of its life. . . . This natural concupiscence or human desire, when it wandered through a field, was beloved by Aristaeus. Aristaeus stands for virtue, for ares is excellence. This excellence fell in love with Eurydice, that is, human desire, when she wandered through a meadow, that is, over the earth, which is sometimes green and sometimes dry. Aristaeus loved her, that is, he followed her, because excellence always tries to raise human desire aloft from earthly things. But Eurydice fled Aristaeus because desire struggles with virtue, wishing its own pleasure which is contrary to the way of excellence. But then she died and descended to the underworld, that is, to earthly delights. His wife having died, Orpheus mourned, because when a wise man sees his attention and pleasure controlled by temporalia, he is displeased. . . . Then Orpheus descended to the underworld in order to bring back his wife, just as the wise man must descend to a knowledge of earthly things in order to see that there is nothing of value in them before he can free himself from human desire.¹⁶⁷

(Quid sonet Orpheus. Orpheus ponitur pro quolibet sapiente et eloquente, et inde Orpheus dicitur quasi Oreaphone, id est optima vox. Huius est coniunx Euridice, id est naturalis concupiscentia que unicuique coniuncta est: nullus enim sine ea nec etiam puer unius diei in hac vita esse potest. . . . Concupiscentia hec ab Aristeo, dum vagatur per pratum, adamat. Aristeus ponitur pro virtute: ares enim est virtus. Sed hec virtus hanc Euridicem, id est hanc naturalem concupiscentiam, dum vagatur per pratum id est per terrena que quemadmodum prata modo virent modo sunt arida, adamat id est sequitur quia semper virtus naturalem concupiscentiam a terrenis abstrahere nititur. Sed Euridice Aristeum fugit, quia naturalis concupiscentia contradicit virtuti quia appetit voluptatem propriam cui virtus contradicit. Sed tunc moritur et ad inferos descendit, id est ad terrenam delectationem. Sed, mortua uxore, Orpheus dolet quia cum sapiens videt intentionem suam et delectationem in temporalibus habitam displicet. . . . Sed tunc Orpheus ad inferos descendit ut uxorem

¹⁶⁷ Friedman, pp. 106-07.

extrahat cum sapiens ad cognitionem terrenorum descendit ut,
 viso quod nichil boni in eis est, concupiscentiam inde
 extrahat.)¹⁶⁸

William of Conches has an especially interesting grasp of the relationship of Orpheus, Aristaeus, and Eurydice. The three figures are assigned specific allegorical roles: Orpheus is wisdom; Aristaeus, Christian virtue; Eurydice, concupiscence. Aristaeus as a representative of virtus is an obvious type of Hercules ("Aristaeus ponitur pro virtute: ares enim est virtus "). The rationale William supplies for the shepherd's pursuit of Eurydice is love, "because excellence (virtus) always tries to raise human desire aloft from earthly things." This superior virtue of Aristaeus is an exact parallel to the function of Hercules in the Consolation: "Go now, strong men! Follow the high road of great example. Why slack off and turn your backs? When you overcome the earth, the stars will be yours."¹⁶⁹ Hence, William grasps a mythic relationship between Orpheus and Aristaeus/Hercules vis-a-vis Eurydice. The commentator uses this complex to create an allegorical kernel which raises the plane of the discussion, in this instance, from the sublunar sphere of nature to the theological/philosophical plane. Thus, there is no essential competition or hostility between Orpheus and Hercules, for both represent abstract qualities, not natural forces. However, the underlying myth complex is very suggestive.

¹⁶⁸ Friedman, pp. 107-08.

¹⁶⁹ Boethius: The Consolation of Philosophy, p. 100.

For William, Eurydice is more than Boethius' representative of temporalia, the temporal order of continual fluctuation; she is the aspect of the fallen will, concupiscent desire. Orpheus as wise man represents the intellect in its attempt to extrahere (draw out, extricate, rescue) that which is good. Aristaeus, on the other hand, as Christian virtue, represents man's aspiration to abstrahere (drag away, remove, divert), to elevate his desire above the temporal order. The wise man, Orpheus, must attempt to align desire (Eurydice) with aspirations, ambition (Aristaeus), and transcend the affairs of men. Orpheus fails, for as he ascends with his wife Eurydice, he glances backward into hell, at Eurydice in her temporal form; he is lost along with his wife, falling back into the grip of earth.

An interesting point of William's exposition of the myth is the inclusion of certain details about Eurydice's death. The woman was wandering "through a meadow, that is, over the earth, which is sometimes green and sometimes dry." Eurydice is called naturalem concupiscentiam, that is natural concupiscence. It is as a figure of the natural order on earth that Eurydice wanders across its surface; moreover, this natural order includes both fertility (greenness) and barrenness (aridity). Although Eurydice is an abstracted figure of a faculty of the will which can easily be misled, yet she retains her intimate connection with the natural order and her mythic counterpart, Proserpine. William of Conches portrays Eurydice's proper dimension as one which must alternate between fertility and sterility; Eurydice,

the maiden who picks flowers which will lead to her own death through an intruding male lover, has become Proserpine's twin sister. The characteristics shared by Eurydice and Proserpine include not merely external circumstances and details, but also certain powers. Eurydice as concupiscent desire is sometimes fruitful and sometimes barren. This sometimes-fertile-sometimes-sterile landscape through which she wanders gathering flowers is not merely a backdrop of the seasons, spring and winter, greenness and aridity, but also the visible effect of concupiscent desire, i.e., Eurydice in the natural world. William refers to her as a "genius" of sorts, an innate impulse in every individual. This "genius," Eurydice, has certain demonic characteristics, for she represents the post-lapsarian will or concupiscent desire. The results of this fallen desire are both fertility and sterility in alternation. Thus, Eurydice, like Proserpine, has a twofold effect in the natural sphere. Whereas Proserpine's myth explained the alternation between seasons and forces in the sub-lunar sphere, Eurydice's story--for William--unfolds a "psychomachia" of natural forces within the post-lapsarian microcosmos, man. As a single female figure, she embodies those microcosmological forces or instincts which Alanus divided between Amor and Jocus in the Complaint of Nature.

The dialectic developed throughout the last several pages involves the relationship of Natura, of the feminine "substance," to the world of masculine attributes. The European Middle Ages drew upon a wealth

of classical material, together with a mythic tradition growing like a weed in pagan soil, to fashion a conception of the natural world. It was, I believe, impossible for the scholars and clerics of that period to ignore the practices and beliefs of those engaged in agriculture, that is, practically everyone. The cleric had his rose garden; the lord received his income from the peasant population; the peasant farmer was the fundamental unit of agrarian economics. Moreover, a scholar, well-educated in classical myth and equally well acquainted from childhood with the "superstitions" and cults of the peasant community, would be aware of the relationships between Greek and Roman myth and the living legends and rituals of pagan Europe.

Alanus de Insulis created his *Natura* from the available materials. In the Complaint of Nature, in particular, he developed a triad of male and female divinities to represent the natural order. In the sublunar sphere, Venus as *Natura's* subvicar and "daughter," aids in the task of human procreation. Venus' persona is split, however, by her fall from grace, her act of disobedience, and she produces two sons of diametrically opposed dispositions, Amor and Jocus. Amor is a morally flawed figure, for when he displays his powers beyond the bounds of moderation, he inspires a rank and overgrown effect in the human sphere: sister sleeps with brother, daughter with father.¹⁷⁰

¹⁷⁰ Alan de Lille, The Complaint of Nature, p. 48.

Jocus, on the other hand, is a sterile force in the human sphere; he wounds lovers as does Amor, but his vitality is puerile and deadly. The sires of these step-brothers are Hymen and Antigamus, the lawful and the illegitimate. Together, Hymen, Antigamus and Venus constitute a triad. Natura, like her anathematized "daughter," Venus, also constitutes a triad with the male figures of Genius and the unnamed Charioteer. The two male figures, the Charioteer and Genius, have caused some consternation among critics as to their function vis-a-vis Natura. Actually, Alanus created these figures as counterparts to Hymen and Antigamus, but representing a morally superior triad to that of Venus and her male counterparts. Natura and Venus are mother and daughter types, similar and yet at a distinct remove from one another in philosophical terms, for Natura reigns in the sphere above the moon while Venus reigns below. Venus' consorts serve to define her two aspects: Hymen induces Venus' mild and gentle aspect, her procreative abilities; Antigamus changes Venus into a cruel step-mother to man, a fierce and sterile force.

Natura descends from heaven accompanied by her mysterious guide, her male counterpart, the Charioteer. Moreover, she descends as a type of Athene, that is, as the goddess Philosophia; Natura's physical presence, torn garment, complaint against men and general effect on her listener (Alanus) are a close parallel to Boethius' goddess in the

Consolation.¹⁷¹ She complains, even as Philosophia did, of the corrupting influence of Orpheus and urges a masculine temperance and reasonable control in all matters. The Charioteer, descending from the heavens, guiding Natura's vehicle and Natura as well, serves as a type of Hercules, but a virtuous and virile one in the best allegorical tradition:¹⁷²

And a man who towered above the head of the virgin and the chariot, and whose countenance breathed not the commonness of earth, but rather the mystery of godship, aided the weakness of the womanly nature, and guided the approach of the chariot in a well-regulated course.¹⁷³

(Homo vero virginis capiti curruque supereminens, cujus vultus non terrenitatis vilitatem, sed potius deitatis redolebat arcanum, impotentiam sexus supplendo feminae, modesto directionis ordine currus aurigabat incessum.)¹⁷⁴

This is, however, a somewhat hypothetical point, an educated guess. It is a plausible idea because of the relationship between Hymen and Genius. Alanus is fairly explicit as to the ties between these two

¹⁷¹ Economou, p. 75.

¹⁷² "Just how far man has fallen from his intended condition of self-control and rational perception is emphasized by the brief description of Natura's charioteer, in whom the ideal condition of man is depicted. Like the microcosm of Bernard Silvestris, he transcends the earthly aspect of his being. He assists Natura with his godlike masculine virtue and guides her chariot on a steady course." Economou, The Goddess Natura in the Middle Ages, p. 77.

¹⁷³ Alan de Lille, The Complaint of Nature, p. 19.

¹⁷⁴ Alain de Lille, "Alani Liber de planctu Naturae," p. 445.

figures. Hence, this would imply that there existed a counterpart in Natura's train to Antigamus as well as to Hymen. In all other respects, the Charioteer provides a suitable counterpart to Antigamus, although on a morally superior plane: he descends from the higher spheres, in Olympian fashion; he is the guide who leads his female counterpart and holds tight rein over the vehicle and its steeds; he is a totally masculine (i.e., virile) individual, solemn, speechless and aloof from the proceedings. Natura reaches earth under his direction and encounters the dreamer who serves as the poet's persona. It is not until the conclusion of their dialogue that other allegorical divinities enter the scene. First to arrive is Hymen and last, Genius.

Hymen's dramatic function is to serve as embassy between Natura and Genius; he is to summon Genius to perform the priestly rites of excommunication upon Venus scelestis and her followers. Hymen completes his task by calling upon a group of musicians in his service to perform; Alanus gives a lengthy description of the harmonious quality of this music and states that "Hymen was employed in the secret rites of his mytic embassy" (*Igitur Hymenaeo mysticae legationis mysteriis indulgente*).¹⁷⁵ It is thus that Hymen summons Genius, for Alanus implies a mystic rapport between the two divinities. The descriptions of the two gods, furthermore, bear certain correspondences to one another. Hymen is the god of marriage, a musician and mystic "magician"

¹⁷⁵ Alan de Lille, The Complaint of Nature, p. 88.

of sorts, whose allegorical role is embroidered on his garment in fading images of the wedding celebration.

Genius, on the other hand, is the god of all natural procreation, including human. The images he attempts to draw fade all the sooner because of the divine perspective he embodies. The mortal transience of the individuals he brings into life causes the images to disappear as quickly as they are drawn by the divine draftsman. By his side labors his daughter Truth, born from the mystic kiss of Genius and Natura. Although Genius is a loftier abstraction than Hymen as well as priest and consort of Natura, he does not descend from the heavens; he simply comes, arriving from nowhere. His sphere is sublunar.

Hymen's appearance, on the other hand, utterly confuses the dreamer, for the divinity constantly changes from young man, through the stages of human aging, to an old man. Moreover, his height shifts from that of a pygmy to normal stature to that of a giant, and back again. In juxtaposition to Hymen's physical characteristics, Genius is depicted as a stable physical entity; he has white hair contradicted by youthful facial features and a normal physical stature.¹⁷⁶

Whereas Hymen's physical characteristics vacillate, Genius' do not. Moreover, Genius' pictures, his products, disappear into the abyss of death shortly after completion, while Hymen's robe is embroidered with wedding scenes only slightly faded through the affects

¹⁷⁶ For a description of Hymen, see pages 76-78; for Genius, see pages 90-91 in The Complaint of Nature by Alain de Lille.

of time. Genius is the more stable, hence the cosmologically superior, figure of the two gods. Each is engaged in an aspect of human procreation: Hymen encourages the process of human coupling (in marriage) for the purpose of procreation; Genius endows the offspring of this union with the physical and intellectual characteristics shared by the human species. Both allegorical figures are joined by a mystic rapport, for they are aspects of the same regenerative vitality. They remain, however, types of the archetypal musician and philosopher, Orpheus. Like Orpheus, Hymen and Genius are spouses to a type of Proserpine. Hymen was wed to Venus until her adultery with Antigamus; Natura and Genius are united in a mystical union of love whose chaste kiss gives birth to Truth. Hymen and Genius are bound to earth, like the Greek hero Orpheus. Transcending the sphere of the moon is neither their desire (Orpheus) nor their function (Hymen and Genius).

Amor and Jocus, Orpheus and Hercules, Antigamus and Hymen, the Charioteer and Genius--these constitute the brothers, the Twins, divided by heaven and hell who constantly revolve around the great goddess. These two forces have certain broad characteristics which serve to define the two aspects of woman. Alanus wrote that man should serve as adjective to the female noun:

Nature: ". . .my command enjoined Cypris that in her constructions, she have regard to the ordinary rules for nouns and adjectives, and that she appoint that organ which is especially marked with the peculiarity of the feminine sex to the office of noun, and that she should put that organ characterized by the signs of the masculine sex in the seat of the adjective. . . . And since each is influenced by the

other, by the laws of necessity the adjective is attracted according to its modifying quality, and the noun as is proper in a thing retentive of substantive nature."¹⁷⁷

(Natura: "Praeterea Cypridi mea indixit praceptio, ut ipsa in suis constructionibus, suppositiones appositionesque ordinarias observando, rem feminini sexus caractere praesignitam suppositionis destinaret officio; rem vero specificatam masculini generis intersignis sede collocaret appositum. . . . Et cum utrumque regatur ab altero, appositum sub adjectiva proprietate, suppositum substantivae proprietatis proprium retinenti, exigentiae legibus invitatur.")¹⁷⁸

Finally, it is as grammatical metaphor, as noun and adjective, that Alanus chose to express the unique influence of one sex upon the other. But for Alanus and the Middle Ages, influenced by European folklore and classical myth, there existed two adjectives--mutually exclusive and yet always at hand--to modify the one noun, Natura.

Neidhart's summer lyrics together with his persona display obvious ties to the classical myth of Proserpine. The persona, a figure embodying spring-time vitality, urges the girls to come to the fields to gather flowers and take part in the dance. Each girl, in turn, echoes his desires that she take special interest in her apparel. She hopes to attend the festivities until her mother discovers her plans and tries to put a stop to it by threats or pleading. The mother figure warns of seduction and betrayal; the daughter, however, is enticed by a variety of desires, i.e., to dance, to pick

¹⁷⁷ Alain de Lille, The Complaint of Nature, pp. 51-52.

¹⁷⁸ Alain de Lille, "Alani Liber de planctu Naturae," pp. 476-77.

flowers with her playmates, to be admired by the young men, or to reward the Vorsänger for his love service. Neidhart supplies his female figures with a variety of psychological motivations, but most of these involve playful, exuberant sexuality:

"Wol dan mit mir
 zuo der linden, trûtgespil! dâ vinde wir
 alles, des dîn herze gert.
 jâ weist dû vil wol, war ich dich sande vert.
 disiu reise ist goldest wert." (L 4, III, 1-5)

("Well then, come with me
 To the linden, friend! There we will find
 Everything that your heart desires.
 You know where I sent you last year.
 This journey is worth gold.")

The characters of the summer songs include persona, peasant sweetheart, her female companions, and her mother. The young girls are generally in harmony with the Vorsänger; they are his "Echoes," framed within his lyric in the past tense, where they act out the conflict between themselves and huote. huote at times is merely the condition they lament (L 2); at other times, the mother figures appear as the physical embodiment of huote (L 11, L 13, L 64 and L 65). The mother on occasion reminds the girl of the oaths she swore, promises not to surrender to mannes-minne-rîeren (L 9, L 62 and L 63). In yet another lyric, the mother reminds the girl of her peasant fiancé (L 10). Each time the girl rejects huote, whether it comes from mother or wedlock. She yearns for the Vorsänger/persona, Neidhart. This huote or restraint belongs to the same winter order as Natura plangens whose complaint to Jove (in the de raptu Proserpinae) centers precisely around

the issue of a winter restriction of her fertile bounty, her sexual, procreative impulse.

The young girls are Proserpine types in their playful, spring-time desires to go to the meadows to pick flowers and to dance, to excel their female companions, to dress in festive apparel, and to ignore the huote of mother and home. The mothers warn their daughters of the dire results of such behavior, i.e., pregnancy, mistreatment at the hands of the persona, and social ostracism--all to no effect. Proserpine was lured by her companions--Venus, Diana, and Pallas--to disobey her mother, to leave her work at the loom, to break her promises of docile obedience, and to forage the meadows of Enna for dew-drenched flowers with which to weave garlands. Mother and daughter are equally guilty, for Ceres has gone to orgiastic dances in honor of the mother goddess; she leaves her daughter unprotected. Neidhart's mother figures--although generally opposed to their daughters' participation at the rites of spring--occasionally fall victim to the self-same impulses, even as Ceres lapses from her duties. They wish to pursue the Vorsänger and do so with much more vigor and aggressiveness than their daughters (L 15, L 16, L 69 and L 70).

The mothers constitute the significant, yet ineffectual opposition in the summer lyrics; they almost disappear totally in the winter songs, except for L 28. The Natureingang in this lyric describes the end of summer, an end sorely lamented by a young woman. The

persona presents himself at a dance and seeks to engage a young woman in conversation, but her mother rebuffs him, wishes the devil would carry him off, and vows the maid will stay unmarried as long as she, the mother, lives: "aller man/ gât si vrî, die wîle ich lebendic bin" (L 28, III, 9-10) ("From all men/ she will remain free as long as I live"). This sentiment is precisely the same one held by Ceres who vows her daughter will never marry. The inability of both mothers, peasant and goddess, to fulfill these vows is caused by two equally demonic figures, i.e., Neidhart's persona and Pluto.

Pluto and Satan bore obvious similarities for the Christian imagination of the Middle Ages. Pluto's domain, like hell, was situated beneath the surface of the earth. Hell and Dis became synonymous terms; Dante's Inferno serves as an excellent example of the fusion of classical and Christian myth. Cerberus, Charon and the Titans inhabit the same regions as the damned:

Virgilische bedeutete biblische Allegorese and ihr Versuch, die wahre, die dämonische Natur antiker Götter christlich festzulegen, löste einen Prozess der Dämonisierung und Moralisierung aus, von dem der Proserpina-Mythos besonders hart betroffen wurde. Denn sein Zentrum, der von Ovid und Claudianus verherrlichte Liebesraub einer jungfräulichen Göttin, entsprach der frommen Morifikation des Leibes . . . als ein negatives erotisches Sinnbild, dessen Schlüsselfigur zwar Pluto hiess, aber Satanas-Luzifer war.¹⁷⁹

This key figure (Schlüsselfigur) to the Proserpine myth has its

¹⁷⁹ Anton, p. 15.

counterparts in Neidhart's lyrics as well. As I mentioned above in a discussion of Vriderûn as a type for Proserpine, it was apparent that Engelmâr served as a Pluto-type in his theft of Vriderûn's mirror image. Neidhart's persona and Engelmâr are inverted images of one another, Doppelgänger.¹⁸⁰ Each represents a conflicting natural and social order (winter vs. summer, knight vs. peasant) as well as vitality (regeneration vs. oppression) and approach to the beloved (seduction vs. rape). The human dialectic of the two foes is derived from Pluto's mythological make-up:

Als Götting des Todes and der Fruchtbarkeit hat Proserpina eine Doppelnatur, die der Plutos entspricht, der als Pluton sowohl ein Gott der Fruchtbarkeit, gleichviel was er ursprünglich war, als auch ein Gott des Todes ist.¹⁸¹

In Claudian's myth, Pluto comforts Proserpine with promises that she shall be Queen of Autumn. The bride's new domain will outshine that of Jove's. Both bride and bridegroom share an abundant fertility symbolized by the tree of golden apples. The golden apples of Proserpine's and Pluto's realm must have appeared to Alanus as a classical reference to the tree in the Garden of Eden. Moreover, Proserpine, according to classical tradition, must remain in Hades--tempo-

¹⁸⁰ "Actually, and considered externally, the double is the rival of his prototype in anything and everything, but primarily in the love for woman - a trait which he may partly owe to the identification with the brother." Otto Rank, The Double, Harry Tucker, Jr., trans., ed. (Chapel Hill: University of North Carolina Press, 1971), p. 73.

¹⁸¹ Anton, p. 13.

rarily, at least--because she had eaten from a pomegranate. In Latin, pomegranate is called malum Punicum, i.e., a "Carthaginian apple." Pluto was synonymous with Satan; hence, Proserpine would be the equivalent of Eve in the classical mythology. Such allegorical equivalents must not have escaped the medieval reader in general.

Proserpine suffers an unusual fate when she is kidnapped and raped by Pluto; from being a goddess, she descends to being a mortal, for she "dies" in the real sense of the word. She is removed from the divine, eternal tranquility symbolized by the unstinting fertility of her domain to the world of the dead. Hence, she symbolizes, as Bernard implies, the descent of the human soul from the domain of its maker to the realm of earth; there it is encased in its own death, its physical form. She also represents Eve, for the results of the Fall of Man include mortality, hard labor, and birth pangs. Moreover, it is Satan (Pluto) and Eve who together conspire to conceive the first sin. Finally, Adam and Eve are driven from the Garden of Eden, a place of eternal fertility, even as Proserpine's rape results in mankind's loss of a readily fertile world (Eden), the introduction of planting and sowing ("by the sweat of his brow"), and the introduction of winter (mortality) on the natural scene.

Proserpine is a classical type of Eve, and V^rider^un--with the loss of her mirror--is the raped Proserpine, i.e., the adverse Fortuna of Alanus de Insulis. V^rider^un is the central female figure of Neidhart's lyric, but she is also one of many; she is listed as merely

one of the young girls who attended the dance in L 26. Each of the female figures, in their tremendously varying personalities, embodies an aspect of the central myth of Neidhart's lyrics, the rape of Proserpine, with its Christian and folklore adjuncts.

I mention here the folklore adjuncts, for they constitute a very important part of Neidhart's dramatic moments. It was a very simple task for Neidhart to draw a parallel between the rape of Proserpine and the folklore of his period. The figures of medieval folklore and their concomitant rites were severely frowned upon by the Church which regarded them as demons, fallen angels, worshipped by ignorant heathens. Mannhardt mentions that the wilde Leute of Germany, like the Irish leprechauns, are considered to be fallen angels, according to local traditions. These vegetation demons, as we call them today, appear in a variety of forms. Moreover, because Proserpine's new natural order was brought about by Pluto, who would better constitute the denizens of this new Hades, the realm of mortality, then vegetation demons, types of Pluto, and their female counterparts. And so it is in Neidhart's lyric universe.

There existed throughout the Middle Ages a figure from folklore which became closely related to the dualism of the classical Pluto. Richard Bernheimer compiled a fascinating study of the wild man as he appears in medieval historical chronicles, handcrafts, architectural facades, literary and art works. Nearing the conclusion of his study of the cult of the wild man, Bernheimer writes the following:

We are now ready for one last move in the uncertain but fascinating game of mythological identification. For if it is true, as put forth here, that the rape of the lady by the amorous wild man is akin in intention to his murderous onslaught upon the wood damsel, then one would have a right to expect that the two motives would attract each other, as such motives always do in mythology, and that personalities from one cycle would pass over into the other. This is indeed the case. The ground on which they met was the classical myth of Pluto and Proserpine. In order to understand what occurred, it may be well to recall once more that, as a demon of death, the wild man was known under the name of the Roman god of the underworld, Orcus, whose mythological kinship to his Greek analogue could not but obtrude itself to persons acquainted with the classical tradition. And it will have to be added that, by the very nature of her myth, Proserpina is not only the maiden torn out of her innocent activities by Pluto's violence, but also the terrible and threatening goddess of the underworld, daughter of Styx, and identical image of Hecate.¹⁸²

Bernheimer derives a great deal of his material on the wild man from Mannhardt's Wald- und Feldkulte. It is to this source that one must turn in order to find a clarification of the wild man's "murderous onslaught upon the wood damsel." The wild man and his mate, the wild woman, were common enough figures in the peasant environment of the Middle Ages. Their outstanding characteristic was not size, so much as hairiness; they were covered from head to foot in fur, somewhat like the Sasquatch of the Pacific Northwest. This particular characteristic they also shared with the Waldleute (forest people) of medieval folklore. Waldleute were similar in appearance to wilde Leute (wild people). However, the Waldleute had ambiguous character-

¹⁸² Richard Bernheimer, Wild Men in the Middle Ages (Cambridge, Mass.: Harvard University Press, 1952), pp. 132-33.

istics; sometimes they were closely related to wilde Leute in their hairy viciousness, sometimes they seemed more like Moos-Holzleute (moss or wood people) in their elfin-like helpfulness to men. Often the Waldleute had characteristics of both, combining hair and mossy body covering with a sometimes-this-sometimes-that disposition. The Moosleute were demons of the smaller vegetation with lichen body covering; Waldleute were typically associated with larger forms of vegetation, especially the trees. Both Moosleute and Waldleute were fertility demons with certain magical capabilities; for example, they could reward men for their occasional assistance by changing natural products into gold. (Rumpilstiltskin would appear to be a type of Moosmännlein [little moss man]) Moreover, Mannhardt, whose bias is distinctly towards an interpretation of all such mythical figures as representatives of natural phenomena (such as storms), views the two types as wind demons as well as vegetation demons.

Although these demons of vegetation are frequently confused in the folklore of different regions, merging into a composite figure, there remained one outstanding feature that divided the two from each other: "Der Moosweibchen und zugleich der armen Seelen erbitterte Feinde sind die Geister der wilden Jagd, in der Oberpfalz auch die Holzhetzer genannt."¹⁸³ The leader of the wild hunt in the Tirol was the wild man, a Silvanus figure of incredible ferocity. "Noch wilder

¹⁸³ Wilhelm Mannhardt, Wald- und Feldkulte (Berlin: Gebrüder Borntraeger, 1904), I, 82.

den Fanggen Deutschtirols Hhnlich, denkt sich das Volk um Mantua die gente salvatica, Geister halb Mensch, halb Tier mit einem Schwanze hinten, welche Menschen mit sich in dem Wald tragen und auffressen."¹⁸⁴

The wild man's mate was equally fearsome, but she bore certain similarities to the Waldfrau, particularly the name Perchta.¹⁸⁵ Both wild woman and Waldfrau led the wild hunt, but the Waldfrau was as frequently the object of the hunt (like the Moosleute) as she was its leader. The contours of definition for each of the three types blended from Moosleute to Waldleute to wilde Leute. Moosleute and Waldleute are the objects of the hunt; Waldleute and wilde Leute are its leaders. Moreover, it is primarily the women, only occasionally the Moosmännlein, who are the objects of the brutal night raids.

Hence, when Bernheimer posits--and I firmly believe he is correct--an attraction of the Proserpine myth for the wild man tradition in the Middle Ages, he points to the complex interrelationship of Moos-Wald-wilde Leute. According to this tradition, the object of the hunt, a female vegetation demon, was also the lover of the wilde Jäger (wild huntsman). The shared and the distinctive characteristics of each demon of the tripartite complex are essential for a definition of persona, foes, and beloved in Neidhart's lyric corpus.

¹⁸⁴ Mannhardt, vol. 1, p. 113.

¹⁸⁵ Mannhardt, vol. 1, pp. 85 and 112.

Herbert Anton subscribes wholeheartedly to the fusion of the classical myth and folklore through the intermediating agency of allegory. He supports Bernheimer's contention of this interrelationship in the following lines:

Symbol der triebhafter hemmungslosen Sinnlichkeit . . .
erscheint der wilde Mann als focus of man's various instincts
and desires [Bernheimer], die die Geistigkeit des Masses
an den Ungeist erotischer Masslosigkeit verraten, whose
counterpart in the code of love is Rape. Dieser Sinnbild-
 tendenz der Allegorie ist auch die ungeheuerliche Erscheinung
 ihres wilden Mannes angemessen. Als wilder Pluto erscheint
 er als Dämon der Unterwelt des Leibes, und auf sie allein
 wird der Raub der Proserpina in den Traditionen des Wilden-
Mann-Motivs bezogen.¹⁸⁶

The conflict or tension of the Wild Hunt is not merely sexual, i.e., between male hunter and female prey, but also generic, i.e., between species of vegetation demons. Bernheimer attempts to confine the distinction between huntsman and prey of the Wild Hunt to the wilde Leute species alone, using only a sexual distinction between hunter and prey. Mannhardt, on the other hand, records a widespread folklore tradition which frequently differentiates between species of vegetation demon when it comes to the wild hunt.

Bernheimer and Anton stress the life-giving/death-dealing dualism of the figures of Pluto and Proserpine. The allegorical affiliation of the Middle Ages would not necessarily seek a single representative, the wild man, to embody the conflicting aspects of the classical pair.

¹⁸⁶ Anton, p. 28.

Alanus, for example, claims the existence of two separate sons of Venus, not only Amor, but also Jocus. The tension within the single persona of Venus was allegorically represented by the birth of a different son, a Doppelgänger in opposition to Amor. Just so, the folklore figures representing the dialectic within the persona of Pluto could have been drawn from two, rather than one species of vegetation demon.

This must be considered because it appears that Neidhart borrowed various themes and dramatic moments from the Wild Man conventions for his winter songs. The male peasants/competitors bear striking similarities to the wild man of the Middle Ages. The persona, on the other hand, seems to have little in common with the half-man/half-bear; his relation to the peasants is one of opposition and conflict, but never face-to-face. Rather, the persona threatens them, but seldom appears in the dramatic scenes together with the peasants; when persona and enemies do meet in the same scene, Neidhart tells us of his hasty departure as soon as conflict breaks out or when they make a face at him (L 41, L 36, and L 83).

The rituals which included the wild man conceived of him as having certain distinctive characteristics. The hairy quality of the wild man was related to the features of the bear. The ritual of the wild man occasionally involved playing with a man clad in a bear fur.¹⁸⁷

¹⁸⁷ Bernheimer, p. 55.

The wild man was actually a bear-man with a ferocious nature. He loved conflict with his fellow wild men even better than lust ("guot muot ist im vremde" [23, IV, 10]). Wild men dwelt in forests and rejoiced in bad weather rather than good. They were knowledgeable about herbs and animals.

The rituals enacted within the villages involving wild men included a surprising diversity of rites. One of the central rituals of the cult involved the kidnapping of a maiden while she picked flowers in the woods; the intention of this theft was not a temporary sexual interlude, but rather marriage. Like Pluto, the wild man's intention is not merely rape, and he does not take possession of the girl sexually until he has brought her into his own domain:

The wild man is, as it were, a focus of man's various instincts and desires; as a consequence, his actions reflect to an absolute degree those impulses which normally make their compromise with the demands of reality. He approaches women with raw lust, or with bleak hatred, or again uses their company to act out an idyllic picture of sexual harmony within the sympathetic framework of a forest environment. The only major attitude toward women which he cannot adopt, without losing his character as a wild man, is that of humble adulation and worship which the Middle Ages demanded from the well-trained knight, for this attitude implied the ability to restrain appetite for the sake of a civilized ideal. The wild man, whose ways were always impulsive, could not be expected to be capable of such self-control. And we find, therefore, that wherever women enter in, the wild man is conceived as the actual antagonist of the knight, and the two fight it out for the possession of the lady. As long as the knightly ideal remained untarnished, the victory in this battle of human principles was invariably accorded to the knight.¹⁸⁸

¹⁸⁸ Bernheimer, pp. 121-22.

The above quote supplies an important clarification of the roles of Neidhart and his enemies, particularly Engelmâr. The hairy (long-haired), raggle-taggle male winter figures of Neidhart's lyric are often a type of wild man, a lover of foul weather and conflict, an uncontrollable force within the peasant community. Their dress, which Neidhart details with biting ridicule, is a significant characteristic of the wild man. Some appear as the antithesis of the well-groomed knight, wearing patched garments and carrying long swords. The wild man always carried a club; later, however, the club became a sword in the theatrical performance of a wild man dance.¹⁸⁹ His human representative in local performances wore either furry or patched costumes.

In L 25, the poet describes a certain holingaere, a peasant from another district; he is shunned by the girls, but has his eye on Ave. He wears a broad buckler in which he carries his sword. Most important, however, is his jacket, a patch-work piece of 24 different fabrics. Neidhart assures the listener that the jacket suites the foolish buffoon. This past summer, moreover, the fool was so infatuated with Ave, he seemed to devour her like his daily bread. This peasant's quasi-cannibalistic desires, together with his carnival appearance, raucous behavior at the dance, and broad sword (as wide

¹⁸⁹ Bernheimer, pp. 76-77.

as a club might be) constitute a type of wild man, or a peasant in the role of a wild man.¹⁹⁰

Mannhardt went to great pains to establish and clarify the relationship between the human and the vegetative domains; the lower order of nature vegetation readily assumes the guise of the human order: "Sie [die Waldgeister] zeigen sich, ausserhalb der Bäume lebend, in Menschengestalt oder Tiergestalt."¹⁹¹ Naturally, this equation is reversible; hence, the human being can also assume the role of vegetation demon, a transformation which is fully documented by Mannhardt and by Bernheimer in his chapter on "theatrical" representation of the wild man. In Neidhart's lyrics we are introduced to peasants who are not merely peasants. They have assumed the guise of a vegetation demon, the wild man, who is closely related to the death-dealing aspects of Pluto. This holingaere is just one such peasant figure.

In L 42, the poet presents his audience with an even clearer description of his enemies and their allegiance. The peasants express this allegiance by assuming the roles of vegetation demons, i.e., wild men; these demons were viewed as winter figures, representatives

¹⁹⁰ In L 31, Neidhart mentions Engelbreht who has driven the beloved away with his incessant attention: "wande er kou si tægelich vûr schoenez brôt," (31, V, 8). He not only lusts after her, but has caused her flight from the district.

¹⁹¹ Mannhardt, I, 604.

of death and disease, by the farm community.¹⁹² The Natureingang begins with a complaint against Winter and his cohort:

schouwet, wie diu heide lît!
 der ist niht verlâzen
 aller bluomen, dâ si mit ir scham verdecken künne.
 wê dem winder, ders ir nam!
 schiere werde uns buoz
 sîn und aller der, die mir die guoten vremde machen! (42, I, 6-11)

(Take a look at the heath!
 She is utterly bereft
 Of all flowers with which she could cover her naked shame.
 Damned be winter for this theft!
 May we be soon delivered from him
 And from all those who estrange me from my good woman!)

In this passage, Neidhart makes a subtle transition between winter and the persona's enemies, between the meadow and his beloved, between himself and summer. The Natureingang includes an address to Summer: "Owê, leibiu sumerzît" ("Alas, dear summer time"); hence, uns in the next to last line clearly refers to himself and Summer. The parallelism, moreover, only begins here, for Neidhart details the stripping of his beloved by Fridepreht in the scene described in the past tense. While the peasant and the woman danced, his sword tore her sleeve from the seam. The persona assures us it was done intentionally. Just last year, Fridepreht's sword stabbed his beloved in the ribs and this year he carries a poisoned knife as well!

¹⁹² "Sobald man die eigentliche symbolische Bedeutung des Hergangs nicht mehr verstand und die active Procreation in Abwehr der des Wachstum hindernden schädlichen Einflüsse [Lustration] umdeutete, war es natürlich, die Verbrennung als Vernichtung aufzufassen und deshalb die verbrannte Figur auf ein den Mensche, Tieren, und Pflanzen feindliches Wesen [Tod resp. Winter, Hexe, Pest, Cholera] zu deuten." Mannhardt, I, 522.

Sandwiched between the description of Fridepreht's sword and his poisoned knife is a three-stanza description of yet another farmer, Ber (Bear). This "Bear" is persistently in the circle surrounding the woman. He is a recent arrival, and a dangerous one, from a different district:

der ist lanc und ahselwît,
 gîtîc ûbeler dinge
 unde wûnschet, daz er kom, da er im genuoc gevehte.
 er kumt kûme in zer tûr.
 phî, wer brahte in her?
 erst noch tumber, danne die uns in den anger sprungen.
 saht ir den, der Vriderûn ir spiegel nam?
 jener der gebârt alsam.
 erst ir einer, der mich hat von lieber stat verdrungen.
 (42, VIII, 6-14)

(He is tall and broad-shouldered,
 Desirous of evil things
 And seeks the place where he finds plenty of fights.
 He can hardly fit through the door.
 Ugh, who brought him?
 He's more stupid than those who trampled our meadow.
 Did you see him who took Vriderûn's mirror?
 This one behaves the same.
 He belongs with those who drove me from my place of joy.)

This man with all the personal charm of a wild beast is precisely a type of the wild man. His enormous size and his lust for indiscriminate physical conflict betray his identity. Whenever there is a community holiday, the four peasants--i.e., Ber, Fridepreht, Willekint and Amelolt--comes from the surrounding area just to spite Neidhart, the persona, and drive him away:

alle waeren sî sîn vrô
 mûhten sî vertrîben,
 mich von minen vrûden und von lieber stat verdringen.
 (42, III, 6-8)

(Every one of them would be pleased
 If they could drive me
 From my pleasures and force me from my place of joy.)

Moreover, the four peasant comrades appear to have succeeded in driving the persona off, an admission he makes in stanza eight, line 14 above.

The poet had made an important conjunction in the description of "Bear." Drawing together motifs from other, earlier lyrics, Neidhart explicitly related Ber to Engelmâr and to the seven peasants in L 34 who trampled through the persona's hay field. They all behave in the same arrogant and aggressive fashion; moreover, they are all similar in their open hostility to the knight, eternally driving him from his chosen place. At times the peasants actively pursue and harass the knight (as in L 34, L 36 and L 41 and L 46) or merely keep the persona at bay, out of reach of the beloved (L 32, L 33, L 37, L 44, L 48, and L 83). Almost everyone of the winter songs makes mention of the oppressive presence of the peasants vis-a-vis the persona. They watch him closely, threaten him eternally, and even drive him off or pursue him through every corner of the district:

swâ ich mich verbürge in dem lande,
 er [nameless peasant] und jener Engelher
 triben mich mît wîges her
 ab mîner anwande. (36, II, 10-13)

(Wherever I would hide in the countryside,
 He and this Engelher
 Forced me, with the power of any army,
 Out of the area altogether.)

The persona ardently desires a place of peace, a refuge from his enemies' fierce hostility: "wîlen mûet mich Engelmâr./ owê, der mich

braehte,/ da ich genaese vor ir ûppiclicher dreu" (36, IV, 5-7)
 (Heretofore Engelmâr harassed me./ If only someone would bring
 me to a place/ where I would be safe from their mad threats). The
 peasants hope to keep him from the beloved, but also wish to drive
 him off, for good and all, never to see him again. They bitterly
 resent the competition he presents. One peasant goes so far as to
 burn him out (L 40). Neidhart tells his listeners that the underlying
 cause of this eternal warfare stems from den alten haz (40, II, 9).
 This "old hatred" is a theme which the poet uses in several of his
 winter songs; in reference to his problems with the peasants, the
 poet terms it a form of jealousy.

However, the "old hatred" is a definition of the relationship
 between summer and winter as well:

Owê, sumerzît,
 daz dir niemen hilfe gît!
 waz dir hazzes unde nît
 aber ûf dînem rucke lît,
 ê der winder sînen strît
 an dir gar volende, als im sîn wille gegen dir stât!
 er ist dir gehaz,
 ich enweiz niht, umbe waz.
 sît er dînen stuol besaz,
 selten er des ie vergaz,
 erne twunge ie vûrebaz.
 sîn gewalt wol tûsent ellen vûr den dînen gat.
 er hat in diu lant
 dir ze schaden her gesant
 alles sîn gesinde, daz dich roubet offenlîche
 mit gewalticlîcher hant. (47, I, 1-16)

(Alas, summer,
 That no one gives you help!
 What great hostility and hatred
 You must bear

Until winter calls an end to his war
 Against you, for so he intends to deal with you!
 He hates you,
 I don't know why.
 Ever since he took possession of your throne,
 He increases, without respite,
 His oppressive force.
 His force is a thousand times greater than yours.
 Into this world he has sent, to harass you,
 All his followers who rob you publicly,
 With all their might.)

The underlying relationship here between summer and winter is also an "old hatred," a jealous competition with winter in supremacy. The effect of this hatred is to drive summer from the scene: "Nu sage an, sumer, war wiltû den winter hine fliehen?" (83, I, 1) (Tell me, summer, where will you flee from winter). Moreover, there is no way to end this eternal conflict: "Sumers und des winders vientschaft kan/ ze disen zîten niemen understân" (54, I, 1-2) (No one can halt the war/ between summer and winter during these times).

Not only is summer driven off, but summer's faithful cohort is driven from their estates as well: "sûmer, dine holden von den huoben sint gevarn" (47, III, 6) (Summer, your vassals have deserted their fiefs). One of these faithful retainers is Neidhart himself whom the forces of winter, the peasants, hope to drive far away. The oppressive pursuit of Neidhart/Summer by peasants/Winter is similar to a hunt. The hunt's prey, the knight, protests that if they do not cease and desist from this constant harassment, he will turn on them and bloody them but good. The persona consistently projects himself as the weaker vitality in the winter songs, one who--like an animal at bay--

will turn and strike the hounds who are forever at his heels. The poet uses the word jagen (to hunt) only once, that is, in L 46: "daz er [Erkenvrit] mich ze jungist von ir dienste jage" (46, V, 11) (That it was he who most recently drove me from her service). Moreover, one of the peasant foes in L 43 is called Hetzemann, the Swabian name given to a rag doll having the same function as the wild man in the Lenten season.¹⁹³ Finally, Neidhart is driven from his home in southern Germany and flees to Austria. The persona insists that the fault lies not with him, but with his enemies: "kint, ir heizet iu den singen, der sîn [in Riuwental] nu gewaltic sî!/ ich bin sîn verstôzen âne schulde. . . ." (41, IX, 5-6) (Children, ask him to sing who now possesses my estate!/ Though guiltless, I have been forced out of Riuwental . . .).

Throughout Neidhart's winter lyrics, the pursuit and harassment of the persona is a recurring theme. This theme is linked to the

¹⁹³ "Stellten unsere früheren Untersuchungen uns die Einholung des Frühlingsgeistes aus dem Wald in Gestalt des wilden Mannes, Pfingstl, Maigrafen u.s.w. vor Augen, so lehrt der nachstehende, in Gablingen [Schwaben] geübte Brauch, dass man den nämlichen Gedanken, die Erscheinung des Vegetationsdämons, auch auf andere Weise, d.h. durch Hineintragung einer Puppe in den Wald ausgedrückt hat. Zur Fasten nämlich mach man einen Mann aus Lumpen und trägt ihn ins Feld hinaus. Hierauf verbindet man einem Burschen die Augen, der nun auf den Mann losgeht, ihn erfasst und in den Wald hineinträgt. Findet er die Puppe nicht, so wird auf diese ein Hund losgelassen, wovon sie Hetzmann heisst. Der Hund bellt die Figur an und zeigt so dem Burschen den rechten Weg. Am anderen Tag wird der Hetzmann wieder aus dem Walde geholt." Mannhardt, I, 406; members of the wild horde in Oberpfalz are called Holzhetzer. Bernheimer, p. 52.

the hostilities of winter and summer, a condition which can no more be resolved than the competition between knight and peasant. The Natureingang serves the purpose of identifying the allegiance of both social classes, i.e., knight and peasant, to a condition in nature, the hostility of summer and winter, the flight of one before the other. Jealous competition is the underlying cause of the revolving war in both nature and man. Mannhardt pointed out that the wild hunt of German folklore was a mythic account of the revolution of seasons, either as the pursuit of the vegetation goddess by a weather demon who hopes to tear her limb from limb¹⁹⁴ or the pursuit of the vegetation goddess by her former lover, the god of summer, who--when he catches her--will engender fertility once again by means of rape.¹⁹⁵ Mythic tradition is not a straightforward or consistent presentation of details, but in this case it certainly clarifies the process of identification between Pluto's dual nature and the wildman (as member of the wild hunt) which Bernheimer posits.

Moreover, the process of identification of widely different mythic traditions can only be affected through the intermediating imagination of the poet. It is the individual poet who must imagine and then constitute a conjunction between radically diverse entities. The medieval

¹⁹⁴ Mannhardt, I, 84.

¹⁹⁵ Mannhardt, I, 125 and 150.

imagination was uniquely geared to such a process of attraction. Allegory was most often the literary device employed by medieval poets to join together divergent traditions.¹⁹⁶ Neidhart, however, is something more than an allegorist, for he discovered a unique means of endowing his allegorical types with life and individuality. Because he composed his lyrics within the sublunary world of Pluto and Proserpine, realistic details became a special demand of his art form, for this order, this cosmological plane, must be comprised almost entirely of a concrete materialism. The material order may contain species, but the true representative of the material order must be, is, the individual. The most available tradition emphasizing the importance of the individual was the folklore tradition, for it viewed the individual as an important part of the natural order, a participant in the natural process and, hence, a theatrical representative of natural forces.

Neidhart was not the first medieval poet to express the necessary interrelationship of man and nature; Alanus de Insulis wrestled with this difficult concept in both of his cosmological works. The Latin writer employed the allegorical/philosophical definition of Nature in the Middle Ages. But Alanus also recognized that the true expression of Nature could be found only in the individual. Hence, the redemption

¹⁹⁶ See The Stag of Love; The Chase in Medieval Literature by Marcelle Thiebaux (Ithaca: Cornell University Press, 1974) for further examples of allegorical adaptation of the themes of the Wild Hunt.

of man and Natura could be realized by the creation of the perfect individual--but only with God's assistance.

Neidhart, on the other hand, envisioned a sublunary world without God's direct intervention, the lower realm of creation after the Fall: "bi der werlde niemen lebet sünden vri./ ja ist ez sô ie lenger sô ie boeser in der kristenheit" (56, II, 4-5) (In this world no one lives free from sin./ And as time passes it only grows worse in the Christian world). It was an easy matter for Neidhart to populate his lyric world with individuals; the concrete theatrical representation of the natural order, an enactment which was only slightly altered by the arrival of Christianity and the development of the feudal order, was readily available in the peasant communities. These conservative societies had persistently resisted the incursion of any outside influences, most particularly from the nobility. This agricultural conservatism would account for the real-life hostility of peasant to knight. But Neidhart chooses to enlarge considerably on this theme which he terms the "old hatred" rooted in jealousy.

Fusing elements from classical mythology with folklore rituals, the poet describes peasant individuals at the moment they are enacting an identification between themselves and a natural force, i.e., winter. Because the persona has chosen to love women from this same sublunar plane, he too must define his identity in terms of such an allegiance. As a "courtly lover," the persona identifies his "spiritual" objectives in the choice and depiction of his beloved. Hence, the male

peasants and the persona are concrete individuals defined by their participation in the seasonal festivities. The poet needed an individual, a real-life referent, from the courtly world to literally "flesh out" the dialectic within the natural order. The only possible choice for such a denigrating role would be the poet himself, or rather his projected self, his persona. It is for this reason that the poet chose to use a satiric persona in the composition of both summer and winter lyrics.

The winter songs like the summer songs depict a certain kind of activity within the agricultural community, i.e., the seasonal festivities. A. T. Hatto discussed the nature of these summer activities in which the persona and the girls participated.¹⁹⁷ The poet employed a similar type of celebration, theatrical anticipation and encouragement, in many of the winter songs. However, the persona as summer Vorsänger is hostile to the celebration of winter; he regards these festivities with utter disdain. The costumes and behavior of both male and female (beloved) peasant during the winter holidays are repugnant to the very "spirit" of the persona. The poet thematically superimposes the attributes of winter on his enemies' behavior. For him the roles assumed by the peasants are an expression of the season's impact and the symbol of their mythic allegiance.

¹⁹⁷ Hatto, pp. 196-209.

Moreover, the persona repeatedly reviles their style of dancing:

oedelichen wunden sî [two peasants] den kragen
bî dem tanze, daz ich michs erschamt. (35, II, 9-10)

(They swung their heads about in such arrogance
at the dance, that I was ashamed.)

Er [Erkenvrit] hât den vuoz verlenket hiwer an einem geilen trit.
(46, IV, 11)

(He [Erkenvrit] dislocated his foot in a wild leap this year.)

dô man die tânze sleif,
dô reit er daz houbet ûf dem krophe. (40, VI, 7-8)

(As they glided through a dance,
he swung his head from side to side over his goiter.)

Geuden gingen sî gelîch
hiwer an einem tanze. (46, IV, 1-2)

(They moved like swaggering braggarts
this year at the dance.)

Er [Willekinde] spranc winsterhalben an ir wîzen hant:
houbet unde hals gie im vil vaste entwer,
dem gelîche, als der des lîbes niht gewalten mac
dô wart mir der oede krage alrest bekant.
wê, wer brâhte in ie von Atzenbrucke her?
dâ hât er gesungen vor vil manegen vîretac:
des tuo er wol schîn.
er wil alsô tiuwer sîn
als der durch daz rûckel trat der lieben vrouwen mîn. (54, VII, 1-9)

(He [Willekind] danced counterclockwise around her white hand.
Head and goiter swung in opposing directions
like one who has lost control of his body.
It was then I saw the crazy idiot for the first time.
Whoever thought to bring him here from Atzenbruck?
In that town, he has frequently sung at the dances held on holidays,
a fact he doesn't conceal.
He wants to endear himself
like that character whose foot tore my dear lady's skirt.)

In the last of the above quotes taken from the winter lyrics, Neidhart

carefully weaves a whole fabric from several recurring thematic threads. He supplies a description of Willekind's dance style, relating this spastic dance step to the deliberate misstep of the nameless buffoon who stood on the beloved's dress and tore it (L 44). The poet tells us that this peasant together with his comrades have lost their senses: "er und ouch sin spiezgenoz/ sint guoter sinne toren" (44, IV, 13-14) (He as well as his buddy/ are perfect idiots). Furthermore, the man would rather tear her clothes in this fashion than continue to woo her by whispering sweet nothings in her ear, a conversational practice which grieves the persona sorely. The comparative connection in this poem is drawn between Engelmâr and the dancing fool.

Willekind's lack of muscle control appears to be an accurate description of his dancing; there is no reason to assume otherwise, in spite of the persona's denigrating remarks. Rather, Willekind is merely behaving in an acceptable fashion for a winter celebration. Mannhardt includes an interesting description of the Roman Lenten celebration from a sixteenth century writer, a ritual which was practiced on a larger scale in the city than in the countryside:

An diesem fest pflegt man vil kurtzweil, spectackel, spil zu halten mit stechen, thurnieren, tantzen, rockenfahrt, fassnachtspil. Da verkleiden sich die lelt, lauffen wie narren vnd vnsinnigen in der statt vmb, mit mancherley abentheur vnd fantasei. Was sy erdencken mögen, wer ettwas nârrisch erdenct, der ist meyster. Da sihet man in seltzamer rüstung seltzame mummerei, die frawen in mannskleyedern, vnd die mann in weiblicher waat. . . . Etlich lauffen on alle scham allerding nackend umm. Etlich kriechen auf allen vieren wie die thier, etlich brütlen narren auss, etlich seind münch, künig etc. auf diss fest, des wol lachens

werdt ist. Etlich gehen auff hohen steltzen mit flügeln vnd
langen schnäbeln seind storcken. Etlich Beren, etlich wild
Holtzleut, etlich Teufel. . . . [Sebastian Franck, Weltbuch,
1534] ¹⁹⁸

This crazy behavior, together with costuming and general festivities (i.e., dances, and various forms of competition) constitute an important part of the winter carnival. The more outrageous the behavior, the better it is prized in the community: "er wil also tiuwer sin" (He wants to endear himself). Willekind seems to have outdone himself at the dance. Moreover, in his own district he was highly prized, for he was leader (Vorsänger) at the dances there. The nameless devil of L 44 who trod on the woman's dress with purposeful glee was engaging in a similar carnival outrage, or so the persona implies.

The poet combines both kinds of behavior into one type, even as he joined the torn dress to the theft of Vriderûn's mirror. By means of comparison and contrast, Neidhart links one incident to the next, underlining the common impulse which stimulates the activity, that is, the winter carnival. Neidhart the poet views these festivities as a celebration of winter and the masked figures--bears, wild men, fully-armed peasants--as winter's cohort.

In the last few pages I suggested the existence of folklore equi-

¹⁹⁸ Mannhardt, I, 544.

valents of Amor and Jocus, Orpheus and Hercules.¹⁹⁹ Because Proserpine is a symbol of alternating seasons, a type of Great Mother, her male counterparts will be found in those mythic figures representing the two seasons. Earlier in the discussion of Proserpine and Pluto, the wild man figure appeared as a type of the rash and lustful Pluto who takes possession of the young goddess. The wild man was a member of the wild hunt, whose victim was either the Moosweib or Moosmännlein. The discussion of wild man, wild huntsman, and prey must be explored in somewhat broader terms. Within the context of this discussion, I hope to make clear the impulse which led to the creation, the consistent juxtaposition, of the two male figures, Amor and Jocus.

Christianity was a new mythic order which often found itself forced to compromise with a stubborn, older order. Unable to rid itself of pagan cults and rituals, the Christian world frequently baptized these rites and gave them new names. However, the underlying mythic substratum remained the same, the vitality of these pagan forces never waning. The midsummer festival became Johannisfeuer (St. John's Fire), the mid-winter festival, Christmas, the spring-time May festival, the rejuvenation of life, evolved into Easter. What the modern world has inherited from the past is, quite often, the same mythic content with a Christian overlay.

¹⁹⁹ "We return to the medieval renditions of Greco-Roman mythology to register one last curiosity: the representation of Hercules as a wild man." Bernheimer, p. 101.

Even as the Christian religion found itself thriving--uneasily--on the bedrock of pagan myth in which its very roots were imbedded, so too were the roots of the philosophical/theological tradition deeply insinuated in that selfsame rock. Moreover, it is here, in the pagan mythological substratum, that a reader of medieval literature will unearth a most valuable ore. Although the mining process is still at the stage of searching for valuable deposits within the confused mythological tradition, certain veins of great value have been discovered. For the purpose of this dissertation, one of the most fruitful searches was undertaken by Otto Höfler in the 1930's.²⁰⁰ His book is an exploration of the wild hunt and its actual rites. The wild hunt was a piece of folklore practiced in parts of England as well as on the Continent. It was a wide-spread belief, one incorporated into early and late medieval literature from the eighth century to Hans Sachs. The wild man was an early figure added to the contingent of dead souls who wandered across the face of the earth throughout the winter months.²⁰¹ Prior to Höfler's study, the wild hunt was accepted merely as a piece of folklore, a superstitious though wide-spread legend, of peculiar Germanic origins; folklorists regarded the storm which folklore said resulted directly from the flight of these dead souls as an appropriate natural excuse for the existence of such

²⁰⁰ Kultische Geheimbünde der Germanen (Frankfurt/Main: Moritz Diesterweg, 1934).

²⁰¹ Bernheimer, pp. 78-79.

a myth, i.e., the myth served to explain the natural phenomenon; hence, it originated from the primitive's attempt to explain the exterior world. Höfler, however, found a great many attributes associated with the legend totally inexplicable in terms of storm phenomena. The Germanic myth from which the hunt as an element sprang referred to the belief in Odin (Woden) and his winter rides with a host of dead warriors. Odin enlisted specific warriors in this band in order to help the nordic gods, at a future day, to combat the forces of chaos which would arrive with the figure of a great snake. Odin's dead companions were a select group of warriors chosen by the god himself. Each warrior was initiated into the band by means of death, particularly a violent death. Hence, they became the souls of the dead in the medieval folklore tradition, retaining the characteristics of warriors:

. . .denn diese beiden Funktionen etwa, Kriegerum und Totenkult, gehören beide gleich wesentlich zu den primitiven Männerbünden, und es scheint mir völlig sinnlos, die eine aus der andern deduzieren zu wollen. . . . Der Bundesgott [Odin] aber war wegen jener kultisch-sozialen Doppelheit ebensoviel kriegerisch, wie er ein Beschwörer der Toten war.²⁰²

As with all things medieval and pagan in origin, the Christian tradition quickly transformed them into demons of hell with the Devil in the lead.

²⁰² Höfler, p. 275.

Höfler, after a close reading of all material relating to the wild hunt, from Tacitus' Germania to nineteenth century writers, grasped a fundamental aspect of this important myth, i.e., the fact that it was "real," an actual cult rite practiced by certain individuals, constituting a secret society of male members. Alexander Slawik discovered the existence of closely related cults in Japan,²⁰³ while Mircea Eliade subscribes to the validity of their findings. Eliade condenses the findings of the two earlier anthropologists in the following sentence:

. . . during the twelve corresponding nights [around New Year's Day] the dead come in procession to visit their families [apparition of the horse, pre-eminently the funerary animal, on the last night of the year; presence of the chthonic-funerary divinities Holda , Perchta, Wilde Heer, etc., during these twelve nights] , and this visit often [among the Germanic peoples and the Japanese] occurs in the frame of the ceremonial of the male secret societies.²⁰⁴

These secret societies sprang from a tradition so deeply imbedded in antiquity that it is impossible to uncover the origins of such cults, only the fact of their existence remains. Höfler carefully details their initiation rituals, practices and mythological foundation. It is a matter of some interest to the modern reader, particularly one who has been exposed from childhood to the horror film, that the legend

²⁰³ "Kultische Geheimbünde der Japaner und Germanen," in Wiener Beiträge zur Kulturgeschichte und Linguistik IV (Salzburg and Leipzig, 1936), pp. 675-764.

²⁰⁴ The Myth of the Eternal Return, Willard R. Trask, trans. (Princeton: Princeton University Press, 1954), p. 67.

of the werewolf sprang from these cults. Members of these secret societies often believed themselves transformed into werewolves during the twelve nights of Christmas. As such they formed packs which wandered through the forest, attacked outlying farms, and raided towns lik a horde of maurauding bandits.²⁰⁵ But the wolf, like the dog, was only one of the forms assumed by the members of these groups.

Another outstanding characteristic of these cults was their "ecstatic" nature. Members of these societies seemed possessed by demonic forces. They behaved like dogs and wolves, baying at the moon; they frequently wore animal skins,²⁰⁶ or mascaraded in costumes with black, horned masks, and jingling bells;²⁰⁷ most important they always carried weapons.²⁰⁸ Favorite colors of the masqueraders were green, black and red: red and green have remained Christmas colors into our own modern period.²⁰⁹ H8fler argues that, although apotropaic and vegetation magic was part of their function, the Wild Horde remained primarily a cult of the dead: ". . . die Dämonie der Ekstatiker

²⁰⁵ H8fler, pp. 26-28.

²⁰⁶ H8fler, p. 65.

²⁰⁷ H8fler, p. 106.

²⁰⁸ H8fler, p. 100.

²⁰⁹ H8fler, pp. 43-44 and 104.

und ihre Verbindung mit den verehrten Toten und dem Totengott (Odin) unmöglich aus dem apotropäischen oder vegetativen Zauber abgeleitet werden kann. Jene Nützlichkeitskulte sind Attribute der Dämonie, nicht ihre Quelle."²¹⁰

Besides theft, the Wild Horde indulged in occasional arson.²¹¹ Arson appears to have been a part of their rites of sacrifice. The Wheel of Fortune (Glücksrad) was a traditional element of the winter festivities. The wheel was often set afire, and sent rolling pell mell down a hillside. Occasionally, a rooster or doll figures were bound to the wheel of fortune as an offering.²¹² Of special interest to this study is the presence of an Ixion-figure, a man bound to a rotating wheel (sometimes ablaze) in the company of the Wild Horde. Höfler insists the Ixion-like figure was not one borrowed from Greek myth, but rather one rising from the fundamental rapport of the two mythic traditions.²¹³

The cult's appearance generally included a wagon; sometimes shaped like a coffin, or dubbed "hell" itself, the wagon played an essential part in the procession of the Wild Hunt.²¹⁴ This vehicle

²¹⁰ Höfler, p. 15.

²¹¹ Höfler, pp. 107-08.

²¹² Höfler, p. 119.

²¹³ Höfler, p. 119.

²¹⁴ Höfler, p. 86. See also Neidhart's lyrics, L 33 and L 50, which refer to the wagon and the persona as an Ixion figure.

frequently carried individuals who had recently died--that is, living representatives of the recently dead--in its hold or it carried the Ixion figure bound to his wheel. The sound of the wagon over the streets or roads resembled the thunder of a storm. Moreover, bystanders were forced to stand by the wayside to avoid physical harm as the procession, including the wagon, wound its way through the streets of the town. No attempt at stopping the procession was allowed or physical harm would result to the intruder. The procession was announced by a single figure, the herald or warner, frequently known as der treue Eckhart.²¹⁵

Another practice common to cult members and later incorporated into the pre-Lenten masquerade, was that of dressing like the opposite sex. The members of the cult of the dead were male, but it was traditional to have at least one figure dressed as a woman within the procession. In southern Germany and Austria these men were called the Perchten, after the female goddess Percht, divinity of fertility and death simultaneously.²¹⁶ Incorporated into the Wild Horde, Percht appears primarily as the goddess of death, a Hekate figure with characteristics and followers similar to her male counterpart, Odin. The hounds or wolves of Odin and the processional wagon of the dead were just as frequently led by Percht as by Odin. Höfler provides

²¹⁵ Höfler, p. 72.

²¹⁶ Höfler, p. 87.

his readers with a translation of the Tractatus de Universo of Guiliemus Alvernus, archbishop of Paris in the first half of the thirteenth century, concerning peculiar practices of the Wild Horde and the "female imitators" among them. The bishop begins with a description of the rivalry practiced between groups of warriors within the Horde:

Wie soll dieser Krieg nicht allen bekannt sein . . . , der schon 6000 Jahre oder länger dauert? Da sie diesen Krieg gegen ähnliche Wesen führen, nämlich unsterbliche und unverwundbare, sind offenbar beide Parteien höchst töricht, da sie sich gegenseitig mit Waffen verfolgen, obwohl sie doch zweifellos wissen, dass sie einander nicht schaden können. Sie streben also nicht, sich gegenseitig mit Waffen zu verletzen, noch versuchen sie es, weil sie wissen, dass es unmöglich ist. Es ist also ein Spiel, wenn sie unter sich etwas mit Waffen ausfechten oder auszufechten scheinen. Ein Spiel, sage ich, das gewöhnlich Turnier . . . genannt wird. . . . Sie erscheinen in der Gestalt verstorbener Menschen, aber schrecklich durch ihre Grösse, ihre Waffen und Pferde, sie erscheinen auch mit Fackeln . . . oder anderen Feuern. Die bösen Geister haben auch andere Belustigungen, die sie bisweilen in Hainen, an angenehmen Orten und bei laubreichen Bäumen abhalten, wo sie in der Gestalt von Mädchen oder von Frauen in weissem weiblichem Schmuck . . . erscheinen. . . .²¹⁷

For Alvernus, these rites were not practiced by men, but rather demons. The archbishop of Paris, like the folk tradition of Europe and England, chose to focus on the demonic expression, not the human embodiment which was equally a part of the pagan rites. Whereas the rationalist saw the physical masquerade, the religious and the superstitious individual saw the demonic vitality which propelled the cult members.

²¹⁷ Höfler, p. 160.

In the above passage, the archbishop paints a distinctive picture of competition between cults. However, the question of the identity of the two opposing cults does arise. Are both groups embodiments of identically similar cults, i.e., cults of the dead warriors or winter cults? Alvernus merely states that the opposing forces are similar in their undying inspiration, that neither side can eliminate the other, for the battle has been waged over 6,000 years now. Though the warriors are demons from Hell, assuming the forms of dead men, yet they live and function within the sphere of the living.

According to old Nordic mythology, there existed two groups of gods, the Vanir and the Aesir. The Vanir were the original gods of southern origin whose places the northern Aesir attempted to usurp. The Vanir were originally fertility gods and goddesses, such as Freyr and Freyja; the Aesir included Thor and Odin. Höfler provides an interesting hypothesis, an educated guess, as to the mythic relationship of the one race of gods to the other:

Das Fruchtbarkeitsspendende Götterpaar, dessen kultische Hochzeit mit dem feierlichen Wagenumzug verknüpft war, zählt die altnordische Mythologie zum Kreise der Vanen, während der kriegerische Totengott Odinn der Herr der Asen ist. Eine der dunkelsten und am meisten umstrittenen Überlieferungen der nordischen Göttersage erzählt nun vom Vanen-Krieg, einem Kampf jener beiden Göttersippen, der Asen und der Vanen, der endlich zu ihrer friedlichen Vereinigung führt. Meist treten uns in der altnordischen Literatur beide Göttergruppen zur Einheit verbunden entgegen--aber trotzdem bleibt das Bewusstsein lebendig, dass die beiden Stämme einstmals getrennt waren.

Die meisten Forscher dürften der Meinung sein, dass sich in der Sage vom Vanenkrieg irgendwie die Erinnerung an einen alten Gegensatz zweier Kultkreise spiegle. Aber waren die

Kultkreise, die hier aufeinander prallten, vorher geographisch oder durch ihr Alter oder durch die soziale Stellung ihrer Anhänger getrennt gewesen? . . .

Ein Beitrag zu ihrer [dieser Frage] Lösung wäre es, wenn man zeigen könnte, dass der vorzüglich vegetative Kult des Götterpaares Nerthus-Njodr [Freyja-Freyr] in einem gewissen Spannungsverhältnis zu den bündischen Kriegerkulten der "Totenheer"-Darsteller stand--einer Spannung, die freilich enge, fest und alte Verbindungen beider Formen keineswegs ausschliesst. Ich möchte glauben, dass die beiden Kulte nicht räumlich streng getrennt waren, sondern dass sie nebeneinander standen wie die bauerlichen und die kriegerisch-bündischen Lebensfunktionen desselben Stammes. Dann wäre es desto begreiflicher, wenn die Verschmelzungsformen dieser beiden Kulttypen so mannigfaltig und so fest waren, dass eine sogenannte "reinliche" Scheidung lebenswidrig wäre. Fruchtbarkeitsmagische Kulte haben auch die kriegerischen Bünde seit alters geübt. Der Belebungszauber der Kraftspiele und "Bewegungsriten" gehört gewiss zu ihrem Urbestand.²¹⁸

The above quotation is absolutely critical to the defense of this argument. For Otto Höfler has provided an essential exposition of the impulse leading to the creation of Jocus and Amor; he explains the mythic origin of the antipathy between Hercules and Orpheus. All of the material presented heretofore lend critical support to Höfler's hypothesis. The ecstatic nature of the secret societies, their "demonic" vitality, was seen, felt and feared by cleric and layman alike.

Höfler discovered in the division of the demonic forces or pagan divinities into two hostile families a similarity between the Germanic and Greek myth. The rivalry of two distinct families of gods is a

²¹⁸ Höfler, pp. 295-96.

belief shared by many peoples. In the Greek tradition, moreover, the related myth is found in the figures of the twins, the Gemini:

Denn im Wesen dieser Zwillingsgötter liegt mancher Zug, der sie als die Herren solcher zweigeteilter Jünglingsbünde erscheinen lässt. Der soziale Charakter der Dioskuren, ihre Beziehung zum Doppelkönigtum, ist ohne Zweifel höchst charakteristisch für diese Götterjünglinge. . . .²¹⁹

Höfler grasped the twinship of the two opposing leaders of the Germanic secret societies. His book, however, is devoted entirely to the exposition of one half of his thesis, i.e., the cult of the dead warriors under the leadership of Odin (Woden). He does not explore the other side of the coin, the secret fertility cults of Freyr/Freyja. However, he does imply that the fertility rites of spring and summer, including some of the winter rites, constitute a cult with a specific membership, perhaps an entire social class. E. K. Chambers expressed the belief that the fertility rites of summer in particular were the domain of the female.²²⁰ Höfler, on the other hand, explains that the secret societies of dead are for "Men Only." The goddess Percht was mimicked by men in costume at the winter carnival.

Even as there was a female counterpart for Odin as leader of the dead, so there existed a male counterpart to the female fertility figure Freyja, i.e., Freyr. The division of the two forces separates along sexual as well as seasonal allegiances. The Perchten of the

²¹⁹ Höfler, p. 159.

²²⁰ E. K. Chambers, The Medieval Stage (Oxford: Clarendon Press, 1903), vol. 1, pp. 106-07.

Carnival masquerade represented a woman goddess whose character attributes were distinctly fierce. She, like her male counterpart Odin, was a divinity of war and human sacrifice. The Greek equivalent to such a figure is surely Athene, goddess of war, an offspring of the male god alone.

The reader will, of course, recall that Hercules and his brother Iphikles were twins. Greek poetry and myth frequently explained the birth of twins as a sign of two fathers, one mortal and one divine. In Hercules' case, as in the case of Castor and Pollux, Zeus was the father of the immortal twin; the human father sired the mortal brother. As offspring of gods and men, the twins were born into two separate families, yet they remained twins, related identities. The concept of "twin" is closely related to that of Doppelgänger or double, for imbedded in the idea of the thing itself is the connotation, not only of similarity or identity, but also counterpart or complement--something equal yet opposite, a balance or harmony of parts. Apollo and Diana were not merely brother and sister, but twins, a complement of sun and moon, an opposition of radiated and reflected light.

The Gemini twins of Greek and Latin antiquity, Castor and Pollux, are closely associated to their sister, Helen, a type of Mother/Moon goddess. The Dioscuri are identified with the Kabiri (Kouretes) of Greek legend, found always in the service of the mother goddess, whether Cybele, Hekate, or Demeter, and frequently associated with the secret societies of initiated males. There exists, however, two

versions of the myth.²²¹ According to Greek tradition (the *Odyssey*), the Dioscuri myth involved the death of the mortal twin, Castor; Pollux begged his heavenly father, Zeus, not to separate him from his twin. Zeus granted his son's desire and decreed that henceforward the two would remain forever united, both on Olympus and in Hades, for they would alternate eternally between the two, spending one day among the gods and the next day in hell. The fate of the twins is closely linked to that of Proserpine, vacillating forever between heaven and hell. However, the myth evolved during antiquity to include diametrically opposed fates for each of the twins. Whereas the earlier myth served as a mythic explanation for the rise and fall of the Gemini constellation, the later version served to describe the existence of two stars, the morning star or Lucifer and the evening star, Hesperus.²²² According to the revised legend, Castor became the morning star and Pollux, the evening star, both aspects of the planet Venus.²²³ The twins, hence, became separated for all eternity, for as the one rose from the realms of Night, the other sank from the heavens. Chapouthier credits this division of the twins to the opposition between their origins, for Pollux was the son of a god, Castor, from a mortal parent only:

²²¹ Harrison, p. 55; Fernand Chapouthier, Les Dioscures au Service d'une Déesse (Paris: Bibliothèque des Écoles Françaises d'Athènes et de Rome, 1935), p. 331.

²²² Chapouthier, p. 281.

²²³ Chapouthier, p. 274.

. . . unies par le contact et la ressemblance, les deux créatures jumelles s'opposent par la diversité de leurs semences; de là, l'ambiguïté et la contradiction des légendes; bien qu'on les voie ensemble apparaître, ils représentent deux mondes distincts: l'un est fils du jour, l'autre de la nuit.²²⁴

Of special interest in Charpouthier's study is the fact that the son of immortal seed is Pollux, the evening star, Hesperus, whereas the child of man, Castor, is the day star, Lucifer. Hercules was himself conceived by Zeus during an extended night, lengthened for the express purpose of engendering the greatest of all heroes. The alternation of night and day is a natural phenomenon closely linked to the seasonal revolution of winter and summer. The two phenomena were considered by mythological thinking as related entities. For example, the disappearance and reappearance of Proserpine as moon goddess was linked to the alternation of night and day as well as winter and summer. Hence, it is easy to see in the figure of Castor and Pollux not only the eternal cycle of day and night, but of light and dark generally.

The alternation between night and day, Pollux and Castor, finds its European counterpart in the cycle of competition between the Aesir and the Vanir. A folklore tradition of such widespread occurrence in the Middle Ages would have some effect on the conception of Natura in the Middle Ages. Moreover, the late classical tradition which

²²⁴ Chapouthier, pp. 340-41.

included Boethius, implied an antipathetic relationship between two heroes associated with the Great Mother, Hercules and Orpheus.

E. K. Chambers believed that the cult rituals of folklore contributed to the origins of medieval drama. Chambers' trinity of Teutonic myth is similar to the one presented by Höfler, for it consists of two related male figures and a Great Mother goddess:

Thus amongst the Teutonic peoples Tiwaz-Thunaraz, the thunderous sky, gives rise to Thunar or Thor, and Tiwaz-Frawiaz, the bounteous sky, to Freyr. And so the ancient heaven-god is replaced by distinct gods of rain and sunshine, who, with the mother-goddess, form that triad of divinities so prominent in several European cults.²²⁵

Thor, like Odin, is a member of the Aesir family of gods. Chambers, however, did not draw specific relationships between myth and cult, between the trinity and the summer vs. winter conflicts which he described. Höfler was the first to hypothesize a relationship between the mythic rivalry of the Vanir/Aesir and cult group allegiance and competition. Chambers, on the other hand, concluded that these competitions were associated with the change of seasons:

Finally, there is a fairly wide-spread spring custom of holding a dramatic fight between two parties, one clad in green to represent summer, the other in straw or fur to represent winter. . . . Dr. Frazer quotes several instances from all parts of the world in which a mock fight, or an interchange of abuse and raillery taking the place of an actual fight, serves as a crop-charm. The summer and winter battle gave to literature a famous type of neo-Latin and Roman debat.²²⁶

²²⁵ Chambers, I, 107.

²²⁶ Chambers, I, 187.

In peasant folklore, Germanic myth, and classical mythology, the medieval man was confronted with the existence of two distinct, and frequently hostile, forces within the natural order. These two forces, similar to Freud's Eros and Thanatos, constitute the two worlds of medieval dialectic. Greek and Roman myth, as presented in Claudian's de raptu Proserpinae, suggest the harmonious coexistence of these two drives in the natural world. Germanic myth and folklore, however, consistently depict these two forces at war, whether it be the war of the Aesir and the Vanir, or the Wild Huntsman, Odin, in mad pursuit of the little moss man, or the wild man's "murderous onslaught upon the wood damsel."²²⁷

Classical myth evolved a separate destiny or orbit for each of the twins, but Germanic myth would view Pollux in eternal pursuit of Castor. Just so, Hercules and Orpheus, from Boethius on, are regarded as mutually hostile heroes. The battle between summer and winter, a mythic confrontation which will endure until the end of time, is enacted at every level of the medieval sublunar cosmos. It constitutes the unending struggle between life and death, mortals and immortals, summer and winter, day and night.

²²⁷ Bernheimer, p. 132.

Chapter Four
The Proserpine Dialectic in Medieval Latin
and French Courtly Lyrics

The final question remains, however, as to the use of this myth, now tripartite, in the European lyric tradition of the Middle Ages, and most particularly in Neidhart's lyrics. In order to explore this issue, we must go back in time to a debate between summer and winter, composed by Alcuin:

From the high mountains the shepherds come together,
Gathered in the spring light under branching trees,
Come to sing songs, Daphnis, old Palemon,
All making ready to sing the cuckoo's praises.
Thither came Spring, girdled with a garland,
Thither came Winter, with his shaggy hair.
Great strife between them on the cuckoo's singing.

Spring: "I would that he were here, Cuckoo!
Of all winged things most dear,
To every roof the most beloved guest.
Bright-billed, good songs he sings."

Winter: "Let him not come, Cuckoo!
Stay on in the dark cavern where he sleeps,
For Hunger is the company he brings."

Spring: "I would that he were here, Cuckoo!
Gay buds come with him, and the frost is gone,
Cuckoo, the age-long comrade of the sun.
The days are longer and the light serene."

Winter: "Let him not come, Cuckoo!
For toil comes with him and he wakens wars,
Breaks blessed quiet and disturbs the world,
And sea and earth alike sets travailing."

- Spring: "And what are you that throw your blame on him?
That huddle sluggish in your half-lit caves
After your feasts of Venus, bouts of Bacchus?"
- Winter: "Riches are mine and joy of revelling,
And sweet is sleep, and the fire on the hearth stone.
Nothing of these he knows, and does his treasons."
- Spring: "Nay, but he brings the flowers in his bright bill,
And he brings honey, nests are built for him.
The sea is quiet for his journeying,
Young ones begotten, and the fields are green."
- Winter: "I like not these things which are joy to you.
I like to count the gold heaped in my chests;
And feast, and then to sleep, and then to sleep."
- Spring: "And who, thou slug-a-bed, got thee thy wealth?
And who would pile thee any wealth at all,
If spring and summer did not toil for thee?"
- Winter: "Thou speakest truth; indeed they toil for me.
They are my slaves, and under my dominion.
As servants for their lord, they sweat for me."
- Spring: "No lord, but poor and beggarly and proud.
Thou couldst not feed thyself a single day
But for his charity who comes, who comes! Cuckoo!"

Then old Palemon spake from his high seat,
And Daphnis, and the crowd of faithful shepherds.
"Have done, have done, Winter, spendthrift and foul,
And let the shepherd's friend, the cuckoo, come.
And may the happy buds break on our hills,
Green be our grazing, peace in the ploughed fields,
Green branches give their shadow to tired men,
The goats come to the milking, udders full,
The birds call to the sun, each one his note.
Wherefore, O cuckoo, come, O cuckoo, come!
For thou art Love himself, the dearest guest,
And all things wait thee, sea and earth and sky.
All hail, beloved: through all ages, hail!"

(Conveniunt subito cuncti de montibus altis
pastores pecudum vernali luce sub umbra
arborea, pariter laetas celebrare Camenas.
adfruit et iuvenis Dafnis seniorque Palemon:

omnes hi cuculo laudes cantare parabant.
 ver quoque florigero succinctus stemmate venit,
 frigida venit Hiems, rigidis hirsuta capillis.
 his certamen erat cuculi de carmine grande.
 ver prior adlusit ternos modulamine versus.

Ver. Opto meus veniat cuculus, carissimus ales.
 omnibus iste solet fieri gratissimus hospes
 in tectis, modulans rutilo bona carmina rostro.

Hiems. Tum glacialis Hiems respondit voce severa:
 non veniat cuculus, nigris sed dormiat antris.
 iste famem secum semper portare suescit.

Ver. Opto meus veniat cuculus cum germine laeto,
 frigora depellat, Phoebus comes almus in aevum,
 Phoebus amat cuculum crescenti luce serena.

Hiems. Non veniat cuculus, generat quia forte labores,
 proelia congeminat, requiem disiungit amatam,
 omnia disturbat; pelagi terraque laborant.

Ver. Quid tu, tarda, Hiems, cuculo convitia cantas?
 qui torpore gravi tenebrosis tectus in antris
 post epulas Veneris, post stulti pocula Bacchi.

Hiems. Sunt mihi divitiae, sunt et convivia laeta,
 est requies dulcis, calidus est ignis in aede.
 haec cuculus nescit, sed perfidis ille laborat.

Ver. Ore ferat flores cuculus, et mella ministrat,
 aedificatque domus, placidas et navigat undas,
 et generat soboles, laetos et vestiet agros.

Hiems. Haec inimica mihi sunt, quae tibi laeta videntur.
 sed placet optatas gazas numerare per arcas
 et gaudere cibis simul et requiescere semper.

Ver. Quis tibi, tarda Hiems, semper dormire parata,
 divitias cumulat, gazas vel congregat ullas,
 si ver vel aestas ante tibi nulla laborant?

Hiems. Vera refers: illi, quoniam mihi multa laborant,
 sunt etiam servi nostra ditione subacti.
 iam mihi servantes domino, quaecumque laborant.

- Ver. Non illis dominus, sed pauper inopsque superbus.
 nec te iam poteris per te tu pascere tantum
 ni tibi qui veniet cuculus alimonia praestat.
- Palemon. Tuncrespondit ovans sublime e sede Palemon
 et Dafnis pariter, pastorum et turba piorum:
 "Desine plura, Hiems: rerum tu prodigus, atrox.
 et veniat cuculus, pastorum dulcis amicus,
 collibus in nostris erumpant germina laeta,
 pascua sint pecori, requies et dulcis in arvis.
 et virides rami praestent umbracula fessis,
 uberibus plenis veniantque ad mulctra capellae,
 et volucres varia phoebum sub voce saluent.
 quapropter citius cuculus nunc ecce venito!
 tu iam dulcis amor, cunctis gratissimus hospes.
 omnia te expectant, pelagus tellusque polusque.
 salve, dulce decus, cuculus per saecula salve!"²²⁸

The basic myth employed by Alcuin in this song is that of a conflict between a garlanded Spring and a hirsute Winter. The judges who decide the case are shepherds (the reader can guess the ultimate decision from this fact alone). The argument centers around the return of the cuckoo, herald for spring. Spring speaks first: Opto meus, my wish, are his first words. These lines are spoken twice, like a reiterated spell calling forth the cuckoo from his long sleep. Winter counters Spring's wish with non veniat cuculus, let him not come, an order countermanding Spring's wish. The cuckoo is Spring's representative and brings long days and "serene" light. The implied contrast here between harsh winter light and soft, effulgent summer light begins the dialectic between the two seasons. Winter accuses

²²⁸ Helen Waddell, ed., trans., Mediaeval Latin Lyrics (Baltimore: Penguin Books, 1933), pp. 92-97.

the bird of causing a disturbance within the natural order; the cuckoo is associated with work and war and unrest. This is so precisely because of the life-giving vitality which bursts forth in spring, new life breaking the bonds of death and unsettling the still, death-like tranquillity of winter. Spring counters Winter's attack by accusing winter of sluggish debauchery. Winter retorts that the riches of the earth and the joy of revelry are rightfully his. Moreover, winter expressly states that the flowers, young offspring and green fields are his enemies (inimica). He prefers to count his gold and eat and sleep.

Winter is depicted like a dragon sleeping in the heart of a mountain atop a pile of gold. The riches are his, says Winter. Summer denies this, stating that the wealth is not Winter's, but belongs to Spring and Summer who toiled to make it. Winter answers that Spring is herein correct, for Spring and Summer are his servants and he, their lord. Spring has the final word, accusing Winter of being a type of spendthrift, while the cuckoo and his friends labor throughout the year. The decision of the judges is given in favor of Spring, and the cuckoo is summoned in words of love by a chorus of shepherds.

The outline of the myth, a conflict between two natural forces constituted as polar opposites, fits quite neatly into the basic structure of the myth under discussion. The hairy lumbering winter figure is reminiscent of the wild man, while the garlanded spring

figure could easily be depicted as a Moosmännlein, a mossy, male figure associated with the verdant seasons, Spring and Summer, and oppressed by the winter order of which the wild man is a member. Furthermore, Winter claims a class distinction between himself and Spring/Summer: he is the lord, they are his peasants. Winter speaks in the voice of command; he is depicted as proud, avaricious and domineering, given to revelry, a spendthrift who wastes the labors of others. Moreover, he alone talks of enemies and war. On the other hand, Spring promises joy and new life, peace and charity. The class distinction between the nobility as warriors and the lower class as peasant farmers, is strikingly apparent in the context of this debate. The hostility of the seasons serves as a rather distinctive mythic viewpoint. Alcuin exploits this dialectic to develop the qualities of the cuckoo as a type of Christ at Easter, risen from the dead.

At this point it is necessary to elaborate a little further on the original discussion of Germanic myth. The reader will recall that Otto Høfler proposed a theory of divine twins as possible archetypes connected to Odin's Wild Hunt. During that same decade, Georges Dumézil, a French anthropologist, was wrestling with the problems of the Indo-European myth complex. It was then, he writes, that he realized this complex was originally constituted of a tripartite order of divinities, each order assigned a different function:

C'est au printemps de 1938 en effet . . . que j'avais reconnu les grandes correspondances qui engagent à attribuer aux Indo-Européens, avant leur dispersion, une théologie complexe, axée sur la structure des trois fonctions de souveraineté, de force, de fécondité.²²⁹

Dumézil maintained that each of the two lower functions was originally held by a distinct group of gods in Germanic myth: the Vanir represent fertility deities; the Aesir, divinities of war; Odin, however, reigned supreme over the two conflicting divine clans, assuming the function of sovereignty.²³⁰

Furthermore, Dumézil uncovered the existence of the divine twins in all Indo-European myth complexes. Their roles, or rather the discrepancy between their roles, is almost a universal. The twins are commonly associated with both the second and third mythic functions: they are gods of war and fertility. In the late 1960's, Donald Ward approached the problem of the twins' function and offered an interesting solution to the problem. He suggests that the conflicting functions, ascribed to an archetype which presents itself as a discrete unit, i.e., the twins, may be due to the universal belief in the dual paternity of the twins:

²²⁹ Georges Dumézil, Les Dieux des Germains, Mythes et Religions Series No. 38 (Paris: Presses Universitaires de France, 1959), p. 1.

²³⁰ Dumézil, p. 4.

. . . the Indo-European Divine Twins, indeed twin divinities in general, are widely believed to have been begotten by separate fathers. In the Indo-European tradition, the one father was invariably a mortal. As a result of this belief, one frequently encounters the notion that the twins are quite different in nature.²³¹

Ward concludes that "one of the twins was associated with warfare [second function] while his brother was associated with fertility [third function]." ²³² The twin of the mortal father is associated with agriculture, domestic responsibilities, and pastoral cares, and is generally believed to be of gentle disposition.²³³ The twin engendered by an immortal father is a warrior and of an opposite disposition. Ward also posits an interesting theory to account for frequent legends of the Divine Twins in mortal form--for example, in the heroic lays of Hengest and Horsa, Raos and Raptos, Ibor and Agio. He suggests that the dissolution of Germanic religion might have resulted in the embodiment of this divine polarity of the twins in heroic figures, superhuman mortals, such as those pairs mentioned above.²³⁴ The Divine Twins in human form constitute a mythic opposition parallel to that of Hercules and Orpheus, heroes rather than

²³¹ Donald Ward, The Divine Twins, Folklore Studies No. 19 (Berkeley/Los Angeles: University of California Press, 1968), pp. 20-21.

²³² Ward, p. 48.

²³³ Ward, p. 55.

²³⁴ Ward, p. 58.

divinities, in the works of Claudian and Boethius. Ward also points out that there are two different traditions in the Indo-European complex as to the relationship between the twins; frequently the twins are regarded as an inseparable pair, two brothers who--like Castor and Pollux--cannot bear to be separated from one another. A different mythic tradition depicts the brothers as deadly enemies, natural foes, because of their conflicting dispositions.²³⁵

Dumézil suggests the following reason for the Germanic myth of the war between the Aesir and the Vanir, gods of the first and second functions (Odin and Thor) in conflict with gods of the third function (Freyr and Nerthus).

Mais nous pensons que la dualité des Ases et des Vanes n'est pas un reflet de ces événements [i.e., massive tribal migrations bringing with them a new religion and a new set of gods], ni un effet de cette évolution; qu'il s'agit là des deux termes complémentaires d'une structure religieuse et idéologique unitaire, de deux termes dont l'un suppose l'autre et qui ont été apportés ensemble, déjà articulés, par ceux des Indo-Européens qui sont devenus les Germains; que la guerre initiale des Ases et des Vanes manifeste seulement d'une manière spectaculaire, comme c'est la fonction du myth, et en forme de conflit violent, la distinction, à certains égards l'opposition conceptuelle, qui justifie leur coexistence; enfin que l'indéfectible association qui succède à la guerre, et que la guerre ne fait que préparer, exprime que l'opposition est aussi complémentarité, solidarité, et que les Ases et les Vanes s'ajustent et s'équilibrent pour le plus grand bien d'une société humaine qui éprouve un égal besoin de protecteurs de l'un et de l'autre types.²³⁶

²³⁵ Ward, p. 6.

²³⁶ Dumézil, p. 17.

This opposition conceptuelle which serves as an expression of fundamental complémentarité, is also an expression of two forms of vitality, two modes of action, two classes within a single society. Although Dumézil proposes a tripartite hierarchy of functions within the Indo-European mythic complex, he finds the Germanic counterpart realized in a polarity of two orders of gods, the Aesir assuming the first two functions, the Vanir the third. It would appear that the twins--the divine one representing the second function, the human brother realizing the third function--would have a special importance in Germanic myth, for together they would embody both orders of the Germanic gods. Furthermore, as separate entities or hostile counterparts, the twins or merely two brothers are related to one of the oldest German myths, i.e., the war between Aesir and Vanir.

In Alcuin's lyric to the cuckoo, the friends of summer, the shepherds, and Summer himself, are pitted against the figure of Winter. The cuckoo as harbinger of spring bears all the characteristics of the mythic brother of the third or fertility function; he is gentle in disposition, a stimulant to procreation, and associated with love. Like a type of Christ or Orpheus, the cuckoo rises from the depths of the earth at Easter to bring new life to men.

Winter, on the other hand, claims wealth and sovereignty, revelry and natural superiority are rightfully his. Winter speaks as the proud lord of a host of warriors who revel and sleep throughout the

long winter nights. What was produced by the sweat of others,
Spring and Summer, are paid over to him as his due.

In the next Latin poem, "Phyllis and Flora," the poet uses a similar device--that is, the choice of a judge with a predilection for one side of the argument--in presenting another debate with the same underlying myth. Four hundred years separate the first Latin lyric from the second; Alanus de Insulis has intervened with his two works, the Complaint of Nature and the Anticlaudianus, in the meanwhile. The opposing figures have changed from male to female and the debate is considerably lengthened. However, the juxtaposition of the forces and realities which they represent remain essentially the same.

This lyric is taken from the Carmina Burana, a collection of twelfth and early thirteenth century Latin lyrics discovered in the abbey at Benediktbeuern. This particular song is rather long, for it is a debate poem on the virtues of taking a knight or a cleric as lover. The two women, both of noble blood, completely similar in age, beauty, charm and general apparel differ only in their hairstyles and choices of lovers: Phyllis has long, free-flowing hair and loves the knight, Paris; Flora wears her hair in the country-fashion, braided, and has chosen a cleric, Aristotle, for lover. The two women take a stroll together in the fresh morning air one spring day. Having found a shady spot beneath a fountain, they begin their debate:

This two-sided discourse/ begins after some hesitation
 And is, in fact, a sequence/ entirely on love;
 Love is in their hearts;/ love is on their lips,
 At last Phyllis begins/ and smiles at Flora.

"Glorious knight," she says,/ "my love, Paris,
 Where now do you serve/ and where do you wait?
 O warrior's life,/ unique existence,
 Alone worthy of the joys/ of Venus' hearth."

While the girl contemplates/ her knightly lover,
 Flora, laughing, looks/ at her askance
 And with a laugh gives/ an unfriendly response.
 She says, "you should say/ you love a beggar.

"But what does Aristotle,/ my beloved, do,
 A creature of greater dignity/ than all other creatures?
 O the unique, blissful/ rights of the clergy,
 Whom Nature blessed/ with all her graces.'

Phyllis argues against Flora/ because of her cruel speech
 And answers Flora/ with a speech intended to change her friend's/
 Now she says, "look/ at this little girl with pure heart, mind,
 Whose noble sentiment/ serves Epicurus."

She says, "Rise, poor wretch,/ above this ignoble delusion;
 I believe the cleric/ to be the only true Epicurean.
 No elegance/ do I concede to the cleric
 Whose body contains/ only flesh and fat.

"From Cupid's camp/ his heart remains removed,
 Who desires only/ meat, drink and sleep.
 O noble maid,/ to everyone is it known
 How far the wish of the knight/ is from that wish.

"The knight is contented/ with bare necessities;
 He does not live intent/ upon sleep, food and drink,
 Love forbids these/ so that he may not be drowsy,
 The meat and drink of the knight/ are love and youth.

"Who would unite our friends/ together under the same heading?
 Nature and law forbid/ their being yoked together.
 Mine knows how to sport,/ yours, how to eat;
 It is characteristic for mine to give/ and for yours to receive."

Flora's face/ turns pale with shame
 And seems yet more lovely/ in her laughing smile;
 And then with eloquence/ she answers by revealing
 That which was conceived in/ her fertile heart with skill.

She says, "You have lied/ well enough, Phyllis,
 You are very eloquent/ and quick-witted,
 But you have not/ genuinely pursued the truth,
 You're saying that the hemlock/ would prevail over the lily.

"You said that the cleric/ indulges himself,
 A slave to the desires/ for sleep, food and drink;
 Thus is probity accustomed/ to be described by the envious.
 In order to expose this lie somewhat,/ I will respond to you.

"I claim that so much/ belongs to my friend
 That he never thinks/ on the possessions of another,
 Pantries full of honey, oil,/ corn, wine,
 Gold, jewels, cups/ serve him.

"Thus sweet abundance/ constitutes the cleric's life,
 That no singer could possibly/ portray fully.
 Amor flies/ with his beating wings,
 Amor, the ever-vital;/ Amor, the eternal.

"He feels Venus' blows/ and Amor's darts,
 But the cleric does not become/ lean and afflicted therefrom,
 In fact he is not bereft/ of any kind of pleasure
 For whom an honest spirit/ replies to his lady.

"Your chosen one/ is lean and pale,
 A pauper, barely covered/ with his furless garment,
 His strength is not sure/ nor is his heart of oak,
 Where the cause itself is lacking,/ there can be no effect.

"Debasing is the need/ that threatens your beloved;
 What would your knight be able to/ furnish you upon request?
 But the cleric gives much/ and that from his surplus,
 So great is his wealth/ and so great his revenues."

Phyllis reproaches Flora:/ "You are very skilled
 In both these branches of scholarship/ and in these life-styles;
 It is quite clear/ that you have lied beautifully,
 But this dispute/ will not end here.

"When a festive holiday/ lights upon the land,
 Then the cleric appears/ totally dishonorably,
 Tonsured/ and in black frock,
 Bearing his own testimonial/ to his sad way of life.

"No one is so stupid/ or so blind,
 To whom the glory of the knight/ is not apparent.
 Your friend, in idleness, is/ like a brute beast;
 Mine a helmet encases,/ mine a steed carries.

"Mine with arms destroys/ the enemy's encampment,
 And if, by chance, mine/ enters battle on foot,
 While his squire, Ganymede,/ holds his steed, Bucephalus,
 He thinks of me/ in the midst of battle.

"When he returns from the beaten enemy,/ and the battle is finished,
 And, with helm unlaced, he/ often looks at me,
 Because of these/ and other good reasons,
 The life of the knight/ is my preference."

Flora rekindles Phyllis' ire/ and hard breathing
 As she pays back/ these insults many times over;
 She says, "You speak in error,/ a voice reaching to heaven;
 You are trying to stick/ a camel through a needle.

"You abandon honey for gall,/ truth for lies,
 For that you praise knighthood/ and censure the clergy.
 Does Amor force the knight/ to be restless and uncivilized?
 No, rather it is poverty,/ a lack of material things.

"Sweet Phyllis, if only/ you would love more wisely,
 And not protest further/ against good advice!
 Thirst and hunger/ vanquish your knight,
 By which he seeks death/ and the path to hell.

"Great is the disaster/ which besets the knight
 Whose lot is bitter/ and deprived,
 Whose life is in doubt/ and in danger,
 That he might have/ life's necessities.

"You would not speak accusingly/ if you knew the reason
 For the black garments/ and tonsure of the clergy;
 The cleric bears these/ as his highest honor;
 In order to signify by these things/ that he is greater than all.

"We know that all things/ are subject to the clergy,
 And the imperial insignia/ he carries in his crown,
 He commands soldiers/ and gives gifts freely:
 He who commands is surely/ greater than he who serves.

"You say that/ the cleric is always idle;
 He spurns common and/ hard labor, I confess,
 But when his soul/ soars to the heights,
 He distinguishes the paths of the heavens/ and the nature of all/
 things.

"My lover wears purple,/ yours, armor;
 Your lover is found in the midst of battle/ mine, atop the sedan/
 chair;
 My cleric reads of the deeds/ of great men of antiquity,
 He writes, looks for,/ and thinks totally of his sweetheart.

"That which Venus can do/ and that which the god of love can do,
 My cleric is first to know/ and to teach,
 The knight is made a lover/ by the cleric.
 With these and other arguments/ is your indictment refuted." 237

(Iste sermo mutuus/ multum habet more,
 et est quidem series/ tota de amore:
 amor est in animis,/ amor est in ore,
 tandem Phillis incipit/ et arridet Flore.

"Miles" inquit "inclite,/ mea cura, Paris,
 ubi modo militas/ et ubi moraris?
 o vita milicie,/ vita singularis,
 sola digna gaudiis/ Dyonei laris."

Dum puella recolit/ militem amicum,
 Flora ridens oculos/ iacit in oblicum
 et in risu loquitur/ verbum inimicum:
 "amas" inquit "poteras/ dicere mendicum.

237 Above translation provided by this writer with the assistance of Professor Paul Pascal, Classics Department, University of Washington. This debate is traditionally attributed to Walter Map. The Latin Poems Commonly Attributed to Walter Mapes, Thomas Wright, ed., Camden Society No. 17 (London: J. B. Nichols, 1941), p. 258.

Sed quid Aristoteles/ agit, mea cura,
res creata dignior/ omni creatura?
o sola felicia/ clericorum iura,
quos beavit omnibus/ gratiis natura."

Floram Phillis arguit/ de sermone duro
et sermone loquitur/ Floram commoturo,
nam "ecce virgunculam"/ inquit "corde puro,
cuius pectus nobile/ servit Epicuro.

"Surge" inquit "misera/ de furore fedo,
solum esse clericum/ Epicurum credo,
nichil elegancie/ clerico concedo,
cuius implet latera/ moles et pinguedo.

A castris Cupidinis/ cor habet remotum
qui somnum desiderat/ et cibum et potum.
o puella nobilis,/ omnibus est notum,
quod est longe militis/ ab hoc voto votum.

Solis necessariis/ miles est contentus,
somno, cibo, potui/ non vivit intentus;
amor illi prohibet,/ ne sit somnolentus,
cibus potus militis/ amor et iuventus.

Quis amicos copulet/ nostros loco pari?
lex, natura sineret/ illos copulari?
meus novit ludere,/ tuus epulari,
meo semper proprium/ dare, tuo dari."

Haurit Flora sanguinem / vultu verecundo
et apparet pulcrior/ in risu secundo;
et tandem eloquio/ resonat facundo,
quod corde conceperat/ artibus fecundo.

"Satis" inquit "libere,/ Phillis, es locuta,
multum es eloquio/ velox et acuta,
sed non efficaciter/ verum prosecuta,
ut per te prevaleat/ lilio cicuta.

Dixisti de clerico,/ quod indulget sibi,
servum somni nominas,/ et potus et cibi;
sic solet ab invidio/ probitas describi;
ecce parum patere,/ respondebo tibi.

Tot et tanta, fateor,/ sunt amici mei,
 quod numquam incogitat/ aliene rei,
 celle, mellis, olei,/ Cereris, Liei:
 aurum, gemme, pocula/ famulantur ei.

Est tam dulcis copia/ vita clericalis,
 quod non potest aliqua/ pingi voce talis
 volat et duplicibus/ Amor plaudit alis,
 Amor indeficiens,/ Amor immortalis.

Sentit tela Veneris/ et Amoris ictus
 non est tamen clericus/ macer et afflictus,
 quippe nulla gaudii/ parte derelictus,
 cui respondet animus/ domine non fictus.

Macer est et pallidus/ tuus preelectus,
 pauper et vix pallio/ sine pelle tectus,
 nec sunt artus validi/ nec robustum pectus,
 nam cum causa deficit,/ deest et effectus.

Turpis est pauperies/ imminens amanti;
 quid prestare poterit/ miles postulanti?
 sed dat multum clericus/ et ex habundanti:
 tante sunt divicie/ redditusque tanti."

Flore Phillis obicit:/ "multum es perita
 in utrisque studiis,/ in utraque vita;
 satis probabiliter/ es pulcre mentita,
 sed hec altercatio/ non cessabit ita.

Cum orbem letificat/ hora lucis feste,
 tunc apparet clericus/ satis inhoneste,
 in tonsura capitis/ et in atra veste,
 portans testimonium/ voluntatis meste.

Non est ullus adeo/ fatuus aut cecus,
 cui non appareat/ militare decus.
 Tuus est in ocio/ quasi brutum pecus,
 meum premit galea,/ meum portat ecus.

Meus armis dissipat/ inimicas sedes,
 et si forte prelium/ meus init pedes,
 dum tenet bucephalam/ suus Ganimedes,
 ille me commemorat/ inter ipsas cedes.

Redit fuis hostibus/ et pugna confecta,
 et me sepe respicit/ galea reiecta.
 Ex his et ex aliis/ ratione recta
 est vita milicie/ mihi preelecta."

Novit iram Phillidis/ et pectus anhelum,
 et remittit multiplex/ illi Flora telum:
 "Frustra" dixit "loqueris/ os ponens in celum,
 et per acum niteris/ figere camelum.

Mel pro felle deseris/ et pro falso verum,
 que probas miliciam/ reprobando clerum.
 Facit amor militem/ strenuum aut ferum?
 Non, immo pauperies/ et defectus rerum.

Pulcra Phillis, utinam/ sapienter ames,
 nec veris sentenciis/ amplius reclames!
 Tuum domat militem/ et sitis et fames,
 quibus mortis petitur/ et inferni trames.

Multum est calamitas/ militis attrita,
 sors illius dura est/ et in arto sita;
 cuius est in pendula/ dubioque vita,
 ut habere valeat/ vita requisita.

Non dicas oprobrium,/ si cognoscas morem,
 vestem nigram clerici,/ comam breviorē:
 habet ista clericus/ ad summum honorem,
 ut hiis se significet/ omnibus maiorem.

Universa clerico/ constat esse prona,
 et signum imperii/ portat in corona,
 imperat militibus/ et largitur dona:
 famulante maior est/ imperans persona.

Ociosum clericum/ semper esse iuras.
 Viles spernit operas,/ fateor, et duras,
 sed cum eius animus/ evolat ad curas
 celi vias dividit/ et rerum naturas.

Meus est in purpura,/ tuus in lorica,
 tuus est in prelio,/ meus in lectica,
 meus gesta principum/ relegit antiqua,
 scribit, querit, cogitat/ totum de amica.

Quid Dione valeat,/ quid amoris deus,
 primus novit clericus/ et instruxit meus,
 miles est per clericum/ factus Cithereus.
 His est et huiusmodi/ sermo tuus reus." 238

Phyllis speaks first, attacking Flora's choice of lover and praising her own choice. She accuses the cleric of lazy sensuality, greed, overindulgence, poor appearance, and ineptitude as a lover. She praises the knight as a disciplined individual, with great courage, few needs, possessing a tender heart in her regard, refined sensibilities as a lover, and a good appearance in public.

Flora, who proves to be something of a scholar herself, gets the better of Phyllis in the argument from the very outset. She is a realist who contradicts Phyllis by confronting her with the seamy side of life, material need. The basic problem with Paris as knight is his poverty which forces him to lay his life on the line daily in order to survive. He fights not for love alone, but for material necessity. Flora tries to remove the illusions which cloud Phyllis' vision. Phyllis has said that the knight is the cleric's social superior, but Flora points out that the ruling class must also bend its knee before God's representative, the cleric.

The conclusion comes when Flora suggests that they take their argument before Amor himself, in Paradise, to arrive at a decision.

²³⁸ Stanzas 11-41, Vagantenlieder aus der lateinischen Dichtung des 12. und 13. Jahrhunderts: Carmina Burana, Robert Ulich, trans., Max Manitius, ed. (Jena: Eugen Diederichs, 1927), pp. 30-46.

This is done and, of course, the judgement is made on behalf of the cleric with the final statement that a maiden is foolish to prefer the love of a knight to that of a cleric.

The debate takes place in early spring, the same season in which Winter and Spring begin their argument. Flora is a spring-time figure and, although noble in bearing, wears her hair in braids like a peasant girl. This is the only external difference between herself and Phyllis; the two women are depicted as "sisters," almost twins, except for their choice of lovers. The debate here appears to be a conflict between a realist and a hero-worshiper. Phyllis is pride incarnate; she sneers at Flora's choice. Flora, on the other hand, ridicules Phyllis' pretenses of courtly love. The dialectic swings between material well-being and refined sensibilities; the wealth, sensuality and generosity of the cleric are pitted against the courage, tenderness and material need of the knight. Moreover, the women themselves speak in defense of their lovers, assuming their lovers' roles. Phyllis, the proud, begins the debate by insulting Flora. Flora, however, is the true "scholar's bride," for the length and wit of her argument overwhelm her opponent. Phyllis speaks in only eleven stanzas, Flora in eighteen. Moreover, Flora has the last word.

Although the juxtaposition of summer and winter does not enter into "Phyllis and Flora," the mythic counterparts are implied throughout. The material well-being spelled out in terms of honey,

oil, grain, etc., the penchant for sensuality, the absence of any pretensions to noble sentiment, the hard realism of the cleric--all imply his ties to the spring season. Moreover, the season Spring in the figure of Cupid, together with his judges, Nature and Custom, award the prize of superior lover to the cleric and ridicule the pretensions of the knight to love. Spring, as Alcuin wrote, is the season of love, and Love himself picks the cleric. Flora has stated that it was the cleric who taught the knight--in the process of educating him generally--the proper and refined sentiments of love. It is better to seek the source in the teacher rather than the pupil.

Phyllis has argued that the cleric, fat and lazy, appears more like a brute beast (or steer) than a man, compared to her proud warrior astride his steed. The contrast between agricultural and military concerns is apparent in the simile of beast and steed. Phyllis depicts her hero as a warrior, inspired by her love, proud, requiring only the minimum basic necessities; she sees in him an ascetic lover. Flora contradicts, accusing the knight of being a man inspired to combat by need, one who lives in constant danger of death. This proud, bitter, and war-like character, the knight, bears much in common with Alcuin's Winter figure. Both bear the stigma of death. This conflict of wealth vs. poverty, generosity vs. stinginess, the fields of agriculture vs. the fields of war, the cleric afoot vs. the knight astride (above the cleric) is reminiscent of the mythic

conflict of Spring and Winter. The class distinction between humble cleric and noble knight suggests the use of the same myth in both lyrics.²³⁹

Early in the concluding remarks on Neidhart's lyrics (Chapter One), the perspectives assumed by the courtly poet are mentioned. Frederick Goldin discovered, in his analysis of both Minnesang and troubadour lyric, the use of two widely disparate viewpoints. These viewpoints are, moreover, incorporated in the poet's audience which consists of friends and enemies. Professor Goldin defines this dialectic as an alternation between carnal desires and the demands of courtly love:

²³⁹ See Ovid's Amores, Book three, poem 8, for a comparison with "Phyllis and Flora." The lyric persona assumes the role of poet/priest ("ille ego Musarum purus Phoebique sacerdos" ["the priest of Phoebus and the Muses"], l. 23). The persona complains about the competition between himself and a soldier with newly acquired wealth, for each vies for the love of the same woman. The relevant distinction in this lyric between Ovid's persona and his enemy is the persona's nostalgic allegiance to the age of Saturn when love was free and the earth unviolated by plow or pick-ax. These days (the age of Jupiter), the desire for money inspires both war and love. The knight is the triumphant representative of the Jovian age, whereas the poet/priest is a figure allied to the unending fertility of the age of Saturn, a period ended by the sons' overthrow of the father. Ovid's Amores, Guy Lee, trans. (New York: The Viking Press, 1968), pp. 150-55.

This alternation between courtly love and plain carnality makes perfect sense, in fact, because they are related as different modes of the same kind of love, which the troubadour's dialectical technique can render with perfect truthfulness.²⁴⁰

Now this alternation of viewpoints between carnal and courtly love, between enemies and friends, is merely an echo of the tension between the two polarities which form the basic component of our myth. The poet becomes submerged, temporarily, in the desires of the flesh, the perspective of his enemies, only to reemerge and re-affirm his adherence to a loftier perspective. The poet's persona becomes a type of Orpheus who must descend to recover his bride from the chthonic depths and then resurrect both himself and her.

The poet is only a mortal, though one who aspires to an ideal; he can only conjure his ideal beloved by experiencing her polarity within himself. The poet's persona as man is constrained by time and space. The time is filled by the length of his performance; the space is occupied by himself and his audience consisting of friends and enemies. The persona, like a whirling dervish, spins between the two hostile polarities, the sensual and the ideal, in his attempt to embody in himself, in his art as reflection, the image of perfection existing in the harmony of both polarities.

²⁴⁰ Goldin, "The Array of Perspectives in Early Courtly Love Lyric," p. 71.

Moreover, his beloved, his good one, is superior to both the real and the ideal dimensions. In the natural order, the two dimensions are mutually hostile, exclusive; the persona must alternate between friends and enemies, for he must transcend them both and, by alternating between first one and then the other, incorporate in his persona a composite of both. It is only in this wise, constrained by "natural" circumstances and limitations, that he can reflect his true beloved. This woman is a dream compounded of the senses and the mind, the faculties of imagination and reason.

Some of the finest poets of courtly literature, such as Cercamon and Bernart de Ventadorn, try to affect a combination of the two poles of the dialectic by means of their lyric. The following lyric by Cercamon is addressed, in part, to this transcendent woman.

When the sweet breeze turns bitter
and the leaf falls down from the branch
and the birds change their language,
I, here, sigh, and sing
of Love, who holds me bound and captured,
Love, whom I never have had in my power.

I am weary, for I have won nothing from love
but toil and torture,
for nothing is so hard to get
as the thing I desire;
and nothing fills me with such longing
as the thing I cannot have.

I rejoice in a jewel
so precious that I never loved another thing so much;
when I am with her I am struck so dumb,
I cannot tell her my desire,
and when I go away from her I think
I lose my mind completely, and everything I know.

The most beautiful lady a man ever saw
 is not worth a glove next to her;
 when the whole world grows dark,
 where she is--see, there is light.
 God let me live long enough to have her,
 or see her going to bed.

I start, I burn, I tremble all over,
 sleeping and waking, for love of her.
 I am so afraid of dying,
 I dare not think of asking her;
 however, I shall serve her two years or three,
 and then, maybe, she will know the truth.

I neither die, nor live, nor get well,
 I do not feel my suffering, and yet it is great suffering,
 because I cannot tell the future of her love,
 whether I shall have it, or when,
 for in her is all the pity,
 which can raise me up, or make me fall.

I am pleased when she maddens me,
 when she makes me stand with my mouth open, staring;
 I am pleased when she laughs at me,
 or makes a fool of me right to my face or behind my back,
 for after this bad time the good will come,
 very quickly, if such is her pleasure.

If she does not want me, I would have liked to die
 that day, when she took me as her servant;
 oh lord, how gently she slew me
 when she showed me the look of her love,
 and locked me in such an enclosure,
 I never want to see another.

I am full of worries and yet I enjoy it,
 for if I fear my lady and court her,
 I will be false or true, it all depends on her,
 faithful or full of tricks,
 a vulgar or a courtly man,
 full of torment or at my ease.

It may please some and annoy others,
 but she can retain me, if that's what she wants.

Cercamon says: a man will hardly belong in court
 if he despairs of love.

(Quant l'aura doussa s'amarzis
 e·l fuelha chai de sul verjan
 e l'auzelh chanton lor latis,
 et ieu de sai sospir e chan
 d'Amor que·m te lassat e pres,
 qu'ieu encar no l'aic en poder.

Las! qu'ieu d'Amor non ai conquis
 mas las trebalhas e l'afan,
 ni res tant greu no·s covertis
 com so que·m plus vau deziran;
 ni tal enveja no·m fai res
 cum fai so qu'ieu non posc aver.

Per una joja m'esjauzis
 fina, qu'anc re non amiey tan;
 quan suy ab lieys si m'esbahis
 qu'ieu no·ill sai dire mon talan,
 e quan m'en vauc, vejaire m'es
 que tot perda·l sen e·l saber.

Tota la genser qu'anc hom vis
 encontra lieys no pretz un guan;
 quan totz lo segles brunezis,
 lai on ylh es aissi resplan.
 Dieus mi respieyt tro que l'agues
 o que la vej'anar jazer.

Totz trassalh e bran e fremis
 per s'amor, durmen o velhan.
 Tal paor ai qu'ieu mesfalhis
 no m'aus pessar cum la deman,
 mas servir l'ai dos ans o tres,
 e pueys ben leu sabra'n lo ver.

Ni muer ni viu ni no guaris,
 ni mal no·m sent e si l'ai gran,
 quar de s'amor no suy devis,
 non sai si ja l'aurai ni quan,
 qu'en lieys es tota la merces
 que·m pot sorzer o descazer.

Bel m'es quant ilh m'enfolhetis
 e·m fai badar e·n vau muzan;
 et es me belh si m'escarnis
 o·m gaba dereir'o denan,
 qu'aprop lo mal me venra bes
 ben tost, s'a lieys ven a plazer.

S'elha no·m vol, volgra moris
 lo dia que·m pres a coman;
 ai, dieus! tan suavet m'aucis
 quan de s'amor me fetz semblan,
 que tornat m'a en tal debes
 que nuill' altra no vuelh vezer.

Totz cossiros m'en esjauzis,
 car s'ieu la dopti o la blan,
 per lieys serai o fals o fis,
 o drechuriers o ples d'enjan,
 o totz vilas o totz cortes,
 o trebalhos o de lezer.

Mas, cui que plass' o cui que pes,
 elha·m pot, si·s vol, retener.

Cercamons ditz: greu er cortes
 hom qui d'amor se desesper.)²⁴¹

Cercamon sings in this lyric of the one and only beloved, the woman who is superior to all earthly women (ll. 19-20). He sings in the early fall when the leaves turn and winter threatens (ll. 1-2). His beloved is a "jewel" of great worth (l. 13). Her lover or "man," the poet's persona, is stuck in limbo; he neither lives nor dies (l. 31). She can, he assures us, either lift him up or let him fall (like Fortuna and her wheel). Finally, the persona is a man who must experience the tension which she transcends, for he lives within time, in the ever-changing sublunar sphere:

²⁴¹ Frederick Goldin, Lyrics of the Troubadours and Trouvères (Garden City, New York: Anchor Press/Doubleday, 1973), pp. 96-99.

I am full of worries and yet I enjoy it,
 for if I fear my lady and court her,
 I will be false or true, it all depends on her,
 faithful or full of tricks,
 a vulgar or a courtly man
 full of torment or at my ease. (ll. 49-54)

(Totz cossiros m'en esjauzís,
 car s'ieu la dopti o la blan,
 per lieys serai o fals o fis,
 o drechuriers o ples d'enjan,
 o totz vilas o totz cortes,
 o trebalhos o de lezer.)

In the first two lines of this last stanza, the poet speaks of the tension between sorrow and joy, fear and desire, which he experiences now. In the future, however, it is up to his beloved to determine his destiny as a lover. The persona claims that it is the effect of this woman which will make him either a false or a true lover, a "vulgar or a courtly man" ("o totz vilas o totz cortes"). The poet alternates the pairs of attributes which are dictated by the influence of his beloved: false/true (fals/fis), faithful/deceitful (drechuriers/ples d'enjan), vulgar/courtly (vilas/cortes), and pained/comforted (trabalhos/de lezer). I would like to suggest that the tension between the attributes available to the lover be divided into the two following groups: "false, deceitful, vulgar and comforted" as opposed to "true, faithful, courtly and tormented." The first three attributes in each group obviously belong together, as groupings of good and evil effects. The last dialectic, between joy and sorrow, comfort and torment, may appear misplaced, but the courtly man, as knight/warrior, is allied through myth with the winter

order of old age, death, and suffering. The vulgar man, whether at court or in the fields as a peasant, is the human counterpart of the summer order, the nurturing, sensual, wealthy and comfortable natural order. Hence, if the good effect of the beloved be designated as "A" and the bad or ignoble effect, "B," then the alternation of the pairs of attributes in the last four lines of the above stanza looks like this: B/A, A/B, B/A, A/B. The dialectic is intentionally mixed and confused by the poet so that he can conclude with the hope of comfort. Moreover, the confusion of attributes, while still adhering to a dialectic, alludes to the true nature of his beloved as an ideal composite of these diverse effects.

The poet, Cercamon, states, tongue-in-cheek, that the woman will guarantee what type of lover she maintains: if she remains aloof and austere, she will maintain his courtly posture; if she relents, she will give the spur to his sensual desires and need for comfort. However, the woman that he points to remains a heavenly harmony of terrestrial dialectic which lies beyond reconciliation in the here and now.

The beloved of the courtly poet retains a dimension superior to the dialectic experienced by the persona of the poet. Bernart de Ventadorn, with other poets of sublime aspiration, pleads God to render her available to their love. Bernart outlines the qualities of his beloved, reflected in his persona, in the following lyric:

Time comes, and turns, and goes,
 in days, in months, in years,
 and I, weary, know not what to say of it,
 for my desire is always one.
 It is always one, and does not change,
 for I desire and have desired one,
 with whom I never knew rejoicing.

Since she does not waste any laughter over this,
 grief and injury come over me,
 for she made me sit down to a game
 such that I get the worst of it two times-
 because love is always lost sustained by only one-
 until she comes to some accord with me.

I ought to be a censurer
 of myself, by right,
 for no man ever born of woman
 served so much for nothing,
 and if she does not punish me for that,
 my foolishness will quickly double,
 because, "The fool has no dread, till he feels it on the head."

I shall be a singer no more,
 nor of the school of Lord Ebles,
 for my song does not avail me,
 neither my melody nor my refrains;
 I do not know a thing that I can do
 or say that would help me,
 and I see no getting better in it.

Though I put on the likeness of joy,
 there is a heavy grievance in my heart.
 Who ever saw a penance
 being done before the sin?
 The more I pray, the more she hardens her heart;
 but if, in a short time, she does not reform,
 I shall come to the parting.

And yet it is good that she subdues me
 to her entire will,
 because if she does wrong, or makes me wait,
 she will soon feel pity for it;
 because the Scriptures set it forth:
 in the courts of rejoicing
 one single day is worth more than a hundred.

I shall never go away from her in my life,
 as long as I am all in one piece;
 for when the heart of it is gone,
 the straw stands a long time wavering .
 And if she does not rush forth at once,
 I shall not censure her for that,
 as long as, sometimes, she makes up for it in full.

Ah, sweet love long desired,
 body gently made and narrow,
 brightly colored face of youth,
 that God formed with his hands!
 In every time I have desired you,
 for I have no pleasure in another thing,
 I want no other love but the one.

Creature of sweet breeding,
 the One who formed you so nobly,
 may He give me the joy I await.

(Lo tems vai e ven e vire
 per jorns, per mes e per ans,
 et eu, las! no·n sai que dire,
 c'ades es us mos talans.
 Ades es us e no·s muda,
 c'una·n volh e·n ai volguda,
 don anc non aic jauzimen.

Pois ela no'n pert lo rire,
 e me·n ven e dols e dans,
 c'a tal joc m'a faih assire
 don ai lo peyor dos tans,
 --c'aitals amors es perduda
 qu'es d'una part mantenguda--
 tro que fai acordamen.

Be deuri' esser blasmaire
 de me mezeis a razo,
 c'anc no nasquet cel de maire
 que tan servis en perdo;
 e s'ela no m'en chastia,
 ades doblara·lh folia,
 que: "fols no tem, tro que pren."

Ja mais no serai chantaire
 ni de l'escola N'Eblo,
 que mos chantars no val gaire
 ni mas voutas ni mei so;
 ni res qu'eu fassa ni dia,
 no conosc que pros me sia
 ni no·i vei melhuramen.

Si tot fatz de joi parvensa,
 mout ai dins lo cor irat.
 Qui vid anc mais penedensa
 faire denan lo pechat?
 On plus la prec, plus m'es dura;
 mas si'n breu tems no's melhura,
 vengut er al partimen.

Pero ben es qu'ela·m vensa
 a tota sa volontat,
 que, si'el' a tort o bistensa,
 ades n'aura pietat;
 que so mostra l'escriptura:
 causa de bon'aventura
 val us sols jorns mais de cen.

Ja no·m partrai a ma vida,
 tan com sia sals ni sas,
 que pois l'arma n'es issida,
 balaya lonc tems lo gras.
 E si tot no s'es cochada,
 ja per me no·n er blasmada,
 sol d'eus adenan s'emen.

Ai, bon' amors encobida,
 cors be faihz, delgatz e plas,
 frescha chara colorida,
 cui Deus formet ab sas mas!
 Totz tems vos ai dezirada,
 que res outra no m'agrada.
 Autr' amor no volh nien!

Dousa res ben ensenhada,
 cel que·us a tan gen formada,
 me·n do cel joi qu'eu n'aten!)²⁴²

²⁴² Goldin, Lyrics of the Troubadours and Trouvères, pp. 154-59.

The first stanza and the last full stanza of this poem are particularly important to the myth under discussion. In the first three lines, Bernart draws an explicit relationship between time and his loved "one." Ades es us, it is always one, his desire, unchanging, immutable. A connection is immediately made between his desires and his beloved as well, for both are called "one," a unit as opposed to the diversity of time which revolves in days, months and years. His beloved, like his desires, transcends the dimension of time.

The second stanza includes a reference to gaming. His beloved and he have played twice, and both times he lost. The reason for this loss is the lady's lack of accord; the game of love was lost by the persona because love is always lost when it is sustained d'una part only. The surface level meaning of the second half of this stanza is that he lost at love because he alone loved; she did not reciprocate his affection. On the other hand, if the audience is aware of the dialectic within the courtly myth, then it knows that the game twice played was lost because it was played with the lady in one disposition. The poet states that the game can only be won when the woman reaches an accord with him. However, it is not the conflict between man and woman that is the root of the problem; rather, it is the dialectic within the nature of his beloved that is the problem.

Time comes and goes, the seasons change, and through it all the persona continues to love his lady. He both accepts her refusal and yet hopes for her love:

And yet it is good that she subdued me
 to her entire will,
 because if she does wrong, or makes me wait,
 she will soon feel pity for it.

(Pero ben es qu'ela'm vensa
 a tota sa voluntat,
 que, s'el' a tort o bistensa,
 ades n'aura pietat. . . .)

The persona is capable of sustaining and enduring both halves of the dialectic within his beloved's soul. She, however, so far knows only a winter refusal, with no summer acceptance of his love. If the beloved does not ultimately relent, surrendering her stern and punitive disposition, for a gentle and comforting one, the poet suggests that the woman would not be perfect. She may be a goad to a better life, but she cannot offer the true joy of achieving it. By continuing to refuse his love service, the woman shows herself imperfect, for she is not a balance of disciplinarian and tender nurse. The persona claims it is good that she subjugate him to her will, but she must also show her generosity in accepting his suit. His acceptance of her refusal together with his patient and tender love for her shows his perfection, his spiritual balance. The beloved can only reveal her perfection, her balance, by assuming a similar tender affection in his regard.

Games of chance, like the wheel of Fortune, are an immediate clue to the use of the courtly myth. Mortal man lives out his life under the dominion of Fortuna who shows him first one aspect and then another. At times, Fortuna's disposition vis-a-vis the individual

appears to be a matter of blind chance. Games of chance can seem as good a means of obtaining a woman's love as any other, especially when that woman herself is a representative figure of Fortuna's dialectic. The gambler either wins or loses, in matters of love as in matters of fate. To win is to be blessed with good fortune; to lose, to be cursed by bad luck. According to Boethius, to win may be worse luck than to lose, for a man is deceived and ultimately deserted by Lady Luck. A loser, on the other hand, knows Fortuna's true condition and has a superior perspective as compared to a winner. Either side of the tossed coin bodes ill to the man who plays the game. Even so for Bernart's persona who laments that he got the worst of it both times (l. 11).

The persona fears that the tension of this "one desire" may rend him apart, tearing his heart from his body (ll. 43-46). The persona's aspirations transcend his physical limitations. That his aspirations, his desires, reach for one who is truly beyond his grasp, the poet tells us clearly in the last stanza and the concluding tercet. His bright, clear beloved was fashioned by God's hands (ll. 52-53). The poet reiterates that he has desired her totz tems, at all times. Truly, he is a perfect suitor for her affections, because his perspective on her rises above temporal limitations, seeking her true identity in the essence of her creator, God. The poet addresses the beloved in the final tercet, praying God will grant him the joy of her love.

The last two rungs of the Boethian hierarchical ladder are populated with distinctive mythic figures: the split persona of Fortuna, and Hercules and Orpheus. The divine twins, whether Castor and Pollux or their Germanic equivalents, constitute another mythological pair of the same order. The alternation and/or conflict between summer and winter, fertility and death, female and male, peasant and nobleman define the forces of a sublunar dialectic. In northern France there exists a popular lyric tradition of long standing, a folk genre borrowed and adapted by court singers. This genre, the *pastourelle*, expresses the conflict of these two hostile forces, and the triumph of one over the other. The theme of the *pastourelle*, the encounter of knight and peasant girl in a spring setting, constitutes its consistent, defining characteristic. Although the court singer may compose a lyric wherein the knight gets the better of the encounter in sexual terms, popular folk lyric places the advantage on the side of the shepherdess or peasant girl. W. P. Jones calls this type of popular lyric, "The Baffled Knight," for the knight is invariably the loser.²⁴³

This group [of folk *pastourelles*] probably belongs also to the great day of the traditional fete, when every year on the first Sunday in May all the shepherd folk roundabout gathered for merrymaking and festivity. Then was the shepherdess not only a character in the lovely role of a diverting gallant adventure, but also the heroine of a triumph of the humble peasant over the great lord - a situation which does not fail to flatter the self-love and

²⁴³ William P. Jones, The Pastourelle (Cambridge, Mass.: Harvard University Press, 1931), p. 37.

pride of villagers and rustics.²⁴⁴

Jones approaches the pastourelle from a French viewpoint, that is, he belongs within the critical tradition of Jeanroy²⁴⁵ and Piguet²⁴⁶ who found the origin of the pastourelle in French folk song and ritual. Hence, for Jones the archetypal drama enacted in the pastourelle reveals a conflict between knight and peasant girl in which the girl emerges sexually unmolested and victorious. Jones views the "baffling" of the knight, the verbal give-and-take in which the girl manages to dupe the knight or merely win the debate, as the essential component of the pastourelle. All other forms of the pastourelle, especially those in which the knight won the contest through the use of force or brilliant argument, are "artistic" (i.e., not adhering to the prototype of the folk genre).²⁴⁷

Compare this critical approach to that of W. T. H. Jackson, another American medievalist. Two decades after Jones' work on the pastourelle, Jackson approached the lyric type from a totally different

²⁴⁴ Jones, pp. 42-43.

²⁴⁵ Alfred Jeanroy, Les Origines de la poésie lyrique en France au moyen age (Paris: Honore Champion, 1904).

²⁴⁶ Edgar Piguet, L'évolution de la pastourelle du XII^{me} siècle à nos jours (Basel: Heibing and Leichterhahn, 1927).

²⁴⁷ Jones, p. 21.

angle. Taking the view of Hennig Brinkman who saw the origin of the pastourelle in the Latin lyric, particularly in the Invitatio Amicae, Jackson believes that the original type of the genre lay in the "artistic" version of the theme, i.e., that form used before the court.²⁴⁸ He sums up the pastourelle theme in the following lines:

The knight was, by all social canons in a superior position in any bargaining with the girl. The shadings where the knight is outwitted, mocked, or even consoled for the loss of a courtly lover by the love of a peasant are later refinements due to a change in attitude to courtly poetry and to the growing influence of the classical conventions of pastoral poetry. There can be little doubt that the earlier form was more simple and more brutal. It described the chance discovery of a peasant girl by a knight, his immediate physical attraction to her and his attempts, often by no means subtle, to win her over either by presents or fair words, his success, sometimes achieved by the use of the most brutal measures, and his final mocking departure. There are many variations on the theme, but this is the essential core of the pastourelle.²⁴⁹

Professor Jackson has a decidedly Germanic frame of mind. His discussion of the satiric use of the pastourelle is brilliant, but his dismissal of the folkloric component of the genre suggests significantly German approach. It is Jackson himself who points out that the German court poets avoided this genre until Walther von der Vogelweide first used it in Unter der linden.²⁵⁰ Moreover, Jackson depicts the pastourelle

²⁴⁸ Hennig Brinkman, Geschichte des Lateinischen Liebesdichtung im Mittelalter (Halle: Max Niemeyer, 1925), p. 77.

²⁴⁹ William T. H. Jackson, "The Medieval Pastourelle as a Satirical Genre," Philological Quarterly 31, No. 2 (1952): 156-70.

²⁵⁰ Jackson, p. 157.

as a self-conscious, satirical genre and believes its origin lies in the artistic creation of a sophisticated poet, whether of the court or of the clergy, in the vernacular or in Latin.²⁵¹ For this critic, then, the knight is the archetypal winner of the contest. To be the winner of such a contest, however, is actually somewhat demeaning or degrading to the knight whose status as knight and as courtly lover should render him superior by definition. To sink to such a sport is to lose one's claims to moral superiority, no matter what the outcome. Hence, the pastourelle could only serve as a vehicle of self-conscious satire for the courtly class.

For Jackson, the basic theme of the pastourelle is not one of dialogue, as Jones maintains, but rather of action. The early pastourelle most probably involved the rape (an action Jackson alludes to with the phrase, "by the use of the most brutal means") of a peasant girl by a knight in a locus amoenus. The relationship between this rape to that of Proserpine is transparent if we compare the figures, knight and girl, to the metamyth under discussion.

²⁵¹ F. J. E. Raby, in a discussion of the two viewpoints on the origin of the pastourelle, asks two simple questions that, in my mind, provide an answer to this debate: "For after all, how can we believe that the 'more or less static type of courtly composition,' represented by the developed pastourelle as it appears in Provençal and old French could have given rise to the 'great variety of the theme in folksong and Märchen and fabliau'? And the difficulty is not lessened when we are asked, in addition, to assume that the courtly pastourelle [with its popular imitations] issued from the rhetoric of the Latin schools." A History of Secular Latin Poetry in the Middle Ages (Oxford: Clarendon Press, 1957), pp. 333-34.

In folklore and "artistic" versions of the pastourelle there sprang up a particular version of the theme, one referred to by both Jones and Jackson as "Le Bergère et le Loup," the shepherdess and the wolf.²⁵² According to this pastourelle type, a wolf steals a lamb from the shepherdess' flock. She cries out for help, promising to reward the lamb's rescuer with her favors. A passing knight hears the cries and the promise of reward, rescues the sheep and returns it to the girl. She, however, on receiving her lost lamb back (according to folklyric) refuses to give the knight her virtue. The knight loses--and so does the wolf. The shepherdess and her lamb escape "unscathed." The parallel between wolf and knight, shepherdess and lamb are obvious.

The knight, in foiling the wolf's designs upon the lamb, has actually undercut his own interests. Hence, the shepherdess can quite simply deny his claims upon her, and the audience of the song feels that her refusal is appropriate. Wolf and knight become metaphorical equivalents within the context of this pastourelle. The wolf-like wild man is a participant in the Wild Hunt. The wolfman and the wild man are almost synonymous in Germanic folklore. Richard Bernheimer's book on the wild man in the Middle Ages appears to have been inspired, at least in part, by Albrecht Dürer's engraving of the

²⁵² Jones, pp. 48ff.; Jackson, p. 163.

rape of Proserpine in which Pluto is depicted as a wild man astride a steed. Dürer uses the wild man figure a second time, in the coat of arms for Death. The connection between winter, death, the Wild Hunt and the knightly class (coat of arms) is subtly implied in Dürer's art. Otto Höfler, on the other hand, together with Dumézil, uncovers class distinctions in the mythic counterpart of the Wild Hunt, Odin's ride through the night sky. Hence, the wolf and the lamb are the animal equivalents of the class distinction between knight and shepherdess. The hunt of the wolf and theft and imminent death of the lamb are echoes of the knight's encounter with and possible rape of the shepherdess. The shepherdess in "Le Bergère et le Loup" tricks the knight into saving the lamb with a promise she is not obliged to fulfill because of a magical sympathy between the human and the animal orders. The knight has rendered himself incapable of "satisfying his appetites" precisely because he has deprived the wolf of the same objective.

A metaphorical link between knight and wolf is implied by the girl's refusal to keep her promise. Her justification for the refusal is never given within the pastourelle, yet the audience is expected to bridge the gap between the knight's rescue of the lamb and the girl's refusal. The pastourelle reconstitutes the mythic conflict between two cosmological forces by reducing the conflict to both a human and an animal level. Donald Ward suggests that the mythic complement of Vanir and Aesir was reduced to the figures of

twins or brothers in Germanic legend.²⁵³ By a related process of reduction or transposition, it would appear the conflict between Aesir and Vanir contributed in the fashioning of this peculiar lyric genre, the *pastourelle*.

Jones and Jackson, in a dialectic similar to the one expressed in our myth, claims the prototype for the *pastourelle* exists in the triumph of one class over the other. Jones, like the French scholars before him, defines the *pastourelle*'s theme as the peasant girl's baffling of the knight (as in the folk version of "*Le Bergère et le Loup*"); Jackson, at the other end of the dialectic, claims the sexual triumph of knight over peasant girl constitutes the true origin of the genre, as a vehicle for satire. The original prototype is unimportant for our study; the dialectic within the genre is important here. This peasant girl provides a perfect representative of the one half of the metamyth; her femininity, even her sexuality which is sometimes stressed in the genre, her cleverness (in the folk lyric), her class origins together with her occupation (shepherdess or simply peasant) and the spring setting suggest--whether conscious or unconsciously-- the feminine, fertile, spring-time disposition of *Proserpine*. The knight as possible rapist, a member of the warrior class, a type of wolf, a victim of lust--all these attributes imply that the

²⁵³ Ward, p. 58.

male is a type of Pluto. Rash lust in opposition to a gentler sexuality define the relationship of knight to peasant girl. There is no question here of a third term, a resolution of the tension in the figure of the "courtly" lady; rather, it is all conflict, entirely a dialectic with a multitude of possible resolutions. The knight may beat the girl at her own game, in the amorous debate, and take her sexual favors freely. The knight may rape the girl; this implies the triumph of brute force over any other form of vitality. The knight, in this instance, has reduced himself to a form of pure bestiality; he and the wild man suffer the same hot lust untempered by refinement. Rape is a form of violence, a revenge taken against one who has contradicted, or will or might contradict another's arrogance. This arrogance knows only "self;" there is no possibility of "other." The arrogance of the rapist in the pastourelle is rooted in class distinctions. The knight's subjugation of the lower-class female is related to the Wild Huntsman's pursuit and rape/dismemberment of the Moosfräulein. The winter figure in the pastourelle, the knight, encroaches upon spring's proper domain and attempts to assert his preeminence in spite of the season. The figure of Winter in Alcuin's debate poem tries to deny the return of Spring's messenger, the cuckoo. The shepherds, as judges, reject Winter's claim to "natural" superiority over Spring and Summer. Though Winter may be said to leave the scene, it is apparent in the pastourelle that winter types, like the knight, feel free to intrude upon the scene at will.

The folklore version of the pastourelle provides a parallel to Alcuin's debate between Summer and Winter. The shepherdess speaks on her own behalf, as woman and as a member of a subservient class. She contradicts the claims of a specific type of male. Frequently she asserts that it is her faithful love for her male counterpart, Robin, that spurs her denial. The season is hers; while the season is fertile and mild, the girl reflects the creative impulse by being ingeniously clever and yet feminine. Through use of repartee or trickery, she outmaneuvers the knight who is made to seem the fool. Her triumph over the knight is the triumph of spring over winter, of life over death, and of peasant over aristocrat. It is an eternally renewed revolution within the natural and human orders.

Chapter Five

Neidhart's Exploitation of the Proserpine Dialectic

Neidhart, after Walther von der Vogelweide, was one of the first German poets to use the themes of the pastourelle. But Neidhart, like all the medieval writers before him, refuses to use a clear and simple version of the metamyth. His persona is used to complicate matters in the summer lyric, for he confounds both the pastourelle and the courtly genre by attempting to dance on both sides of the conflict almost simultaneously. The quick verbal turns he takes between one form of vitality and another, the subtle play between two facets of his persona in the summer songs point to the use of the courtly poet's persona. This same split persona is used in the winter lyric, but the woman, and the world, have changed dramatically.

Lyrics from both the summer and winter genres will be further analysed, and we will discover that the aspect of the woman dictates the season used in the Natureingang of the individual lyric. I must here add, however, that woman is defined by the male type who has possession of her at the moment. Hence, even in summer, a winter male, like Engelmâr, can challenge the season and its influence, i.e., Neidhart, to take possession of the beloved, Vriderûn. Moreover, it is frequently within the larger frame of a winter lyric that the poet laments the unavailability of his beloved to him last summer. In the pastourelle the knight (winter figure) can take

possession, through rape, seduction, or bribery, of the peasant girl, yet before and after she remains a peasant girl, never an aristocratic lady.

In the courtly lyric, on the other hand, the woman is warned against certain other suitors for her favors (other court poets) who can denigrate her true worth, who try to reduce her to the level of sensuality. These sensual members of the court are the jealous ones, die nîdere. The courtly poet addresses himself primarily to his beloved, his personal aspiration, as an aristocratic winter type. His real objective, however, is a perfect totality, a resolution of the earthly dialectic. Hence, the court poet vacillates between his aristocratic friends and his purely sensual enemies when addressing the audience. His objective is a fusion of the two, mutually hostile forces in the audience. The court poet projects upon the audience as an external, objective reality the conflict within the natural order, by assigning his listeners the functions of friends and enemies, noble aspirants and jealous sensualists. Winter and summer types are addressed by the poet who identifies temporarily with one and then the other. The poet's identity, his persona within the lyric, belongs to neither faction, for he strives to embody both, to experience and resolve the tension within the natural order.

Neidhart's persona does not belong within the same sphere as the courtly poet. His purely sensual aspirations define him as a summer figure; his role as Vorsänger at the dances only reinforces

this function. However, Neidhart's persona, his ich, is closely associated with the knight figure, der von Riuwental: "swie Riuwental mîn eigen sî/ ich bin disen sumer aller sorgen vrî,/ sît der winter ist dâ hin" (L 57, V, ll. 1-3). (As Riuwental is my estate,/ I am free from all sorrow this summer,/ since winter is gone.) A knight within the pastourelle genre frequently functions as a winter figure. How then does Neidhart, in the summer lyric, maintain both roles? Critics have long since discerned a breach between the poet's persona and the knight, der von Riuwental. The sentiments of the lyric voice and the descriptions of the knight are presented from two different viewpoints. The women figures most frequently name or describe the knight; the women, however, are dramatically presented by the speaker, the poet's persona. L 14 provides several important insights into this fusion of courtly song and pastourelle and the character of Neidhart's persona.

Alle, die den sumer wellen lobelîche enphâhen,
die lâzen in ze guote mîne lère niht versmâhen.
ich râte, daz die jungen hochgemuoten
mit schoenen zûhten sîn gemeit
und vûrhten schame ruoten.

Walt mit niuwem loube sîne grîse hât verkêret,
dâ von vil mangem herzen sîne vreude sint gemêret.
diu vogelîn, diu der winder het betwungen,
diu singent aber des meien lop
baz, dannes ie gesungen.

Urloup name der winder, dô die bluomen an der heide
stuonden wûnneclîch gevar in liechter ougenweide,
begozzen mit des sûezen meien touwe.
"der het ich gerne ein krenzeln,
geselle," sprach ein vrouwe.

Swaz vûr trûren hoeret und vûr allez ungemûete,
 daz bringet uns der meie mit vil manger hande blûete.
 er heilet, daz der winder het verwundet.
 er hât mit sîner slæzen kraft
 der siechen vil gesundet.

"Vreude ist aller werlde gegen des meien kunft erloubet.
 Ôwe mir," sprach ein magt, "ich bin der mînen gar beroubet.
 da von sô lîde ich manger hande swaere,
 der ich gein dirre sumerzît
 mit vuoge wol enbaere."

diu muoter sprach zer tochter: "kumt ez dir von mannes schulden?"
 "jâ, muoter, ich muoz von der manne schulden zouber dulden.
 mich het ein ritter nâhen zim gevangen."
 "nu sage mir, leibiu tochter mîn:
 ist anders iht ergangen?"

"Nein dâ, liebiu muoter mîn, des ich gemelden kunde.
 er kuste mich. dô het er eine wurzen in dem munde;
 dâ von verlôs ich alle mîne sinne."
 diu alte sprach: "dû bist niht magt;
 dich rûerent mannes minne."

Zornichlîchen sprach diu magt: "ir habt ez wol beschoenet.
 waz solten mir die vremen tuon, sît ir mich selbe hoenet?
 mir ist niht kunt um mannes-minne-rûeren."
 diu alte sprach: "dû darft mich niht
 mit spellen umbe vûeren."

Wildû, liebez tochterlîn, deich dir die rede zerloese,
 sô vliuch die alten Kûnzen mit ir ûppiclîchem koesel
 si hat mit swinden sprûchen ie
 vil alter maere geniuwet."

(To everyone who wishes to receive summer in the right fashion,
 For your own advantage you should not neglect my teaching.
 I recommend that the high-spirited young
 With due propriety are joyful
 And fear the "shame switches."

The forest has exchanged his pallor for new foliage,
 Because of which the joys of many hearts are increased.
 The little birds, whom winter had oppressed,
 Now sing in praise of May
 Better than ever before.

Winter departed as the flowers on the heath
 Grew into a wonderful vision of brilliant colors,
 Drenched in the dew of sweet May.
 "I would gladly have a chaplet of these flowers,
 My friend," a lady said.

That which is effective against sorrow and all discomforts
 May brings to us in a generous display of blossoms.
 He heals what winter has wounded.
 He has healed many of the sick
 With his sweet power.

"Joy is allowed everyone because of May's arrival.
 Alas, for me," a maid cried, "for I am utterly bereft of mine.
 Because of this I suffer much sorrow
 Which by rights I should dispense with
 Throughout this summer season."

The mother said to her daughter: "Is a man responsible for this?"
 "Yes, mother," I must endure a spell for which men are guilty.
 A knight has caught me in his grasp."
 "Now tell me, my dear daughter,
 Has anything else occurred?"

"No, my dear mother, nothing which I can report.
 When he kissed me, he had a root in his mouth;
 Because of it I lost all my senses."
 The old one said: "You are no longer a maid;
 Man's love has touched you."

Angrily the girl answered, "You've phrased it well.
 What will strangers say of me, when you shame me so?
 I know nothing of the touch of man's love."
 The old one said: "You can't fool me
 With talk of magic spells."

"If you wish me to end this scolding, dear little daughter,
 You must shun old Künze and her idle talk!
 She proposes that which you will regret hereafter.
 She has renewed very old fables
 With her evil speech."

The first stanza is somewhat unique for Neidhart's lyric; instead
 of the Natureingang, the speaker takes a moral stance vis-a-vis
 summer. He recommends that the young and spirited maintain their

respectability and avoid scandal. From this aristocratic and refined viewpoint, the speaker proceeds to his Natureingang, adding at its conclusion that winter has deserted the scene since spring arrived (III, l. 1). A woman, next, is introduced by the speaker; she wishes for a garland made of the dewy flowers. Neidhart frequently employs a sort of Narcissus/Echo alternation of voices in the summer lyrics (for example, in L 2, L 4, L 10 and L 20). The persona speaks the Natureingang, followed by a female figure that picks up his train of thought and elaborates the sentiments of the persona. Summer remains, after all, the girl's season; she is its archetypal representative, as we know from the figure of the virginal Proserpine. The persona and the girl speak in perfect harmony of sentiment.

This "debated" stanza speaks of the curative effect of May. In the fifth stanza, another female voice enters the scene to become the focal point of the audience. This girl laments the loss of her joy, the end of her personal summer. She should, by rights, put off her sorrow because of the season, but her joy has been stolen from her. Here, in this fifth stanza, midpoint of the nine-stanza song, is the crux of the matter. The following four stanzas are a dialogue between the mother, who begins to speak in the sixth stanza, and the lamenting girl. The mother asks if a man is responsible for her sorrow. The girl admits this is the case, and then proceeds with a little Märchen that her mother refuses to believe. She tells of a knight who caught her in his embrace and caused her to lose her senses by forcing a

magic root into her mouth while kissing her. Her mother accuses her of a loss of virginity. The daughter grows angry and asks her mother how she is to avoid public humiliation when her own mother has accused her of such shameful behavior. Mother counters daughter's accusation by ridiculing the daughter's excuse: "don't try to fool me with that hocus-pocus nonsense?" ("dû darft mich niht/ mit spellen umbe vûeren").

The final stanza is spoken by the mother in a milder tone of voice. She asks her daughter to avoid the company of Kûnze with her old-wives' tales. Kûnze encourages young women in matters that will only lead to regret; she renews old archetypal patterns of behavior ("si hât mit swinden sprûchen ie/ vil alter maere geniuwet"). The lamenting girl is in sympathy with the season of regeneration, yet it is precisely this sympathy which led to her downfall. In denial of her guilt, she blames man, "von der manne schulden," (through man's guilt), and more specifically, a knight. The action the girl describes is identical to that prototype of the pastourelle outlined by Jackson. The girl is caught in the embrace of the knight, and his kiss, with the magic root, causes her to lose control of her senses. Moreover, the girl claims that her sadness, together with the loss of senses, is caused by the magical efficacy of the root. Her mother cries, you are no longer a virgin, you have experienced man's sexual stimulation. The daughter pleads that she is not aware of violation ("mir ist niht kunt um mannes-minne-rûeren"). She

does not recall what happened after she tasted the root.

The girl of Neidhart's lyric, however, provides an interesting contrast to the lamenting knight of the *pastourelle*. She does not lament for her lover, in true courtly fashion, but rather over her loss of summer's joy. The lament employed in the *pastourelle* is an expression of nobility. The tension between the natural setting which exudes sexual, procreative energy and the subjective allegiance of the noble lover to a winter ethic requiring ascetic self-denial constitutes the essence of the courtly lover's lament. This tension within the poet's persona is necessary if he is to prove himself a true courtly lover, for his beloved belongs to no one side of the dialectic, but exists in a realm superior to the Wheel of Fortune. Neidhart's lamenting maiden, on the other hand, belongs precisely on this Wheel. Like Proserpine she has moved from joy to sorrow, from spring to winter.

In conclusion, the mother asks her daughter to avoid the influence of old Künze who is here a type of Venus. Venus encouraged Proserpine to disobey her mother, Ceres, and to lead them on a sexual romp among the field flowers. For Proserpine, as for Neidhart's lamenting girl, the impulse that leads them into danger is internal as well as external: their desires to romp among the flowers are encouraged by an older woman. Moreover, the girl's melancholy after the encounter with the knight and the accusation of guilt, shame and violation directed by the mother at the daughter, suggest that sexual contact

may have occurred between knight and girl, although she does not recall it. The girl is suffering from an ambiguous sense of loss or sorrow which she can only ascribe to the effect of the magic root; she cannot recall any other cause for sorrow. It appears this root affected a certain loss of self-restraint as well as memory for the girl. She can report nothing but the knight's kiss and her present loss of joy. Her mother, however, has good reason to suspect that something happened between the kiss and the sorrow.

Furthermore, the knight who has seduced the girl is not a marauding winter figure. In L 15 the knight is actually seduced by the girl; she cannot wait for him to make the advances. Instead, she takes matters into her own hands and steals the red shoes which, if time had allowed, he would have offered her as a sexual bribe. Later she offers him her garland in exchange for the stolen shoes. It is the knight who should have asked for the garland as a token of her favor, in exchange for the little gift of red shoes. The girls are so eager for his sexual favors that they fairly stampede him. Moreover, they jealously compete among each other for his attention (L 6).

The knight is often called, der von Riuwental. The poet playfully alludes to the identity of this summer knight by referring to this dread after-effect: "diu [Künze] raetet, daz dich noch her nâch geriuwet" (She proposes that which you will regret hereafter). This regret is the "natural" or mythic result of intercourse with

the knight. In L 29, after a sexual interlude with a peasant girl, the speaker endows her with Siuftenecke, the vale of sighs, a part of his Riuwental estate. Riuwental, like Siuftenecke, appears to be a fictional name employed by the poet for the purpose of his lyric.

Riuwental is the destination or end result of a passionate feminine sexuality. One peasant girl exclaims, "mîn muot der strebt gein Riuwental" (L 11, IX, l. 6) ("my soul strives for Riuwental"). It is a joyless place in which the poet's persona complains of the pressures of dire necessity in winter (L 24, VII, ll. 1-10). Riuwental is that netherworld into which Orpheus sank after losing Eurydice a second time to death, according to Boethius.

Neidhart, the poet, is playing simultaneously with the pastourelle theme and the courtly dialectic. According to the courtly myth, the courtly lover embraces both halves of the dialectic, summer and winter, trying to unite the two antipathetic poles in one soul. Neidhart's persona, like the courtly lover's, has two faces, one of Orpheus and one of Hercules, the voice of the summer Vorsänger and the image of the winter knight, der von Riuwental. The women of the Sommerlieder are a reflection of the persona's muot, his spiritual composite. Hence, they echo this dialectic in myriad fashion. Frequently, they speak in courtly terms which are exposed as the sentiments of a peasant aping courtly fashion. The girl in L 14 imitates the knight's lament in the spring setting employed in many

a pastourelle. She speaks in immediate juxtaposition to the vrouwe or lady. The lady rejoices at the arrival of summer, the girl laments. One is in tune with the season, the other says she has been thrown "out of whack" as regards her natural joys, that winter still oppresses her. The poet has reversed the social roles of summer and winter female figures. The noblewoman, vrouwe, should be the lamenting winter figure like her social counterpart, the knight. The poet, however, chooses to make her the echo of the Vorsänger who sings the opening lines. The peasant girl becomes, instead, the winter figure. Moreover, the girl blames the knight, the winter figure of the pastourelle, for this "transformation." The pastourelle theme becomes the rape of Proserpine, the mythic rationale for a change from summer to winter figure. The argument between mother and daughter reconstitutes the dialectic between summer and winter. Mother admonishes, like a true winter figure (Lady Philosophy, for example) and, in asking her daughter to avoid the company and conversation of old Künze, takes a dim view of the seasonal activities which resulted in her daughter's seduction. The poet implies that spring without restraint causes its own winter. The girl's blossoming sexuality is released by means of the magical root. This sexual contact with the male results in winter sorrow for the girl; moreover, she describes this sadness as a theft of her joys by the knight. Neidhart repeatedly uses theft as a metaphor for sexual contact, as in the theft of Vriderûn's mirror and his attempted theft of the red glass ring. In other words, the

rape of Proserpine does occur in the summer lyric, but it has lost its tragic overtones. The knight's seduction of the girl, depicted as a rape à la mode de la pastourelle, is a comic distortion of the original terms and ultimate conclusion of the myth. Hence, the knight, der von Riuwental, does not function as a true winter figure, a type of Pluto; rather he serves as a mock-winter figure, one who exploits woman's sexuality to achieve her. In this instance, the female figure may suffer sorrow and shame, but she does not experience a substantial transformation (like Claudian's Proserpine).

Therefore, the summer lyrics constitute a pastourelle version of the rape of Proserpine, i.e., a mock myth. The interaction or drama is substantially different from the original rape and death of the fertile order. In Neidhart's version of the myth, the knight is a mock-winter figure; his sensualism, his ties with the persona/Vorsänger and the preference of the peasant women for his company describe a figure whose allegiance belongs to spring rather than winter. For example, in L 12 one mother warns her daughter that sexual intercourse with the knight will result in twins, a double curse. Moreover, in this song, the Vorsänger is not present. The girl, introduced by the speaker, sings the opening Natureingang. However, the knight is described by the girl as the Vorsänger: "der von Riuwental uns niuwiu liet gesungen hât" (L 12, I, l. 4) (He from Riuwental has sung us new songs). The persona-as-Vorsänger has merged with the persona-as-knight: result, twins. The audience, however,

is aware that this prophecy is spoken by the mother who sees a double threat to her daughter in the figure of the knight-Vorsänger:

"'alsô kan sîn treiros dich verkoufen.
er beginnt dich slahen, stôzen, roufen
und mlezen doch zwô wiegen bî dir loufen.'" (L 12, V, ll. 5-7)

("Thus his dance song knows how to purchase you.
He will abuse you, push you, beat you,
And, further, you can drag two cradles with you.")

The mother accuses her daughter of selling herself for the price of a song. This may be an echo from Boethius' Consolation of Philosophy in which Orpheus is said to have purchased his bride from Dis with a song. The outcome of such a poor price is cheap treatment at the hands of the knight when in Riuwental: the girl will be beaten, mistreated, and have to run, carrying two cradles at her side. This treatment, minus the two cradles, is what the Moosweiblein suffers at the hands of the Wild Hunter. He pursues her throughout the winter months, only to mistreat her when and if he catches her. The reason to suppose such a connection between knight and Wild Huntsman is the presence of the Wild Huntsman type in the winter songs. The knight, as a mock-winter figure, would arouse such an association in the mother's mind. The reference to the twins, moreover, is a significant clue to the dualism of the knight/Vorsänger in this song, to the tension between summer and winter forces embodied in a single figure. The audience, however, is aware that this is the viewpoint of the mother vis-a-vis the knight.

One final note on this lyric should be included. The mother be-

gins her diatribe against the knight by telling her daughter of Jeute's fate. Last year Jeute was foolish enough to become the knight's dance partner; now she has a child from this affair. The child's name is lempel, "lambkin." Here the poet is again using a playful reference to the pastourelle theme in which the lower class girl is a shepherdess and her would-be lover is the knight. Moreover, that the actual offspring of this sexual union is called "Lambkin" rather than "Little Wolf" tells us something again about the characteristics of the knight as a summer figure parading as a winter type.

Neidhart never abandons this playful dialectic, this mock myth, in his summer lyrics. His persona continually maintains the dialectic. In L 12, the mother and daughter describe the characteristics of the knight/Vorsänger in terms that reflect the inherent dualism of der von Riuwental. In L 1, the persona-as-Vorsänger and as der von Riuwental speaks to the audience directly; there appears no tension whatsoever within the sentiments of the speaker, the "I." The poet is imitating William of Aquitaine's lyric, "Companho faray un vers . . . convinen." The dialectic is here represented in two mutually hostile female figures. The speaker gives a stirring welcome to May; personally, he hates oppressive winter; he is totally in sympathy with the sweet, new season. A lively young girl speaks, wanting to express her joy at the new season, but she cannot because she is too well guarded. She prays to God that there should be an end to huote, watchful constraint. The lament in summer is a courtly,

noble sentiment. This girl's lament, like the one in L 14, signifies her disjunction with the season, her winter constraint, huote. The speaker then describes this pretty little thing and suggests a wish he might entertain in her regard:

Sunder sal
sint der meide kleider,
ir zöphe val.
solte ich wünschen, si mües in dem Riuwental
vrouwe sîn,
so ist diu meisterinne mîn
des muotes,
si spilten selten guotes. (L 1, V, ll. 1-8)²⁵⁴

(Snow white
Is the girl's apparel,
Her braids blond.
I would wish that she were
The lady of Riuwental,
But my mistress is
Of such a disposition
That neither would abide the other.)

The speaker dares not wish that this noble, spotless creature should become the lady (vrouwe) of his small estate, Riuwental, because his mistress (meisterinne) has a contrary disposition (muot).²⁵⁵

²⁵⁴ "Wie auch immer man den Gegensatz vrouwe-diu meisterinne mîn auffasst, . . . sicher ist, dass der Dichter das Gegenüber der sehnsüchtig als vrouwe nach Riuwental gewünschten geilen magt und der dort tatsächlich waltenden meisterinne mîn komisch ausnützt. Fast gewinnt es den Anschein, als ob er für das Dirnchen absichtlich den höfischen, für die Gattin den hausbackenen Ausdruck wählte, wie Seemüller . . . darlegt." Wiessner, Kommentar zu Neidharts Liedern (Leipzig: Hirzel, 1954), p. 31.

²⁵⁵ This is similar to William of Aquitaine's complaint concerning Agnes and Arsen; the two could never be "stabled" together, because of contrary "dispositions." This is an amusing representation of the two hostile poles, winter and summer, of the Proserpine myth.

The two would never get along. The meisterinne is obviously of superior social standing to the girl; vrouwe is a courtly term whereas meisterinne implies control of another. The speaker, in this song both Vorsänger and der von Riuwental, finds the girl he depicts much to his liking; however, his mistress presents an insurmountable obstacle to his obtaining her. As the girl is constrained by winter huote, the speaker is blocked from fulfilling his wish by the winter disposition of his mistress. William of Aquitaine cannot overcome this dilemma; neither can Neidhart von Reuentel. The girl's complaint is an echo of the persona's; neither one can realize their summer desires because of a winter obstacle:

wol dir summerwünne! ich bin dem winder gram.
 sîn getwanc
 wendet mangan sîezen sanc
 uns allen.
 wem soll das wol gevallen? (L 1, II, ll. 4-8)

(Bless you, summer joys! I detest winter.
 His force
 Ends much sweet song
 For us all.
 Whom should that please?)

The Vorsänger constantly insists that the denial of joy in summer runs contrary to human nature. The young (especially young women) are ideally suited to the expression of this exuberant season. Hence, Neidhart's persona in the summer songs appears as a type of "courtly" lover; he mimics the courtly tension between summer and winter dispositions. Generally, the poet addresses the audience in his role as Vorsänger; he sings the Natureingang at the beginning of most Sommer-

lieder. In L 14 he spoke first as a man of courtly restraint and then as Vorsänger. The two roles or perspectives are not--at first hearing--mutually exclusive. With the dialogue of mother and daughter, the audience comes face to face with the ambivalence of the persona. The poet does not project his dialectic outward, into an audience constituted of friends and enemies at court. Neidhart represents his internal tension totally within the drama unfolding before the audience. Whereas the courtly singer project himself upon his audience by addressing part of the audience from one perspective, and the rest of his listeners from a different perspective, Neidhart reverses the process. First he addresses the audience from the single viewpoint of summer's representative; he announces the arrival of summer and urges his audience to go and see.

Once the listener is enticed into this natural order which the Vorsänger describes in vital detail, a drama unfolds in the form of a monologue or dialogue, always spoken by women. The scene is set; the characters speak; sometimes the author of this little drama (the persona) provides a few concluding remarks as to the outcome. Der von Riuwental, the knight, is a figure most frequently described by the women. Occasionally, the speaker admits that he is der von Riuwental. The young women, sometimes an old one as well, echo the sentiments of the Vorsänger. The women serve as the intermediary between Vorsänger and knight. In their longing for the knight and their desire to obey the Vorsänger, they unite Vorsänger and der von Riuwental; they are

the true reflection of the poet's split persona. His courtly terms, like theirs, are pure show, empty of content. The girl's courtly lament in L 14 is a satirical echo of the Vorsänger's attempt to veil the sensual stimulation he provokes with the Natureingang.

Moreover, the tension or conflict between mother and daughter, or two female companions, is a playful reworking of the courtly dialectic. The mother figure frequently speaks from a winter perspective: she threatens her daughter with physical harm (L 12); she swears her daughter will never know men's love (L 28); she refuses to give her daughter her party clothes so she can frolic at the spring festivities (L 13). The mother and/or father in L 7 forcefully strip the clothes off the girl's back and present her to a male peasant as his bride. They behave exactly like winter who strips the trees and flowers naked. They represent the winter forces of huote, constraint, and try to restrain the girls by any means available from acting out the natural impulses of spring.

A brilliant poet, Neidhart reassigns roles and functions of the figures he employs. Each lyric is a reworking of familiar themes and characters, a further elaboration of his persona as reflected by the female figures. The Vorsänger and the young women share the same seasonal allegiance. I would like to suggest the following definition of herzenliebe. The girls' desire for the knight and the persona's desire for his peasant sweetheart represent a balanced form of herzenliebe which is love reciprocated in a spring setting; it is

the love of Orpheus and Eurydice, a shared love.

Therefore, Neidhart's persona does not reach out to the audience; instead he entices the audience inward, into a natural setting in which a dramatic scene unfolds. The audience has little definition given it; occasionally, the persona addresses his friends, men whose allegiance also belongs to summer. Neidhart is inverting the mythic definition of the two classes. The peasant girl who speaks in courtly terms of her desire for the knight, spurred by the natural inclinations of the season, is elected by the persona as his beloved. She is his suitable counterpart (L 6). Neidhart is not merely playing with the courtly dialectic by using the split persona of Vorsänger and knight. The poet uses these two roles in order to realign the mythic allegiance of the courtly class. Neidhart defines both knight and Vorsänger as identical, as one, i.e., as his persona. In spite of the knight's winter pretenses, he is in essence a summer figure like the other half of the persona, the Vorsänger. Furthermore, the only appropriate audience for such a discussion is the court itself. Who else would be interested in this shift of allegiances, surely not the peasantry? The Vorsänger, moreover, presents an enticing picture of this sensual dimension; he is literally seducing his "friends," his aristocratic audience, into this redefinition. The persona of the poet invites his listeners to discover, in his mock-dialectic, in his self-definition, a new mirror for themselves, a new mythic allegiance. This redefinition is meaningful only to the courtly class.

Heretofore, in all of the summer songs and some of the winter songs, the poet maintains a split persona, i.e., the Vorsänger and the knight; the first is a summer type; the second is a mock-winter figure. The courtly lover/poet also experiences a dialectic of summer impulses and winter constraint, but his courtly restraint (i.e., winter allegiance) always has the upper hand. Neidhart reverses the allegiance of the courtly class by shaping his persona along opposing lines and inviting his audience to discover their redefinition in him. However, the invitation is not a serious one on Neidhart's part, for the poet shows his audience what they will become if they accept his invitation: the peasant girl with courtly affectations is a reflection of the persona's essence, of his true objective as regards his courtly audience. The audience as court can only react with laughter. Neidhart's persona is not, will not, be their new identity. Neidhart stands before them, inviting--their rejection.

The winter lyrics include a Doppelgänger, an alter ego, to the persona. This alter ego is, of course, Engelmâr and his ilk. Engelmâr's theft of Vriderûn's mirror reenacts the rape of Proserpine, the spring maiden, by Pluto, the winter figure. The relationship between the sexes is totally altered by this one act, for the nature of woman is radically altered thereby. Woman's nature is changed from summer to winter type, from sweet Eurydice to the fearsome Hecate or Athene.

In the winter lyrics and a few of the summer lyrics, Engelmâr's

theft has altered woman's disposition. Engelmâr, moreover, is not alone; there are dozens of peasant characters that the poet names, figures identical to Engelmâr. In L 3 Engelmâr steals Vriderûn's mirror; Neidhart's archetypal woman, Vriderûn, is forcibly separated from her own image, her reflection. In L 49, the audience learns that Engelmâr still has Vriderûn's mirror in his possession. Vriderûn can no longer find her definition in her own sexuality, but must henceforward look for it in Engelmâr. Engelmâr's allegiance belongs to winter; like Pluto upon the fields of Enna, he encounters the spring maiden and rapes her. Neidhart, the poet, has defined his winter order in terms of theft and oppression. More important for his dialectic is the juxtaposition of sexual vitality (summer) and brutal oppression (winter) than the juxtaposition of virginal innocence (summer) and lustful aggression or rape (winter) which Claudian employs. Therefore, he uses the image of Vriderûn's mirror as the symbol of her violation. From this moment on, the natural order and the relationship between the sexes are dramatically altered.

This does not imply, however, that woman is now available to Engelmâr and his kin, not sexually. Rather she appears aloof from all sexual matters, in a sterile winter dimension. This new winter disposition of woman (new, at least for Neidhart's thematics) describes the aristocratic or noblewoman, an archetypal winter figure.

Of course, the fact that Engelmâr is a peasant is a direct con-

tradition of this myth. This, again, is in keeping with Neidhart's deliberate reversal of the mythic allegiance of the two classes. His persona, part of which is the knight, der von Riuwental, pledges allegiance to summer; the peasants, in the figure of Engelmâr, give their allegiance to winter, restraint and oppression. What Neidhart began in the summer lyrics in a spirit of play (albeit barbed), the poet continues into the winter lyric in ever increasing earnestness, even anger. The creation of his Doppelgänger, his complete opposite, Engelmâr, shifts the focus of the audience from the persona and his reflection, the peasant girl with courtly pretensions, to the winter figures of Engelmâr and his kin. The persona maintains his allegiance through Neidhart's lyric, but the butt of the joke shifts from Neidhart's persona to Engelmâr in the change from summer to winter lyric. Neidhart ridicules the other poets at the court who pretend to aspire to minne. To him they are strictly winter figures like members of the Wilde Horde whose only relation to summer and its joys becomes a form of aggressive pursuit and oppression. The poet grows more earnest in his damnation of the court and through it, the world, Werltslæze (L 55).

Engelmâr is a simple winter figure who enacts the archetypal rape/theft. Neidhart's persona, on the other hand, is a compound of two figures, the Vorsänger and the knight. Der von Riuwental is a mock-winter figure, one who parades around as a member of the aristocracy (with its winter allegiance), but whose essence is summer and

its sexual vitality. The mother's threat that her daughter will bear twins from intercourse with the knight is a marvelous invention on the part of the poet (L 12). The mother is alluding simultaneously to the superior procreative energy of the knight and to his dual disposition as Vorsänger/knight; a figure who possesses all the characteristics of the Divine Twins will naturally engender twins, or so the mother believes. The knight's sexual activity at the girls' insistent behest gives the lie to his winter posturing. Moreover, in L 29, regarding the flaxcutter and the persona's struggles with her, the knight speaks as a pastourelle figure. Neidhart has reversed some of the elements of the pastourelle in composing this lyric:

Wie sol ich die bluomen Überwinden,
 die sô gar verdorben sint?
 die siht man nu nindert, sô mans in dem meien sach.
 ir vergezzet niht der grünen linden.
 (wê, wâ tanzent nû diu kint?)
 diu was uns den sumer vûr die heizen sunne ein dach.
 diu ist grüenes loubes worden âne.
 des bin ich dem winder gram,
 sît er uns die rôsen ab der heide nam,
 die dâ stuonden hiuwer wolgetâne.

Mine vriunde, râtet, wiech gebære
 umbe ein wîp, diu wert sich mîn!
 die begreif ich, dâ si flahs ir meisterinne swanc.
 diu wert sich des êrsten vil undâre.
 doch tet sî ze jungist schîn,
 daz si mir ze starec was und ich ir gar ze kranc.
 leider lûtzel half mich dô mîn ringen
 doch versuochte ich sîn genuoc,
 mangan ungevûlegen bûz, den sî mir sluoc.
 sî sprach: "liupper, sitztet, lât mich swingen!"

Ich begunde mit der guoten schimphen,
 als^o mich daz herze hiez.
 lîse greif ich dort hin, dâ diu wîp sô slûndic sint.
 dicke zeigtes mir ir ungelimphen.
 in dem tûsche sî mich stiez
 mit der viuste gēn den brûsten, daz ich wîre ergint.
 "lât mich wûrken, leider vûdestecke!
 iuwer lîp ist ungeseit.
 vreichet ez mîn muome, jâ kiut sî mir leit,
 daz ich immer iht mit iu gezecke."

Grôziu kraft diu was uns beiden tiuwer
 von dem ringen, daz wir dô
 mit ein ander taten umbe ein dinc, des ist nu site.
 sehse biren briet si bî dem viuwer.
 der gap mir diu vrouwe zwô;
 viere az si selbe. dâ labt sî daz herze mite.
 heten wir des obezes niht vunden,
 ich waer in mîn ouge tôt.
 och, zwiu lîde ich armer alsô grôze nôt?
 wes hân ich mich tumber underwunden?

Langiu maere lât iu kurzer machen,
 swiez umb allen spot erge!
 ich gesach nie jungez wîp sô grimmeclîch geslahen.
 ich muoz dicke ir schimphes vil gelachen.
 waz dar umbe, was mir wê?
 daz versuonte sî ouch sît uf einer derreblahen.
 bî ir muomen hûse und einem hecke
 kom ich zir; des was si geil.
 mînes guotes war ir dâ daz beste teil:
 dâ liez ich der vrouwen Siuftenecke.

(How shall I overcome the flowers
 That are now entirely wiped out?
 Nowhere do they appear as they did in May.
 You can't forget the green linden tree.
 (Alas, where do the children dance now?)
 In summer it was a roof between us and the hot sun.
 Now it has lost its green foliage.
 For this I am angry with winter,
 Since he took the roses on the heath from us,
 Which grew there so beautifully this year.

My friends, tell me how I should treat
 A woman who rejects me!
 I grabbed her as she cut her mistress's flax.
 At first she struggled but a little.
 Later, however, she made it seem
 As though she were too strong for me, and I, too weak for her.
 My efforts then were of small avail,
 Yet I put her to the trial,
 Many rude blows which she dealt me.
 She said, "Sit and let me work!"

I began to argue with the good one,
 As my heart dictated.
 Slowly I reached for the spot where women are so passionate.
 Quickly she showed me her displeasure.
 In the struggle she struck me
 With both fists against the chest, so that I lost my breath.
 "Let me work, you worthless prick!
 You're an evil fellow.
 If my aunt finds out, she'll chew me out,
 That I should ever have fooled with you."

We were both exhausted
 From the wrestling that we both
 Engaged in there, over a matter which is common practice.
 Six pears she roasted over the fire.
 The lady gave me two.
 Four she ate herself. With these she refreshed her heart.
 If we hadn't found the fruit,
 I would be dead in my own eyes.
 Ah, why do I, poor creature, suffer such pain!
 What have I, through inexperience, begun?

Let's make a long story short,
 In spite of all the ridicule to come!
 Never have I seen a young woman fight so fiercely.
 Yet soon I would laugh at her abuse.
 What does it matter if I suffered some?
 Afterwards she made up for it on a flax-drying plane.
 Near her aunt's house, behind a hedge
 I came to her; that was her desire.
 The best part of my estate became hers:
 There I left my lady "The Corner of Sighs."

The speaker begins the lyric with his usual Natureingang. In a winter lyric, this Natureingang is a lament. The second stanza describes his encounter with a peasant girl who is busy cutting flax. The audience now knows that the poet is using the pastourelle form, for the speaker admits at the very outset that he tried to force the girl to his will immediately. She proved too strong for this form of persuasion, and he feared for a short while that he would lose his case with her.

The conclusion of his trial with the peasant girl involves the consumption of pears, perhaps here a form of fertility fruit like the apple in the Garden of Eden. Of the six pears on hand, the girl eats four herself (Stanza IV). By virtue of this food, its power in revitalizing the girl and himself, the speaker claims he found success: "heten wir des obezes niht vunden,/ ich waer in mîn ouge tôt" (IV, 7-8). Summer's vitality, its sensual aggressiveness, is returned to both the speaker and his peasant sweetheart. In return for her sexual favors, he "endows" her with part of his Riuwental estate, Siuftenecke, the field of sighs.

Neidhart's persona assumes the role of the pastourelle knight in this lyric. In the summer lyric we have bountiful evidence of the knight's sexual success with the peasant girls. Here, however, in winter, the knight almost fails totally. Only through the magical efficacy of the shared pears does this knight find success. No other knight in the history of the pastourelle had to rely on such an aid

in overcoming the peasant girl. Furthermore, the use of force, i.e., rape, was an acceptable fashion for overcoming the girl's denial. Neidhart's persona, however, fails miserably with this approach; he can only succeed by reverting back to the summer order of vitality. This he and the girl accomplish with the aid of the pears.

The girl's excuse for denying him his satisfaction is that her mistress will punish her severely for fooling around with him (III, 9). This time, in winter, the mistress or older female relative, as winter figure, appears to have the upper hand. Her force as restraint carries more weight with the girl than it did in summer.

Neidhart begins this pastourelle with a winter lament. The pastourelle frequently includes a summer setting in which the knight laments his distant or difficult lady. The lady of the courtly lover, as well as the pastourelle knight, is a winter figure, in most part. Hence, the knight experiences acute alienation within a summer dimension. The knight's natural sexual drives are stimulated by the season, but he cannot enjoy his beloved in this fashion. If the knight were to reduce his beloved to an object of sexual passion, or if the woman were to relent from her refusal, both knight and lady would succumb to forces or drives inferior to their true aspirations in regard to one another. The knight/lover experiences these natural forces, both internally and externally, but his ambition is such that he is denied and must deny himself the fulfillment of these desires.

Neidhart's persona/knight, on the other hand, expresses his alienation within a winter setting. Furthermore, his attempt at rape is an abysmal failure. This persona cannot win when he approaches women like a winter type. Neidhart identifies winter with the figure of Engelmâr, the brutal thief. Every time the persona/knight uses theft or force as an approach to the beloved, he is rebuffed. In L 30 he steals a peasant girl's glass ring as a keepsake, but is forced by her to return it. In L 35, a peasant carries out the same theft, sprains her wrist, and lives to tell of it. Neidhart's knight is repeatedly shown to be a summer figure; he depends on a summer vitality to render woman available to his desires.

The persona has succeeded in this adaptation of the pastourelle by the use of magic. The peasant girl saves the largest portion of the pears for herself, twice what she gives the knight. Now she becomes the sexually eager partner: "bî ir muomen hûse und einem hecke/ kom ich zir/ des was si geil" (V, 7-8). Like the summer maidens, now she is eager for his company. Finally, her reward is identical to that of the summer women, i.e., Riuwental. She is given the field of sighs, another realm of regret, by the knight. This is all the reward a girl gets for dallying with summer's knight.

As in L 29, Neidhart frequently finds ways of circumventing winter's natural effects; he finds a way to overcome, to rejuvenate, the wilted flowers (I, 1-2). He manages to do this in L 26 and L 28, both winter songs. The speaker in L 30 and L 31 may be helpless in a

winter setting, but he lets us know that he had more success with his peasant sweetheart last summer (L 30, V, ll. 5-7; L 31, III, ll. 4-6). Furthermore, there are three additional winter lyrics in which the persona describes the peasants' activities in winter, but does not imply his failure in love, i.e., L 23, L 24 and L 25. In these three songs, the persona still speaks as Vorsänger, this time at the winter festivities; the male peasants do not provide him with any serious competition for his sweetheart; his sweetheart remains unmolested by his winter enemies. These eight winter lyrics (L 23, 24, 25, 26, 28, 29, 30 and 31) belong to the period prior to the theft of Vriderûn's mirror. Winter may be a difficult period for the persona, but not impossible; he still possesses life and vitality. Woman may be modified--temporarily--by the season, but she is not irrevocably changed. Woman is still the peasant sweetheart who will either change with the season or be induced by the persona to show her true colors. Only after Engelmâr's theft will the lament of the persona become more earnest and his ridicule of his competitors more biting.

In L 40 Neidhart uses many of the motifs which are a familiar part of the winter lyrics written after the theft of Vriderûn's mirror. This song does not include a reference to either Engelmâr or Vriderûn, yet it is thematically related to Neidhart's lyric world "after the fall."

Diu sunne und ouch die bluomen hânt ir hoehe hin geneiget.
 ir vil liechter schîn beginnet truoben alle tage.
 des sint diu kleinen vogelîn ir sanges gar gesweiget
 (deist vor allem leide mînes senden herzen klage)
 und der walt
 muoz von sûren winden ungevllagen schaden dulden.
 ich hazze den winder kalt.
 disiu nôt kumt gar von sînen schulden.
 er unde ein wîp diu machent mich in kurzen tagen alt.

Diu wil mit beiden ôren niht gehoeren, swaz ich singe.
 kunde ich sanfte rûnen, daz vernaeme sî mir gar.
 unsaelic mûeze er sîn, der mich von ir genâden dringe,
 swelhen ende er kêre, daz er nimmer wol gevar!
 ich vergaz
 ir mit triuwen nie. nu tuot si mir sô toubez ôre
 ie lenger sô ie baz.
 des bin ich mit guotem willen tôre.
 mir schadent getelinge, waene ich, durch den alten haz.

Die wâren des gerlêmic disen sumer an der strâze,
 dô man sagete, daz ich singen wolde mêr verloben.
 ir etelîcher mûhte sîn gemûffe gerner lâzen,
 dem sîn gâmeliche zimt als einem, der wil toben.
 Ellenhart
 treit an sînem buosem ein vil waehez vûrgespenge.
 er unde Regenwart
 habent mit den wîben ir gerenge.
 jâ sint si doch zewâre beide niht von hôher art.

Ich gevriesch bî mînen jâren niegebûren alsô geile,
 sô die selben zwêne sint und etelîcher mêr.
 wie wol si noch verkoufent, daz si tôren vûerent veile!
 got geb in den market, daz man sî mit vollem wer!
 Beremuot
 hât mit in vil mangeln liechten vîretac geloufen.
 wirt sîn gelûcke guot,
 er mac sînen merz vil wol verkoufen.
 erst aber ungewunnen, treit er sînen hiubelhuot.

Dar durch ist er mit swerten in sîn houbet unverschrôten.
 dar zuo treit er ouch ein hônez collier umbe den kragen.
 erst ûf und ûf gezieret wol mit einem touche rôten;
 daz sol jungen mägden an dem tanze wol behagen.

Megengôz

brüttet sich gein in; er dünkhet sich sô ragehülffe.
 des üppikeit ist grôz.
 ich weiz niht, wes sich der tôre gülffe,
 vor im genaese niemen, wûrd joch im ein drüzzelstôz.

Ich hân von oeden ganzen alle wîle her gesungen,
 die mich niesô sêre gemûeten, dâ ze Riuwental.
 er hât in disem sumer an einer mägde hant gesprungen,
 diu sîn doch niht naeme, und hiet si aller manne wal.
 afterreif

hât sîn langez swert mit einem schîbelohten knophe.
 dô man die tânze sleif
 dô reit er daz houbet ûf dem krophe.
 unverwendeclîchen, waen, er nâch ir hûffel greif.

Mich hât ein ungetriuwer tougenlîchen an gezündet,
 hât mir vil verbrant, des miniu kindel solten leben.
 diu leit sîn unserm trehtîn und den vriunden mîn gekündet!
 ich hân nû dem rîchen noch dem armen niht ze geben.
 mir ist nôt,
 gebent mir die vriunt mit guotem willen brandes stiuwer.
 gewinne ich eigen brôt,
 ich gesanc nie gerner danne ouch hiuwer.
 jâ fürhte ich, daz ich ê vil dicke werde schamerôt.

(The sun and flowers have passed their prime.
 Each day their brightness begins to fade.
 Because of this, the little birds have ceased to sing.
 [This above all other sorrows is my aching heart's complaint]
 And the forest
 Must suffer serious injury from the bitter winds.
 I hate the cold winter.
 This misery is entirely his fault.
 He and a woman, together they are aging me prematurely.

With both ears she won't listen to me, whatever I sing.
 If I knew how to whisper softly, then she would hear me perfectly.
 May he know great discomfort, he who drives me from her good graces;
 Whichever direction he takes, may he fare badly!
 I have never forgotten
 Her in my devotion. Now she turns a deaf ear to me,
 The longer it lasts, the worse it gets.

Thus I have willingly become her fool.
 I believe the peasants injure me because of the old hatred.

This summer they boasted of it publicly,
 For it was said that I would give up my singing.
 Some of them would be better off refraining from their own babble,
 Whose playfulness would better suit a fool.

Ellenhart

Wears an expensive clasp on his chest.
 He and Reginwart
 Like to romp with the women.
 Truly these two are hardly from noble extraction.

In all my years I have never met wilder peasants,
 Such as these two are, and some others as well.
 They have quite a concession going, for they offer fools for sale.
 May God take the lot, that each will get his just deserts.

Beremuot

Has joined them on many a beautiful holiday.
 If he has good luck,
 He might sell his wares to everyone.
 He is, however, unsuccessful when he wears his helmet.

Because of it, his skull is not injured by swords.
 In addition, he wears a high collar around the neck.
 He is covered from head to foot in red fabric;
 This is supposed to please the young girls at the dance.

Megengôz

Is wild for them; he thinks he cuts a fine figure.
 His pride is great.
 I don't understand of what the fool is boasting.
 No one can abide him, for he is asking for a punch in the mouth.

Up until now I have sung about the proud geese
 That in Riuwental never troubled me so sorely.
 This one leaped in dance at the girl's side this summer,
 Who would not have accepted him if she had others to choose from.

His long sword

Has a grip with a round pommel.
 As they glided through the dance,
 Then he swung his head from side to side atop his goiter.
 Without hesitation he grabbed for her behind, I believe.

A traitor has secretly set fire to my estate,
 Has burned much subsistence on which my children were to survive;
 God and my friends have been informed of this loss.
 I have nothing more to give to rich or poor:
 I need
 That my friends, in good will, give me a fire assessment gift.
 If I can earn my own bread again,
 I would never sing more freely than I did this year.
 Yet I fear I will more often become red with shame.)

The lyric opens with a Natureingang which sets the scene. The mid-summer festival has come and gone, the sun has reached its summer solstice, and the season of light is one the decline. The blossoms are beginning to fade; the small birds of summer have ceased their singing. Sour winter winds have replaced the birdsong of summer. These winds damage the forest through which they blow. The speaker hates winter (I, 7) and the getelinge hate him (II, 9). These getelinge or male peasants are always winter figures from Engelmâr to Bâr (Bear, L 50). The speaker is again acknowledging his allegiance to summer and implying the getelinge's allegiance to winter. The two different types are enemies because of den alten haz (II, 9). In L 47, the poet goes into detail in his description of the hostility between summer and winter: "er [winter] ist dir [summer] gehaz,/ ich enweiz niht, umbe waz" (L 47, I, ll. 7-8). This old hatred is the competition between summer and winter figures. Whereas the nobility are normally winter figures, in Neidhart's lyric persona they are transformed into summer's folk. The getelinge assume the function of winter types.

The speaker laments simultaneously winter and a woman, his beloved (I, 9). Neidhart's woman is here a winter figure; she and winter have the same effect on him: they are aging him prematurely. His song she does not hear. However, if he could rûnen, "whisper," she would hear his every word. The poet uses the word rûnen frequently in his winter songs. It serves to describe the speech of the winter figures, his enemies, to the beloved. The word, however, is derived from "runes," a magical order of written or spoken words belonging to the powers of Odin. Odin's magic like his powers is different from the magic of Freya, the fertility goddess.²⁵⁶ Odin is the Wild Hunter; his form of magic, the runes, belong to the winter dimension rather than with Freya's summer/fertility magic. Neidhart's beloved listens only to this rûnen, this winter form of magical conjuring (II, 2). His beloved is, therefore, a totally winter figure; his summer songs as Vorsänger cannot speak to her. She does not hear the Vorsänger for she belongs entirely to a winter definition of woman.

The poet proceeds to a description of his competitors, the getelinge. He tells us they rejoiced when it was rumored that he had given up singing this summer (III, 1-2). He tells the audience that everyone would be better off if they (the getelinge), rather

²⁵⁶ From the Merseburger Zauberspruch, in John Stanley Martin, Ragnarök: An Investigation into Old Norse Concepts of the Fate of the Gods, Melbourne Monographs in Germanic Studies 3 (Assen, the Netherlands: Royal Van Gorcum, 1972), p. 112.

than he, gave up their yammering (gemüffe). Neidhart is addressing the other poets at the court, those courtly men who sing from the winter perspective of minne. Ellenhart and Reginwart are unrefined impostors of true courtliness. Together with Berenmuot, they constitute a trio of identical winter figures. Berenmuot's name tells the audience immediately that he is a winter figure, a type of wild man in his disposition.

The wild man in the Middle Ages wore fur, sometimes a bearskin. He was frequently described as a "bear-man." muot is the Middle High German term for spiritual disposition. Berenmuot's spiritual disposition is distinctly winter oriented. He is unconquerable in his steel helmet and high collar. In spite of his winter identity, Berenmuot tries to fool the peasant girls into believing he is summer's man. He does this by wearing a red cloth that covers him from head to toe (V, 3-4). Red is the color of summer's roses. The knight gives his peasant sweetheart red shoes as a gift in summer (L 12). Red is also one of two colors worn by participants in the Wild Hunt. Berenmuot's name, his identity, and his disposition, even his clothing define him as a member of the Wild Hunt. His behavior at the summer festivities together with his steel helmet and red tunic tells the audience that he is a winter type intruding on a summer scene.

Neidhart's persona is a summer figure (Vorsänger) associated with a mock-winter figure (the knight). In L 40, the poet has created a winter equivalent to his summer persona, the Vorsänger. This figure

is Berenmuot, and by association, also Reginwart and Ellenhart with his expensive clasp. Neidhart concludes his description of winter peasants with a few lines on yet another winter male, Megengôss. Megengôss is swollen with his own self-pride; he is asking for a punch in the mouth. Apparently the most offensive part of Megengôss is his mouth. This peasant commits a capital offense, in Neidhart's regard, by wearing his sword at the dance. The peasant with a sword is the poet's clearest delineation of his winter counterpart.

Megengôss commits a crime against woman similar to Engelmâr's theft. Against the woman's will, without her consent, he makes a deliberate grab for her buttocks (VI, 9). Megengôss's act is a slightly different form of aggression from Engelmâr's theft. Force is used by both Engelmâr and Megengôss to gain possession (temporarily, in Megengôss' case) of part of the unconsenting woman. Whether mirror or buttocks, woman has lost control, had control taken away from her, of her definition. The object of Megengôss' lust would not have chosen him for her dance partner if she had been given the choice (VI, 4).

Megengôss, like Engelmâr is a winter figure. His speech and his behavior at the summer dances annoy the persona. Ellenhart and Reginwart, Berenmuot and Megengôss are related types, all cut from the same red cloth. In winter as in summer, the true nobleman maintains his mythic allegiance to summer according to Neidhart. These getelinge or peasants belong to winter, their true sphere of activity.

Yet now they insist on competing with the persona in his own summer dimension. They use force to enter into and dominate this tender female reality. The use of force, however, radically changes woman. Women, especially young lusty women, are summer's product, his fruit. Summer, like the Vorsänger, is a stimulus to sexuality and sensuality. The young winter males are the natural product of winter's driving force.

Otto Höfler found the origin of Germanic secret societies in the participation of young, unmarried males in the Wild Hunt. This was a closed society of winter males dedicated to the service of Odin, the Wild Hunter. Neidhart's use of figures from the Wild Hunt suggests a living tradition among the peasants of the thirteenth century. It also explains why German poets might have hesitated to use the pastourelle genre popular in northern France. The aristocracy would hardly associate themselves with a mythic figure of pagan origin, i.e., Odin. The living cult of the Wild Hunt in which the Wild Huntsman chases and subdues the summer Moosweiblein is too close to the theme of the pastourelle. The aristocracy would not enjoy seeing their reflection in a pagan figure such as Odin, nor in the savagery of the Wild Hunt. The knight of the pastourelle is a type of Wild Huntsman, one whose animal equivalent is the wolf or the bear, also participants in the Wild Hunt.

Neidhart, with a sleight-of-hand, actually implies that these peasant figures, participants in the Wild Hunt, are members of the

court. Although the poet names the winter figures getelinge, his enemies are in reality part of his audience at the court, other poets with whom he competes for acceptance and patronage. Neidhart maligns these poets because they compete with him. These men have their spiritual aspirations, their muot, defined by winter. They are the singers of courtly lyric who address woman in her winter aspect, who force women to accept this "unnatural" definition of their spiritual and sexual disposition. The poet Neidhart objects strenuously to this lopsided definition of woman.

Neidhart explores the possibility of a resolution of this dialectic by emphasizing the summer disposition of woman. His later lyrics, as we shall see, attempt to rework the definition of the courtly woman by shifting emphasis from winter to summer disposition as he redefines the courtly woman. Neidhart's persona expresses continual rage at the getelinge who have robbed him of his joy. Their intervention between his song and her perception of it robs him of his lône, reward for long service. This is true because woman's winter disposition precludes sexual activity. By defining woman as a winter type, the getelinge destroy the possibility of a sexual reward, both for themselves and for the persona. Hence the persona laments:

ich geloube niht, daz sî[^] den mannen immer werde holt.
wir verliesen, swaz wir dar gesingen unde gerûnen,
ich und jener Hildebolt. (L 41, II, ll. 5-7)

(I don't believe that she will ever be fond of men.
We lose what we sing and whisper there,
Both I and this Hildebolt.)

Hildebolt with his gerûnen is, of course, a winter figure but with a twist. We shall return to a discussion of Hildebolt and Willegêr a little farther along in the discussion.

In L 83, Neidhart outlines his basic arguments with the courtly poets:

Nu sage an, sumer, war wiltû den winter hine fliehen?
geruohestû sîn gerne, ich leiste dir geselleschaft.
ich wil mich von mînem Uppiclichen sange ziehen.
mîne widerwinnen mit dem tievel sint behaft.
die enlâzent mir an mînem liebe niht gelingen.
daz ist ein schade bî der scham.
Gîselbolt und Engelram
die leident mir mîn singen.

Die selben zwêne die gehellent hin nâch Engelmâren,
der gewalticlichen Friderûne ir spiegel nam.
tretzic unde hoenic sints an allem ir gebâren,
die selben zwêne dörper, Gîselbolt und Engelram.
des wil helfen Erkenfrit und Uozeman der reide.
die viere dringent mich hin dan.
gwinnes einen tumben wân
gein in, daz waer mir leide.

Sumer, ich verklage niemer dîne manege ziere,
dâ uns dirre kalte winter von gedrunge hât.
mich verdringent aber geiler sprenzelaere viere
von der wolgetânen, diu mich niemer des erlât,
ich enmûeze singen, swenne mir diu guote lône,
als der lieben gnâde sîn.
vrouwe, nû tuo gnâde schîn
vor mîner tage nôhe!

Mîne tage loufent von der hoehe gegen der neige.
frouwe, troeste mich, die wîle ich ûf der hoehe stê!
ob ich dir mit rehter staete herzentriuwe erzeige,
sô schaffe, daz ir boeser wille iht an mir ergê!
mîne swaere sint von dînen schulden manicvalte.
der schaffe ein ende, saelic wîp,
ê daz mîn vil tumber lîp
in senden sorgen alte!

Ie lenger unde ie lieber ist si mir, diu wolgetâne,
 ie lenger unde ie leider bin ich ir. daz ist mir leit.
 bin ich vrô, daz kumt von einem herzelieben wâne,
 sît si mir ir hulde und ir genâde widerseit.
 trôstes und gedingen wil ich niemer werden âne.
 trôstes ich noch nie vergaz,
 sô diu schoene vor mir saz
 alsam ein voller mâne.

(Tell us, Summer, where will you flee from Winter?
 If you set high value on it, then I will accompany you.
 I plan to give up my worthless singing.
 My opponents are ensnared by the devil.
 They prevent my success with my beloved.
 That is both a sorrow and a shame.
 Gîselbolt and Engelram
 Ridicule my singing.

These same two are much like Engelmâr,
 Who forcibly took her mirror from Vriderûn.
 Their behavior is always defiant and offensive,
 These same two peasant louts, Gîselbolt and Engelram.
 Erkenfrit and Uozeman the Curly want to help them with it.
 These four drive me from here.
 If she were to be influenced
 By them, that would make me most sad.

Summer, I will never be able to lament your splendor enough,
 Which this cold winter has driven from us.
 However, four pretentious fops are driving me
 From the well-fashioned woman who will never free me from the duty
 That I must sing, as though she would reward me,
 As her goodness promises.
 Lady, show your goodness now
 Before the midday of my life [passes].

My days are speeding from their zenith to their nadir.
 Lady, console me while I am still at my peak!
 When I show you my heart's yearning in honest faith,
 Change your evil disposition in my regard!
 My sorrows are many because of you.
 End them, sweet woman,
 Before I, poor fool,
 Grow older in the sorrow of longing.

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happiness. Neidhart is appealing to the good-luck aspect of Lady Fortuna, for it is only from this quarter that he can expect lône in the form of sexual fulfillment. Only herzeliebe wane (V, 3), the sweet hope of sexual reward, keeps the speaker from total despondency. Herzenliebe is summer love; it connotes, for Neidhart, the shared love between a man and a woman as friends and equals. Minne, on the other hand, is that impossible love of a socially and/or morally inferior individual for someone of a superior order. Neidhart, however, disdains minne in hopes of receiving herzenliebe. The singer's final lines in this lyric state that he has a right to his confidence of and hope for reward:

trôstes ich noch nie vergaz,
 sô diu schoene vor mir saz
 alsam ein voller mâne. (V, 6-8)

(I have never yet forgotten my confidence
 when the beautiful one sat before me,
 radiant like a full moon.)

The beloved of the courtly poets constitutes a composite of winter and summer motifs, of the two aspects of Fortuna, of the waxing and waning moon. Hence, the "courtly" or ideal woman is represented by the image of the full moon. However, if the image of the full moon is converted to the terms of her sister symbol, Fortuna and her Wheel, the apex of the wheel's cycle forms the logical counterpart to the full moon. At this high point, in stasis, the wheel can be said neither to wax nor wane. Of course, the bottom of the wheel and the

disappearance of the moon from the night sky between cycles are also equivalent images, and can be called points of stasis as well. However, this stasis between cycles connotes death and/or failure, the absence of light in the dark night sky.

Neidhart, on the other hand, speaks of summer solstice, the apex of his wheel of fortune, and of his beloved as the full moon. Each of these images is related to the myth under discussion. Winter and the getelinge have the upper hand with the speaker's beloved, and his life is threatening to fall into a decline on the wheel of fortune under the oppressive influence of his woman; he, however, maintains his confidence in his beloved's ideal composition. He says, my beloved is the "courtly" woman, the ideal resolution of the earthly dialectic. She possesses both winter and summer aspects and cannot be confined to one aspect alone. Although the world and woman have been thrust into winter's dimension by the theft of Vriderûn's mirror, I still maintain faith in her perfection. The speaker will not believe that her summer disposition has been totally displaced by its winter counterpart.

For one brief moment, in the past, he glimpsed his beloved at the point of perfection, in a moment of resolution of the tension, under her aspect as the full moon. He hopes passionately for a return to this sublime definition. However, this moment will never come again because of the poet's lyric order. Neidhart's lyric cosmos, his perspective on the universe and woman,

is always defined in terms of the dialectic of summer and winter. The Natureingang employed by the poet defines a perspective on woman. The persona, because he remains a summer figure, has a limited perspective. Like Orpheus, whom Philosophy chastises, he can never transcend the realm of earthly dialectic.

Within the natural order, during the cycle of the moon, there occurs one night during which the moon is full. Neidhart's persona occupies the lowest rung on the cosmological ladder, but the image of the full moon, a symbol of perfection and resolution, is available to him, though only briefly, as well as to the courtly poets. The speaker ironically pins his hope on this vision briefly seen. However, the full moon will never again appear to the speaker, for it has passed even as the summer solstice and the apex of the wheel of fortune: "m^{ine} t^{age} loufent von der hoehe gegen der neige" (IV, 1) (My days are speeding from their zenith to their nadir). The persona's high noon has come and gone, never to return.

In the Middle Ages a man's life was generally considered to be one full cycle on the Wheel of Fortune, from birth to death. Moreover, the low point of the cycle was occasionally depicted as a ditch into which the bottom-most figure on the wheel fell. In L 55, Neidhart says that his lady has fallen into a muddy pool, like a ditch with water:

sist gevallen, daz siz Überwinden nimmer mac.
 si lît in einer lachen
 daz si niemen âne got
 reine kan gemachen (L 55, V, ll. 4-7)

(She has fallen so that she may never recover.
 She lies in a pool
 So that no one but God
 Can make her clean.)

This woman is Fortuna "on the skids," at the bottom of her own wheel. The speaker curses her for being wandelbaere, "changeful." He warns sinful men and women without saelde, "grace," to avoid her company. She is the negative counterpart of the full moon. She is a fully chthonic figure in her muddy pit. However, unlike the other female figures in Neidhart's lyric, this one has little in common with real women: "vrouwen unde guotiu wîp/ habe ich niht ze schelten./ dise rede ich wol von mîner vrouwen sprechen sol" (II, 6-8) (I have no complaint/ against ladies and good women./ I should make this complaint only against my lady). As a symbol of the full moon represents an unachievable ideal, the opposite figure, Werltsûeze or the "sweet life" represents a total abstraction of the material order. She is a type of Alanus' Allecto from the Anticlaudianus. Moreover, because she is neither vrouwe or guotiu wîp, she does not represent the dialectic between winter and summer. vrouwe is the term used to address the courtly woman in a winter disposition; guotiu wîp is woman as summer type.

Neidhart laments the absence of glête in his winter beloved in several poems:

sî hât wênic wîbes gûete. (L 51, IV, 1. 1)

(She has little of woman's goodness.)

sît si niht enhât
in ir herze wîbes gûete. (L 52, I, 11. 9-10)

(Since she doesn't have
Woman's goodness in her heart.)

. . . sist wirser danne guot. (L 55, I, 1. 8)

(. . . She is more evil than she is good.)

This lack of goodness keeps his beloved from rewarding him as he desires. This woman is neither tender nor gentle; she is a lop-sided winter figure, untempered by summer's gentler qualities. In the Consolation, Boethius does not recognize his patroness Philosophy under her stern, winter aspect. It is not until she wipes away his tears with her robe, that he acknowledges her his childhood nurse. A similar scene occurs in Alanus' Complaint of Nature. The persona does not recognize the winter aspect of Natura, his nurse and patroness, until much later. The summer woman is of a gentler disposition than the winter type. Hence, gûete defines the benign disposition of summer's woman.

Above, the character of Hildebolt, a winter type, was mentioned in a discussion of rûnen. This rûnen, or magical conjuring, serves as a metaphor for a style of song different from Neidhart's song style. The winter figures are other poets at the court where Neidhart sings. These winter males, getelinge, sing in a winter mode. They are "courtly" poets who define woman as their mythic counterpart. They

are represented as mythic/folkloric opposites to Neidhart's persona, the summer Vorsänger. Neidhart and Engelmâr share the same dialectic tension as the Divine Twins of the Indo-European myth complex. One twin represents the order of summer and fertility; the other twin is a winter warrior figure. Neidhart's summer persona consists of an ironic compound of Vorsänger and knight, der von Riuwental. The knight is a mock-winter figure. Neidhart's summer persona is a mock-courtly figure. Engelmâr is and remains a simple, easily defined winter figure. However, Neidhart employs a host of winter males in his winter lyric. Two such males are Hildebolt and his twin Willegêr in L 41.

This past summer Hildebolt and Willegêr danced with the persona's beloved throughout the season. Moreover, their threatening glances drove him off (III, 5-7). Their threats of force (ir gewaltes) are turning him grey. The apparel of the two figures is identical; they are dressed as twins, with tight-fitting tunics, short cloaks, red caps, buckled shoes and black pants (V, 1-2). The colors are red and black, the dress is courtly. These two are winter figures, yet also twins. The poet tells us that they have done his persona more harm than Engelmâr (V, 3). Finally, Neidhart mentions the silk pouches in which the two keep ginger root. Hildebolt, whose gerûnen has as little success with diu guote (the good one) as Neidhart's song, offers the woman a piece of ginger root; Willegêr snatches it away from her (V, 4-7). A battle ensues in which Hildebolt gets the

worst of it (VI, 1-7).

Hildebolt and Willegêr dress like twins, but have radically different approaches to diu guote in summer. Hildebolt offers her a piece of ginger root; Willegêr tears it out of her hands. Hildebolt gives; Willegêr takes. This distinction between giving and taking was used in Alcuin's Conflictus and the Latin lyric, "Phyllis and Flora." The summer figure, the cleric, gives from his bounty; the winter type, the knight, must fight in order to support himself. The knight practices war for a livelihood, i.e., he takes. Hildebolt is a "summer" type, while Willegêr is a winter figure.

Neidhart uses these two getelinge to develop a new counterpart, an additional type of dörper or peasant, in his winter scheme. Heretofore, he employed Engelmâr and other simple winter figures, men whose fealty belonged totally to the winter order. In the figure of Hildebolt, Neidhart has developed a counterpart to his mock-winter figure, the knight: Hildebolt is a mock-summer figure. As a "summer" figure, it is only fitting that he should lose the battle with his twin, the winter type, Willegêr. Willegêr's "theft" of the root from woman is an echo of Engelmâr's original theft. As a compound of winter and mock-summer figures, these twins totally displace the persona of the summer lyrics. There is no place for this persona by the side of his good one, not even in summer, with whom he is allied (III, 3-4). Hence, the speaker can rightfully claim that these two have done him more harm than Engelmâr.

Heretofore, it was only through the use of force that Engelmâr and his ilk could have access to woman in summer, now these getelinge are trying to gain access to her through more subtle means, by aping Neidhart's persona. They become the Vorsänger at the summer dances (L 51 and L 54); they ape courtly fashions and dance styles (L 53 and L 56); they offer the girls an exchange of cheap glitter for summer garlands in summer (an exchange which signifies affection)(L 45). Every time these mock-summer getelinge attempt to imitate the summer refinement of the persona, they make fools of themselves. Their true allegiance belongs to winter, to aggression and not to love, and they only prove themselves fools by trying to imitate the summer persona and the nobility. Neidhart has shifted the mythological definition of nobility and peasantry. Winter types are peasants; summer figures are members of the court, like his persona. Hence, the courtly dress of Willegâr and Hildebolt implies that they are imitating the court. The colors, red and black, however, belong to the Wild Horde, winter figures. The conflict between summer and winter forces is acted out by a winter figure, Willegâr, and a mock-summer figure, Hildebolt. The poet Neidhart implies that the beating which Hildebolt receives is his just desert for imitating the persona and the court.

Moreover, in the final stanzas of this lyric, the poet asks his audience to let him drop the name of Riuwentâl:

Wa bî sol man mîn geplätze hinne vûr erkennen?
 hie envor dô kande man iz wol bî Riuwental.
 dâ von solde man mich noch von allem rehte nennen.
 must mir eigen unde lēhen dâ gemezzen smal.
 kint, ir heizet iu den singen, der sîn nû gewaltic sî!
 ich bin sîn verstōzen âne schulde. mîne vriunde,
 lâzet mich des namen vrî! (L 41, IX, ll. 1-7)

(How should one henceforward recognize my song?
 Until now it has been known by the name, Riuwental.
 Hereafter I should be called that name by all rights,
 But I no longer hold that estate in my possession.
 Girls, ask him to sing for you who owns this estate!
 Though guiltless, I have been drivenaway. My friends,
 Release me from that title!)

Even Riuwental, the vale of regret, the persona's summer estate,
 is no longer his. Hildebolt and Willegêr, mock-summer and winter
 figures, have totally displaced the persona, both in summer and in
 winter. Neidhart's persona as Vorsänger and as knight, is alienated
 from the natural order; he is henceforward a displaced figure both
 in summer and in winter. The persona tells the kint, the girls of
 summer, to ask his Riuwental replacement to play the Vorsänger in
 his stead. Both his Riuwental estate (the knight's title) and his
 role as Vorsänger have been usurped by the winter figures, Willegêr
 and Hildebolt. Moreover, the persona no longer threatens the getelinge
 who oppose him; rather, he deserts the scene when conflict breaks out.
 He no longer participates in the conflict between summer and winter;
 his function as summer figure has been usurped by the winter male,
 Hildebolt. The persona has been driven off, for he cannot compete
 against winter in two guises. Neidhart is left "without a leg to
 stand on."

If Engelmâr and the other simple winter figures are the poets who sing from the winter perspective, who then is Hildebolt? This mock-summer figure can only represent those other poets at the court who ape Neidhart's lyric style without comprehending its content. Hildebolt pretends to be a figure of summer courtliness. However, that which he gives to woman (the ginger root) with one hand, the other hand (Willegêr's) takes away. Their effect upon woman is always winter, no matter whom they pretend to be.

In L 52, Neidhart speaks from a different perspective on the dialectic between summer and winter. He speaks of love in both of its terms, summer herzenliebe and winter minne (L 52, VI to XI):

Ich was ie den wîben holder, danne sî mir sîn.
 daz ich des enkelten sol,
 daz enzimt in niht ze wol.
 owê, daz diu liebe niht gemeiner triuwen pfligt!
 des ist zwischen mir und einem wîbe worden schîn.
 diust mir niht, als ich ir bin.
 sô gêt mir mîn leben hin.
 ez ist âne reht, daz liebe niht gelîche wigt.
 dô diu liebe wac hie bevor gelîcher wâge,
 dône het diu minne ninder krac.
 niemen mich dar umbe mêre vrâge!
 diu hât nu scharten hinne flûr unz an den lesten tac.

Dô man wîbes minne gegen der manne minne wac
 innerthalp des herzen tûr,
 dô wac mannes minne vlûr.
 nûne kan sich gegen der wîbe minne niht gewegen.
 ich enweiz ab niht, wen ich dar umbe zînen mac,
 wer die wâren schulde habe.
 zweier dinge gât uns abe:
 daz wir man niht kiusche sîn noch rehter wâge pflegen,
 diu gelîche trage
 herzenliebe gein der minne.
 ir sult wizzen, swaz iu iemen sage,
 er gewan nie herzen kûneginne,
 der niht enwirbet, daz er guoten wîben wol behage.

Reiner wîbe minne tiuwert hône mannes muot.
 ist ir triuwe meineclîch,
 deist in beiden lobelîch.
 wol im, der gein wîben sîner staete hûeten kan!
 valschelôsiu minne waere beidenthalben guot.
 wol dem herzen, daz si treit!
 dem wirt sîner arebeit
 wol gelônet. disiu maere merket, guote man!
 sît den wîben holt,
 gein den herzen ougen lachen!
 ir sult wizzen: aller Kriechen golt
 mûhte ein herze niht sô vrô gemachen
 sô reiner wîbe minne. deist ein vreudebernder solt.

Al diu créâtiure, die der himel hât bedaht
 und dar zuo diu erde treit,
 hât niht hôher werdikeit
 danne ein reine wîp; vor ir ein wol gevieret man.
 swâ diu zwei beinander ruowent eine ganze naht,
 da ist der Minne lanzen ort
 wol bewunden hie unt dort.
 sî hât zwischen herzenlieben schaden vil getân.
 sus getâner nôt
 kan diu Minne wunder machen,
 trûebiu ougen, nâch der trûebe rôt,
 sus und sô mit manger hande sachen.
 si wundet mangel, daz im bezzer waere ein senfter tôt.

Ich bin einem wîbe lange gar unmâzen holt
 staeteclîchen her gewesen.
 ân diu trouwe ich niht genesen.
 nû beliben frô diu liute (merket mîne klage!),
 tûrste ich gein ir sprechen allez, daz ich selbe wolt,
 daz doch guote fuoge hât
 und niht an ir êre gât,
 daz doch wol geschaehe, waere ich gên ir niht ein zage.
 swenne ich von ir bin,
 sô hab ich vil guote sinne.
 kum ich zuo ir, sô ist hin der sin.
 daz sint allez herzenlîche minne.
 sus ungesprochen mit gedanken gât diu wîle hin.

Mit gedanken wirt erworben niemer wibes kint.
 dâ von spreche ein man enzît,
 daz im an dem herzen lît,
 und besuoche, ob ez diu minneclîche danne tuo!
 swes er im gedenket, daz ist ir vil gar ein wint,
 des enmac si wizzen niht.
 dâ von ist es gar ein wiht.
 dâ gehoeret underwîlen guot geriune zuo.
 êst unmâzen guot,
 swer gein wîben tar gesprechen.
 daz verkêret mangel staeten muot
 und kan vestiû herzen wol zebrechen.
 des volge ein man, daz ist mîn rât, ob er ez gerne tuot!

(I was always fonder of women than they, of me.
 That I must suffer for this,
 Does not become them.
 Alas, that love does not lead to a reciprocation!
 Between myself and a woman this is clearly apparent.
 She does not regard me as I regard her.
 So my life passes away from me.
 It is not right that affection is not equally balanced.
 Heretofore, when love weighed an equal weight on both sides,
 Courtly love knew no tear [in its fabric].
 No one may ask further about this!
 From now until the last day it has gaps in it.

As one weighed women's love against men's love
 Behind the door of the heart,
 Then men's love weighed the greater.
 Nowadays there is nothing which can be weighed with women's love.
 But I don't really know whom I should blame for this,
 Who has the true guilt.
 We lack two things:
 That we men are not chaste nor do we practice the right balance,
 That holds an equal measure
 Of tender affection and courtly love.
 You should know, in spite of what another may say,
 He never won his heart's queen
 Who does not woo, such that he pleases good women.

The love of a pure woman ennobles a man's spirit.
 If their devotion is mutual,
 That is praiseworthy for them both.
 Blessed be he who can maintain his faith with women!
 Love without falsehood would be good for both.
 Bless the heart that maintains it!
 His efforts will be
 Well rewarded. Heed this maxim, good man!
 Treasure women,
 Laugh into their hearts' eyes!
 You should know: all the gold of the Greeks
 Will not cheer a heart as much
 As a pure woman's love. That is a joyful reward.

Of all the creatures which the heavens hold
 And those whom the earth carries,
 None has nobler worth
 Than a pure woman; before her, a truly constant man.
 Where the two rest side by side an entire night,
 There the blade of the love lance is
 Well concealed on both sides.
 It has inflicted great injury between tender lovers.
 From a sorrow fashioned thus
 Love can affect a wonder,
 Sad eyes, red because of sorrow,
 Thus and more with many kinds of things.
 It often wounds such that an easy death would be better.

I have long been immeasurably fond of a woman
 In all faithfulness.
 Without her I cannot live.
 Everyone would be happy [Heed my complaint!]
 If I dared to tell her everything that I would wish;
 I would be respectful
 And not impinge on her honor,
 Which would happen, if I weren't a coward as regards her.
 When I am away from her,
 I have much good sense.
 When I come near her, then good sense is gone.
 That results from tender, yet noble love.
 Thus time passes in speechless thoughts.

No woman's child is won with thoughts.
 Let a man speak early of those things
 Which lie on his heart,
 And see if the loved one then complies!
 That which he thinks is so much wind to her,
 For she cannot know of it.
 Hence, it is worthless.
 With it belongs, from time to time, an adroit whisper.
 It is wonderful
 When one has the courage to speak to women.
 It can alter many a set disposition
 And can break hard hearts.
 A man should follow this, that is my advice, if he wishes to.

Stanza V (not given above) is a lament against Engelmâr and the universal effect of his theft of Vriderûn's mirror. The speaker curses the hand which severed the chord attached to Vriderûn's mirror. In Stanza VI the speaker complains that liebe is no longer a mutual sentiment (VI, 4 and 8). He and his beloved are a case in point: she does not share his feelings. In the past, when liebe was a balanced affair, minne suffered from no internal division, no tears in the fabric (VI, 9-13). Now, minne must endure this disgrace until the Day of Judgment. This tear or gap brings to mind the destruction of the cloth which Proserpine was weaving prior to her rape. It implies a connection to the rip in Natura's tunic in the Complaint of Nature, the pieces of material torn from Philosophy's garment by the false philosophers in Boethius' Consolation. For Neidhart, the winter disposition of the courtly woman of minne constitutes her shame, the natural outcome of her loss of sexual integrity through the violence of winter males from the lord of Dis to Engelmâr. It is not her honor, but her shame and humiliation that is celebrated in the minne

lyric of poets such as Reinmar von Hagenau, the courtly lyric of Walther von der Vogelweide, and those unnamed poets at Count Frederick's court who write from the same classical minne perspective.

In Stanza VII, he weighs the winter disposition of male and female in the past and compares it to the present. Whereas men used to be the sole practitioners of minne, now women alone adhere to that form of love (VII, 1-4). The speaker lays the blame for this imbalance at the feet of men. Men have no self-control nor do they practice a balance between the two forms of love, herzenliebe and minne (VII, 8-10). Moreover, in spite of what others say, no man wins his heart's desire without wooing in a fashion acceptable to guoten wîben, "good women." guote wîbe are, presumably, those with wîbes gûete, women with a summer disposition as regards lône or reward. Hence, in order to win the queen of one's desires, one should address her in her summer disposition (VII, 11-13).

Minne is an uplifting experience, an elevation of man's aspirations, but it must not be one-sided. This requires steadfastness on the man's part, as well as on the woman's (VII, 4-5). A pure woman and a steadfast man are creation's finest products (IX, 1-4). When these two spend a night together, the minne lance is well concealed on both sides, for it can do considerable harm to lovers. Minne can work wonders by changing a night of love into a night of great sorrow (IX, 9-12). Minne wound many so sorely that an easy death would be preferable (IX, 13).

The speaker blames his speechlessness on herzenliche minne (X, 12). Surely this is the classical attitude of the courtly lover, a combination of sensual desire and spiritual aspiration. The result, however, is speechless supplication ("sus ungesprochen mit gedanken gât diu wîle hin" [X, 13]). The speaker rejects this kind of love relationship totally, for it does not result in sexual fulfillment. It is unproductive: "Mit gedanken wirt erworben niemer wîbes kint" (XI, 1). No flesh-and-blood woman (wîbes kint) can be won over by speechless supplication or spiritual aspiration. With a real woman, one has to get down to brass tacks, to woo ardently and insistently, and to expect sexual fulfillment. The lover must try his luck with her; plead and see if it has an effect (XI, 2-4). The speaker goes so far as to suggest a little guot geriune, a little magical conjuring (XI, 8). This courageous approach can change the disposition of woman from winter rejection to summer acceptance: "daz verkêret mangan staeten muot/ und kan vestiû herzen wol zebrechen" (XI, 11-12).

Neidhart began this section of his song with a curse upon Engelmar. The following stanza is a discussion of the discrepancy within liebe which has evolved into a one-sided relationship now termed minne. The women, in opposition to their true sexual characteristics, do practice minne; they have allied themselves to the ascetic practices of winter denial. The fault appears to lie with the men who have lost their self-control and can no longer maintain a balance between minne and herzenliebe. Minne has gotten the upper hand.

The delicate balance between the two forms of love, the dual perspective of the courtly lover, has been lost. Minne, for Neidhart, provides the definition of woman primarily in winter terms, as a discipline and inspiration to a better life. The poet uses the divided perspective of courtly song to argue the necessity for herzenliebe as well as minne. He praises the effects of minne in Stanza VIII; in the following stanza, however, he describes the results, the wound and sorrow, arising from the practice of minne. In Stanza X, the speaker offers himself as a type of true courtly lover, one who experiences simultaneously herzenliebe and minne in a compound of herzenliche minne. The outcome of such a dual attitude, the courtly one, is plain frustration. The final stanza is a denial of all this lofty rhetoric, for the speaker urges his audience to find sexual satisfaction in a flesh-and-blood woman by means of seduction. The courtly approach of song and service is a waste of time on a real woman. The direct approach of a little private conversation, a little magical conjuring, is the only way to break down her defenses.

Neidhart's suggestion that men have no self-control ("daz wir man niht kiusche sîn . . .") implies that they are controlled by outside forces. Women are in control; they now weigh more heavily on the side of minne, winter, the order of domination. Because the natural order has been altered by Engelmâr's theft, the relationship between the sexes has shifted from one of mutual desires and joy, to one of domination and subjugation. Neidhart's persona, always a

summer figure, is oppressed by his beloved's winter aspect. In this lyric, as in others, the poet plays with the courtly dialectic. He points out that the ideal love is a balance of summer and winter dimensions. He tries to convince the audience and the woman that a lop-sided emphasis on sexual denial and humiliation of the male is a losing proposition. From this lofty perspective, the speaker carefully shifts his argument to the other side of the dialectic. His perspective shifts from the courtly love of ein reine wîp[^], a pure woman, to the sexual conquest of a wîbes kint[^], a flesh-and-blood woman with few pretensions to an ideal character. The object of the game, for Neidhart, is to win, to have the upper hand in the battle between the sexes. Winter minne means subjugation of the male to the female. When the speaker confronts his winter woman, he is robbed of his confidence and his common sense. She has total control over him. Neidhart uses the term wille frequently, in this lyric, in L 38 and in some of the summer lyrics: "ich kan mînes[^] willen ninder gein ir zende komen" (I, 8). In L 38, the speaker vows, "hinne vûr gelebe ich nimmer lieben tac,/ unze ich mînen[^] kumber nâch dem willen mîn[^] volende" (L 38, V, ll. 9-10) (From now on I won't have a good day/ until I reach my effort's objective as I will it). The speaker refuses to be subjugated to his woman under her winter aspect. Neidhart leads a one-man revolt of summer herzenliebe against winter minne. That violence which Engelmâr originally perpetrated against Vriderûn[^] is now being used by woman against her lover. She who was originally sub-

jugated by winter now declares war on summer and his liegemen, particularly the persona. The war between summer and winter is reenacted in the figures of the persona and his beloved.

Conclusion

Neidhart, throughout his lyric corpus, is challenging the ethics of minne and its poets, the Minnesänger. To maintain that he is in earnest in challenging the concept of ideal love is to ignore the substance of his satiric persona as well as his distortion of the courtly myth. Neidhart's lyric universe is not the lofty heights of courtly love; it is not an attempt to resolve the dialectic inherent in the natural order. Neidhart exploits the two terms of this dialectic, summer and winter, for all they are worth. This poet explores all the dimensions of the courtly myth, from the rape of Proserpine and the Wheel of Fortune to the participants in the Wild Hunt, in order to suggest a new order of mythic allegiances to his audience, the court. Neidhart's invitation, however, to a new set of allegiances is not "sincere," for neither side of the sublunar dialectic is morally superior to the other. The poet presents no serious challenge to the ideal of a superhuman resolution of an all-too-human dialectic.

On the other hand, he succeeds in making fools of those who claim social or moral superiority because of a system of mythological allegiances. The myth of class superiority is challenged by the

poet. The aristocracy consists of men and women who oppress and degrade any class they regard as inferior. The getelinge and the persona's winter sweetheart are overbearing, pompous, and self-absorbed. Their claims to social superiority are without foundation, for if they are no worse, they certainly are no better than the summer persona and the peasant girls who desire his company. Neidhart, in the summer lyrics, playfully invites the courtly class to find their reflection in him; we can only assume, from the later winter lyrics, that they disdained his offer. In these winter lyrics, Neidhart paints a bold, unflattering picture of this feudal class. He chastises them for their pretensions and displays them in a frigid, joyless environment of their own making. Those poets who attempt to mimic Neidhart's style without surrendering their allegiance to the upper class in the feudal hierarchy succeed in displacing the persona totally. They compete with one another, like Hildebolt and Willegêr, but the outcome is a foregone conclusion: in either case, winter wins, driving off summer and its gentler refinements. Hildebolt offers no real threat to winter's Willegêr, for Hildebolt only mimics the Vorsänger. He is a mock-summer figure who forces the persona out of the conflict altogether. He displaces Neidhart's persona from his summer allegiance. Winter has won the conflict with summer; though the season may return in the natural order, the vitality and joy and sweet sensuality are gone.

The appearance of the getelinge at the summer dances is reminiscent of the natural scene described by Alanus in the Complaint of Nature; when Natura sets her foot upon the earth, spring returns.²⁵⁷ For Neidhart, this winter cold is no illusion, but the true heart of the matter. Lurking within the shady forest is Engelmâr, plotting against Vriderûn. After the theft of Vriderûn's mirror, this circle of winter shade reaches out to encompass the whole of the natural scene. Henceforward, the persona will lament his summer within the frame of a winter Natureingang. With few exceptions, the persona finds his joy continually harassed and displaced by Winter, even during this past summer. Winter oppresses the natural order all year long until he finally and totally displaces Summer and his advocates. This change Winter accomplishes with the aid of the persona's beloved who is now so utterly transformed that she has nothing in common with her own sexual definition, her femininity. The persona hopes that he can reverse this.

The persona is related to Narcissus who falls in love with his

²⁵⁷ Alanus de Insulis, The Complaint of Nature, p. 22, Metre III, ll. 23-26. Renata Karlin argues well for a direct borrowing from Alanus' de planctu (p. 462) by Neidhart (L 20, V, 3-4) in a reference to homosexuality ("The Challenge to Courtly Love," pp. 127-29). Karlin convinces the reader that Neidhart is making a playful reference to Alanus' discussion on homosexuality. However, she comes to the conclusion that N. is ridiculing Alanus' code of natural love. She claims that N. in L 20, as in all of the Sommerlieder, reaffirms the code of courtly love by negating the values of natural love posited by Alanus and other medieval writers. I do not entirely agree with her conclusions for the poet's persona consistently posits natural love in the manner of Alanus as the truly courtly experience in opposition to the barbaric (wilde) practices of the uncourtly peasant males. On the other hand, N's persona suggests a semi-demonic mythic construct itself. The satire of N's poetry cuts through the pretenses of both sides of the argument between natural and courtly love.

own image and is desperately wooed by Echo. The summer women of Neidhart's lyric are verbal reflections, echoes, of the persona. They are inspired by summer's sexual stimulation and yet speak in courtly terms which they distort. Truly they are perfect reflections of a persona consisting of a summer type (the Vorsänger) and a mock-winter figure (the knight, der von Riuwental).

This persona is a summer sensualist whose beloved is any young woman willing to share his allegiance to summer. The criterion employed by the persona in the choice of his sweetheart has, however, a certain drawback: it encompasses practically every young girl of the age to participate in the festivities of May. These girls are extremely young. Whether they are born to an aristocratic or a peasant family, they share the same impulses. Only winter constraint in the form of mother can keep the girl from attending the dances on the green. For Neidhart, winter and its effects--such as restraint--are not part of the "courtly" world. Neidhart says, "I speak as a man of courtly refinement and my allegiance belongs totally to summer" ("swie Riuwental mîn eigen sî, ich bin disen sumer aller sorgen frî"). The girls try desperately to escape their peasant environment, their winter restraint in the figure of the mother, and to frolic in the meadows to the songs of the Vorsänger, dancing by the side of the knight, der von Riuwental. "mîn muot der strebt gein Riuwental," one young woman cries from within the winter confinement of engagement to a peasant (L 11). She vehemently maintains that her true dimension is courtly,

for her allegiance belongs to the summer knight. Neidhart as Vorsänger in the Natureingang offers his audience, the court, a similar opportunity to escape from their aristocratic confinement. He invites them to "let their hair down," surrender their allegiance to winter and the myth of class superiority. Neidhart forces his audience at the court to look closely at the myth which they believe confirms their moral and social superiority. One half of the natural order, the joys of summer, the true sexual and creative disposition of woman in her youthful prime, the values of a love mutually shared--all these are denied and oppressed for the sake of a myth which maintains class distinctions. Surrender your sorrow and give place to joy! Though sexual revelry and sensual delight may not be morally superior to oppression and brutality, they are not, therefore, inferior. Summer and winter may be continually at war because of a dialectic dictated by the moon, but the natural order will lose its proper balance and fall into a terrible decline (or into a muddy ditch, like Werltsdæze) if either side of the dialectic should win out over the other side.

Total oppression of the lower classes by their feudal superiors is the outcome of winter's year-round triumph over summer. The war between the sexes, with either male or female jostling for the upper hand vis-a-vis a lover, is also the result of winter's conquest. Finally, Neidhart's lyric itself becomes an integral part of the dialectic. Because these mock-summer poets like Hildebolt imitate Neidhart's persona and hope to drive him from his beloved's side,

Neidhart fears he may give up his song. If he should surrender his singing under the duress of these winter peasants, the tension within the natural order will be lost. Who will sing of summer joy to the children? Why, it will be those winter figures who drove him from his estate in Riuwental. If this should happen, there will be no more competition between winter and summer. Neidhart uses his lyric persona's loss and oppression as an omen for the Day of Judgment, the Apocalypse. Relying throughout his lyrics on a substratum of folklore images and beliefs, the poet quite literally threatens his audience with the end of the world if they continue in their winter allegiance:

Nearer to Scandinavia, in Germany, there are records of peasant predictions that the end of the world will come when "instead of summer there will be nothing but winter." A wise woman in Wondreb said that "when the world grows old, the summers will become cold. There will not be any more summers, only little summers (Sommerln). The world will be rent like an old garment."²⁵⁸

Neidhart as Vorsänger and poet, as the only true representative and stimulant of summer, is essential to the maintenance of the cosmological order. The court, even the world, requires Neidhart's assistance in maintaining the natural order. His threats to cease singing, if realized, would precipitate the ultimate day of reckoning. Such a threat serves as Neidhart's argument for the necessity of

²⁵⁸ A. Schönwerth, Aus der Oberpfalz, Vol 3, 1869, pp. 331-341 in John Stanley Martin, p. 127.

maintaining him as a poet at the court. His competitors, other poets at the court who sing from the opposing perspective of minne, must not be allowed to silence him, or the consequences will be dire indeed. One cannot believe that the threat of universal disaster was taken seriously by the poet's audience, but the case was certainly well argued from Neidhart's perspective.

What, then, is the overall significance of Engelm^{ar}'s theft of Vrider^{un}'s mirror? There are many answers to this question owing to the complex dialectic of the Proserpine myth. Basically, the theft means that Neidhart and his summer lyric have been forcibly replaced as the reflection of woman's disposition. A new lyrical order, that of winter minne, has robbed woman of her true nature. According to the myth of Proserpine, the original composition of the universe prior to the rape of the spring goddess, was all of one piece--a cloth into which Proserpine wove a picture of the universe from its Olympic heights to the region of Dis. After the violation of the goddess, however, the cloth is left to decay on the loom. Winter and death break in upon eternal spring, literally tearing the earth asunder to escape confinement in the netherworld. Henceforward, Proserpine alternates annually between her original spring-time disposition and her winter persona, sometimes identified with Hekate. The sublunar universe experiences this dialectic as a tension or conflict between the two dispositions of Proserpine. But this tension is necessary for the natural order; it constitutes the dimension of time which is

the definition of life at the lowest end of the cosmological ladder. The loss of balance between these two forces, summer and winter, heralds the Day of Judgment. Neidhart's lyric cosmos is moving slowly toward this point, the end of time, and the complete triumph of winter over summer.

The theft of Vriderûn's mirror is a repetition of the rape of Proserpine and the Fall of Eve. This time, however, Proserpine--in the figure of Vriderûn--cannot and will not return from winter to summer disposition. The second "rape" of the goddess, Natura, is described as the theft of a woman's image. Of the two dispositions or faces of woman, one--the spring-time disposition--has been stolen. Woman, Vriderûn, never recovers this lost half of her identity. Proserpine as Vriderûn has lost that gentler and original half of her dialectic and has been thrust, forever, into the role of Hekate.

From the moment of the theft, the two faces of Fortuna have also been severed, and the kindly and generous benefactress of men has disappeared. Fortuna appears to the persona only under her stern and chastising aspect. The persona has slipped from the rising to the falling side on his individual wheel of fortune. War, aggression, brutality and domination constitute the relationship between the sexes. This terrible downward turn in the order of change resulted from the brutal interference of winter within the summer sphere a second time, a repetition of the rape of Proserpine. Winter's encroachment upon spring is related to the brutal oppression of the

lower classes, peasantry and lesser members of the aristocracy, by those feudal lords who occupy the top of the hierarchical ladder. This oppressive relationship is implied by the poet, Neidhart, through his use of the Proserpine myth. Winter oppresses summer, the poet dares to say. Those individuals who believe their mythic allegiance to winter qualifies them as superior, in every regard, to the humbler members of society are, in reality, oppressive, aggressive, thieving and rude getelinge in Neidhart's lyric. The poets who sing to woman only under her frigid winter disposition are also winter interlopers upon the May festivities. They help to perpetrate the theft of Virderûn's mirror and throw the natural order out of balance and into its final decline.

Neidhart's summer persona, essentially a seducer and sensualist, offers himself to woman, to his audience at court, to God Himself, as the sole remaining defense against the end-of-days. His weak voice cries out from within the winter lyric for a return to the original balance within the natural order, a balance between spring and winter, between upper and lower social classes, between men and women in a love relationship.

Neidhart exploits the sublunar dialectic fully. He creates a persona, the Vorsänger, and places him firmly at the summer pole. He develops a second aspect of his persona, the knight, and endows this character with pretenses to a winter allegiance, borrowing themes from the pastourelle. Neidhart is playing with the dual perspective of the

courtly lover, his viewpoint as idealist alternating with the views of the summer sensualist. The persona retains this lop-sided allegiance throughout summer and winter lyrics. Juxtaposed to the persona, the poet devises a winter pole of the dialectic with the figures of Engelmâr and all the other getelinge. Neidhart's persona, in spite of his righteous indignation against the getelinge, is a totally satiric figure, in summer and in winter. The persona's futile attempts to imitate the aggressive behavior of the getelinc toward women make the persona, together with the peasants, the butt of the satire. They ape him; he apes them. Neither of them can transcend the limitations of their own particular side in the natural dialectic, because neither the persona nor Engelmâr and his buddies are superior to that dialectic. Their definition is strictly limited to one dimension only. Neither side can find one, truly courtly lover among its members. For the courtly lover, as an ideal, transcends the limitations of the sublunar dialectic and attempts to discover, in his vision of the beloved, a resolution of this dialectic. Neidhart's persona is not such a man; the two-dimensional dialectic is experienced by the persona only in his competition and conflict with the getelinc. The dialectic, for Neidhart's persona, is totally external, not internal as it should be. Hence, this persona can only be termed "satiric." He occupies one side of the tension between two morally flawed and cosmologically inferior forces which must continue to struggle against each other until Doomsday.

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