



Wenceslaus II Přemyslid (1271-1305). A young King and amateur Poet at the end of the 13th century

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Abstract

In the period between 1230 and 1305, the Bohemian kings of the Přemyslid dynasty aimed to realize a specific project: they wanted to promote themselves thanks to literature and get closer to the other imperial courts. They invited German-speaking poets at court and in doing so their land got accustomed to courtly culture. At the end of this sort of cultural journey, Wenceslaus II proved to be able to properly master canons and models of Minnesang poetry; he even personally re-worked these features. This paper aims to retrace this route and provide an analysis, together with a translation in modern English, of Wenceslaus II's Tagelied.

Keywords: Middle High German Literature, *Minnesang*, lyric poetry, Wenceslaus II Přemyslid, Bohemia, XIIIth century

The fact that several German-speaking men of letters have visited the court of Prague during the 13th century is well known. The Slavic rulers of the Přemyslid dynasty in the years from 1230 to 1305, that is Wenceslaus I, Ottokar II and Wenceslaus II, have them specifically invited. The patronage of these rulers is politically motivated, as they think literature is a form of promotion aimed at the recognition of their power by the other States of the Empire, which could be exploited together with the establishment of complex political relations. However, the court does not seem accustomed to accepting the canons of courtly literature that had already flourished elsewhere; therefore, thanks to literary works in German languageⁱ, monarchs set up a sort of educational plan so that the values of courtly culture could be assimilated and appreciated. Moreover, an operation of this magnitude likely implies an identity research that would help to find cultural elements in common with other imperial courts. The present work aims at rapidly retracing the essential stages of this process up to the full maturation of German courtly literature in Bohemia, besides the appropriation by Wenceslaus II of the stylistic features proper to lyric poetry and their reworking in an original key. At the end of the paper a comment and a translation of the *Tagelied* attributed to the young king himself will be provided.

During the reign of Wenceslaus I, on the throne from 1230 to 1253, several German professional poets attend court and compose poems of praise for the sovereign, following the tradition of the *Spruchdichtung* (for example gnomic, political, and didactical poems). The first of these authors is Reinmar von Zweter, who remains in Prague from 1230 to 1240 thereaboutⁱⁱ.

Schubert's analysis of the *Sprüche* that the poet is said to have composed in Prague provides interesting insights, since, according to the scholar, these works represent the beginning of a

Kette mit einem zukunftsweisenden und höchst anspruchsvollen Projekt, welches nicht nur die hier zentral behandelten politischen Sprüche zusammenstellt, sondern auch eine komplette Tugendlehre, einen kompakten Katechismus in Sangspruchstrophe und eine Minnelehre.ⁱⁱⁱ

The idea is appealing and, we may say, as futuristic as the collection itself supposed by Schubert; in addition, it would fit in well with the identity search pursued by the Přemyslids under Wenceslaus I, who have been interested in gaining cultural and political visibility, as well as adapting the customs of the court to Western models and courtly literature.

Among Reinmar's works, poems No. 149 and 150 (numbered according to Roethe's edition) contain explicit references to Bohemia, especially the second one, in which the poet mentions the country where he has decided to live, namely Bohemia, and then goes on to praise the king and his land^{iv}. He even refers to the difficulties of interaction with the court, since the sovereign seems the only one able to understand German and, therefore, correctly assessing the potential of representation through literature. On the contrary, the courtiers do not

seem to be educated enough to understand the poet's message, nor to be able to appreciate the exposure that Bohemia would gain before other imperial lords^v.

Reinmar is the first known professional poet to reach this outlying area of the Empire, so far away from the centers which are already permeated with the cultural and literary models of chivalry. Therefore, it is understandable that he must have felt estranged at the beginning of his Bohemian experience. It is worth remembering that the models that inspired the lords of the various peripheral regions of the Empire date back to earlier periods, as well in literature as in architecture and the minor arts, so that they might appear at first glance *altmodisch* 'old-fashioned'^{vi}. As for the difficulty of understanding on the part of the courtiers, Reinmar's complaint cannot concern language skills, since close relations with the Empire had already been established, thus it can be assumed that in Prague there were diplomats who were able to speak German. Moreover, Wenceslaus I is married to Kunigunde, daughter of Philip I of Swabia, since 1248, and the princess undoubtedly had travelled to Prague with a large German-speaking retinue.

As already mentioned, another *Spruch* dedicated to Bohemia is No. 149^{vii}. This is an encomiastic poem in which Reinmar praises his lord as an ideal ruler, who dispenses wealth and honor by valuing art, especially literature. Undoubtedly, the aim of the poem is to gain recognition for the poet, as well as to exalt the figure of the patron, increase his fame at other courts and - we cannot exclude the possibility to - attract other poets to Prague.

Another German-speaking poet at the court of Wenceslaus I is Sigeher^{viii}: *Spruchdichter* himself, he praises the king for his courtly virtues such as munificence, wisdom and his irreproachable moral conduct. Furthermore, Sigeher compares Wenceslaus I to figures dear to the cultural imagery of the Middle Ages such as Solomon and King Arthur: that is, well-known poetic material outside Bohemian court is used to properly frame the Slavic sovereign.

Meanwhile, the political and territorial interests of the Přemyslid dynasty, especially of Ottokar II, become more and more ambitious. In fact, the successor of Wenceslaus I rises to the throne in 1253 and proves to be quite enterprising, while matrimonial alliances continue to play a key role in strengthening the kingdom. The Slavic king extends his influence in Austria by becoming duke, once the Babenberg dynasty has died out. He also obtains other territories along with those he has inherited (Moravia, Carinthia and Carniola, Styria) and takes part in the Prussian Crusades. When Richard of Cornwall dies in 1272, he proposes himself as heir to the German throne against Rudolf I of Habsburg. However, the Electors are afraid of Ottokar's increasing power; as a result, they prefer to promote his opponent. Ottokar II will have repeated clashes with Rudolf I until the conflict of 1278, when he dies in the Battle of Marchenfeld^{ix}.

During his reign, Bohemia undergoes significant economic and social changes due to increased exploitation of gold, silver and iron ore mines^x. These deposits provide the reign with substantial resources and they require workers from all over Europe. In particular, German immigration considerably increases, and new towns are founded (such as Budweis, known today as České Budějovice in Bohemia and Olmütz, known today as Olomouc in Moravia). German inhabitants obtain peculiar rights and they manage to create guilds of arts and crafts^{xi}. The chancellery also goes through a profitable phase, thanks to the presence of the prothonotary Henricus de Isernia, who introduces the so-called *ars dictandi* in Bohemia^{xii}. In the meantime, the court of Prague is increasingly oriented towards western cultural trends, despite a certain resistance from the Slavic nobles^{xiii}.

Cultural life is given an important impulse and other German poets reach Prague: When the patronage of the Babenberg dynasty comes to an end, the Bohemian capital city ideally becomes the heir of Vienna, absorbing its attractiveness and continuing to cultivate courtly culture and amplifying its resonance, to the point of creating fertile ground for a local literary German-speaking production. In addition, Ottokar II's expansionist aims undoubtedly require a more precise propaganda that should be attentive to his needs and to a more marked reference to elements common to Western courts^{xiv}.

At least initially, it is Sigeher again who marks the poetic production at the court of Prague, where he is thought to have stayed between the reigns of Wenceslaus I and Ottokar II^{xv}. In one of these poems, Sigeher praises the Slavic king for his military prowess, referring to the Prussian Crusades against the infidels, to which Ottokar II participated between 1254 and 1255^{xvi}. The king is described as Champion of the Christian Faith^{xvii}, but the poet shows him also as one of the most renowned and well-established figures in Medieval imaginary: Alexander the Great^{xviii}. Through such a comparison, the poet draws a portrait that makes Ottokar II worthy of praise, thus glorifying his deeds; at the same time, he continues the process of bringing Bohemian culture closer to western courtly culture^{xix}.

It is possible to find references to the Přemyslid rulers in the works of other professional poets such as Friedrich von Sonnenburg, Bruder Wernher, Tannhäuser, *Der Marner*, Kelin and *Der Meissner*, even though these poems were most probably not composed at the Bohemian court^{xx}. Ottokar II seems to have turned his attention to other models: no longer short celebratory poems, but imposing works that glorify his deeds and valor in memorable tones. In such a context, the king's politics clearly requires a quite strong propaganda vehicle. Thus, poets at court are commissioned to compose epic poems for their patrons; particularly important are the works of Ulrich von dem Türlîn and Ulrich von Etzenbach.

Ulrich von dem Türlin^{xxi}'s romance aims at integrating *Willehalm* by Wolfram von Eschenbach, with an antecedent that Schröder had initially named *Arabel*^{xxii}. This work is the first known epic romance directly related to the Bohemian rulers; in this way, Ulrich enables the emergence of a new literary tradition at court, where epic literature becomes an additional vehicle of propaganda.

Moreover, it is interesting to note that now the role-model is one of the most appreciated German poets of the first half of the 13th century, that is Wolfram von Eschenbach. Ulrich von Etzenbach^{xxiii}, the other author of courtly romances who works for the Přemyslid court, also draws on Wolfram's style. He seems to be the first known German-speaking poet native to Bohemia^{xxiv}; his poems could be seen as the first outcome of the Slavic rulers' work regarding the project of spreading courtly culture through German-language literature. Specifically, the native poets of the Bohemian reign devote themselves to the creation of courtly romances^{xxv}. Ulrich von Etzenbach is the author of two important works: a retelling of the story of Alexander the Great^{xxvi} together with an appendix^{xxvii}, and the so-called *Wilhelm von Wenden*^{xxviii}. Ulrich is said to have served under both Ottokar II and Wenceslaus II, so his activity in Prague would have lasted for quite a long time and would have continued thereafter under the Bohemian nobleman Borso von Riesenburg^{xxix}.

Ottokar dies on the battlefield in 1278, when Wenceslaus II is just seven years old^{xxx}, who is then placed under the guardianship of the Margrave of Brandenburg until 1283 and is promised to Guta of Habsburg, because of diplomatic agreements between Ottokar II and Rudolf I. The marriage is not celebrated until 1285, when Wenceslaus II takes full possession in Prague, albeit under the influence of Zawisch von Falkenstein, a member of a family opposed to the Přemyslids. However, Wenceslaus II soon succeeds in bringing Bohemia back to the forefront of imperial politics: he is Prince-electoral from 1292 to 1298 and concentrates his expansionist interests on Poland, where he becomes king in 1300. In 1301, he also succeeds in obtaining the crown of Hungary for his son Wenceslaus III, but new conflicts and economic problems force him to abandon this result. He dies in 1305 of a serious illness, and his young son will be killed in an ambush in 1306. The Přemyslid dynasty comes to an end: After a few uncertain years, the Luxembourg family eventually obtains the kingdom of Bohemia, thanks to John's marriage to a daughter of Wenceslaus II^{xxxi}.

From a diplomatic point of view, the young Wenceslaus II proves to be an excellent successor to his father and, although the king continues to be culturally and politically oriented towards the Empire, there are feeble signs of dialogue between the Crown and the Slavic nobles. However, he is not able to reach all his objectives. For example, he fails in his attempt to establish a university in Prague, despite the presence of an active and well-organized chancellery^{xxxii}. A few decades later, Emperor Charles IV will achieve such aim.

From a literary point of view, however, the German-speaking court retains its splendor; in fact, other important poets visit Prague, even Frauenlob is said to have worked for the young king^{xxxiii}: he certainly mentions Wenceslaus II in two of his poems (V, 14; XII, 9), but it is difficult to determine whether they had been composed in Prague^{xxxiv}.

Summarizing, over the course of almost a century, several artists and men of letters have visited the Bohemian court; their poems have immortalized the Přemyslid monarchs as generous patrons gifted with chivalrous virtues, while their romances are intended to promote that dynasty, framing it in Western courtly culture. In Ulrich von Etzenbach's *Wilhelm von Wenden*, the combination with hagiographic literature aims at bringing the image of the sovereign closer to that of Saint Wenceslaus, venerated by the Bohemian population. At the same time, in the romance dedicated to Alexander the Great, Ulrich compares the king to the Macedonian ruler, a historical and literary hero that was renowned and appreciated thanks to his military prowess and strategic skills, which ultimately led to him being seen as a Champion of Christianity during the Middle Ages. It is the same important figure used by Sigeher to praise Ottokar II.

At this point, we may affirm that the search for commonality through literature with the other imperial courts has been successfully accomplished. In this context, Wenceslaus II makes his entry into German courtly literature as the author of three poems, which are passed down in the so-called Codex Manesse^{xxxv}, together with the works of other lords of peripheral areas of the Empire.

The three poems are part of the *Minnesang*^{xxxvi} tradition: they are a *Preislied*, a *Tanzlied* and a *Tagelied*. Themes, vocabulary, and metaphors are undoubtedly conventional; as stated by Behr^{xxxvii} and Gottzmann^{xxxviii} the poet employs well-known formulas, namely the personification of *Minne*, the rose as a symbol of the beloved lady, idyllic landscape settings, among others. However, it has been often emphasized that this is not simply a repurpose of material already used by others. The strength and originality of these stanzas lie in the recombination of traditional elements, in other words how they are meant, reused and re-elaborated. This attitude seems to not only characterize the work of Wenceslaus II, but also that of his other noble contemporaries who delight in composing poems. Behr points out that other lords of Eastern Europe who are also related to the Bohemian ruler use a similar procedure in their compositions, that is a reinterpretation of traditional themes and material to construct less conventional situations: Otto IV of Brandenburg and Henry of Breslau^{xxxix} to mention a few^{xl}. *Minnesang* thus becomes part of the nobles' awareness of their role as end-users, patrons and poets themselves: in this way, they show their status not only through an appropriate lifestyle, but also through the display of their literary expertise^{xli}. Undoubtedly, the cultural climate of the eastern periphery of the Empire has played an important role in the

formation of Wenceslaus II, probably also due to his proximity to Otto IV of Brandenburg, thanks to whom he could have come into contact with German-speaking poets as a child.

To better understand the acculturation degree of the Bohemian court in this historical phase, it may be useful to examine one of Wenceslaus II's compositions, for example the *Tagelied*. The text of the Middle High German poem is provided according to the edition of Carl von Kraus, as revisited by Gisela Kornrumpf^{xlii}:

III

- 1 „Ez taget umâzen schône,
diu naht muoz abe ir thrône,
den sî ze Kriechen hielt mit ganzer frône:
der tac will in besitzen nuo.
- 5 Der trîbet abe ir vesten
die naht mit sîner gleston
- 1 dest wâr, si mac niht langer dâ geresten,
wan es ist zît und niht ze fruo
daz man ein schaden werbe,“
- 10 sus sanc der wahter, „ê daz sich geerbe
der tac mit sîner roete.
wol ûf, wol ûf, ich gan iu niht ze bliben bî der noete.
ich fürhte daz der minne ir teil verderbe.“
- 1 Daz horte in tougener schouwe
ein êren rîche frouwe
und ouch ir minnen dieb, der durch ein ouwe
was ritterlîchen dar bekommen.
- 5 si sprach „friunt mîner wunnen,
der wahter will niht gunnen
- 2 uns liebes, wan er wolte sîn bespunnen
mit miete, daz hân ich vernomen:
ez ist dem tage unnâhen.“
- 10 diu frouwe stunt ûf und begunde gâhen
hin zuo dem wahter eine.
si sprach „nim, wahter silber golt und edel rîch gesteine,
lâ mich den zarten lieben umbevâhen.“
- 1 Er sprach „ich bin gemietet:
gêt wider unde nietet
iuch fröiden, wan ich wolt daz ir berietet
mich: daz habt ir ûf ende brâht.
- 5 ich warne iuch, swenne ez zîtet,
daz er mit fröiden rîtet.
- 3 swenn ich iu sage, sô hüet daz ir iht bîtet,
ir lât in dar er habe gedâht“.
- 10 si wart sâ umbevungen,
er kuste ir rôten munt, ir klâren wangen.
daz was der minne lêhen.
lip und lust die liezen sich dô wênic ieman flêhen.
dâ daz ergienc, dâ ist ouch mê ergangen.

Translation into Modern English^{xliii}:

1. The morning appears immeasurably beautiful, / the night must descend from her throne, / which she held in all her magnificence in Greece: / now the day shall ascend. / He drives her away from her stronghold, / the night with her radiance; / in truth, she cannot stay longer, / for it is time, and not too soon, / that one should think of parting" / so the watchman sang, "before the sun / Is colored in red. / Come on, come on, I cannot grant you to stay. / I fear the romantic encounter has come to an end."
2. This they heard from their secret love-nest / a noble and rich lady / and her love-thief, who through a clearing / had chivalrously come thither. / She said, "Friend of my delight, / the guardian does not want to grant us / love, because he wants to be rewarded / with money, this I have understood: / the day is still far off!" / She rose and hurried alone / to the watchman. She said, / "Guardian, take silver, gold and costly precious stones / and let me embrace my tender beloved!"

3. He replied, "Now I have received my wage. / Go back and enjoy / your delight, for I just wanted you to reward / me: finally, you have done so. / I will warn you when the time comes / when he can depart safely. / When I call you, then you cannot delay, / Let him go where he wants." / He embraced her instantly, / kissed her red lips, her pale cheeks. / All that was the gift of Love. / Neither of them had to pray long for love and pleasure. / It happened then and it still happens today.

This kind of poem (also known as *alba*, *abaude*) describes a farewell scene between the clandestine lovers who have spent the night together and who, at daybreak, are forced to part^{xliv}. This poem in particular is divided into three stanzas showing a repeated metrical pattern^{xlv}. From a content perspective, it is possible to recognize some traditional elements of this genre: the two lovers, a secret love-nest, daybreak and the awakening of nature, the guardian^{xlvi}; the poem also takes the form of a dialogue between the *vrouwe* 'lady' and the *wahter* 'guardian'. However, one basic aspect is missing: there is no trace of the sorrow caused by the parting of the lovers; there is a subtle humor instead, which seems to be intended to ridicule the narration.

At the beginning of the poem, the guardian eagerly welcomes daybreak with a description of remarkable beauty: the day chases the night from her throne and from her fortress thanks to his radiance; night cannot stay any longer (vv. 7-11/1). The guardian then calls the lovers and urges them to take their leave, for there is no point in lingering any longer.

In the second stanza, it is the lady who comes into action: After the couple hears the call, she turns to her partner stating in no uncertain terms that the guardian does not want to let them enjoy their love because he wants to be rewarded (vv. 5-9/2).

The lady approaches the sentry with determination and, in order to obtain some time to spend with her knight, openly offers him gold, silver and precious stones (vv. 12-13/2).

The protagonist of the last stanza is the guardian once again: he openly admits he has reached his goal, that he has received his due reward; in the end he allows the lovers to return to their love-nest and promises to warn them at the right time.

There are other lyrics with a certain underlying comic effect, as Schweikle points out^{xlvii}. In the case of this *Tagelied*, irony is achieved mainly through the mixture of canonical elements, motivations and behaviors that tend to desecrate them, as mentioned above. The emphasis is on the material side of the story: Regarding the guardian's behavior, his profit-driven intent is quickly revealed, so much so that the lady has no problem conducting a rather short negotiation in order to be able to rejoin her lover. The more sensual aspect of the encounter is also underlined: the desire of the lovers to be together is far more pressing than the fear of being discovered.

Using expressions typical of *Minnesang* tradition, the lady asks to be allowed to continue the intercourse with her sweet lover, who, once the agreement is reached, kisses her again and again. Yet, the narrator points that out as the prize of love, that is, the lovers can indulge in their desire and love each other. (vv. 5-9/3).

Gottzmann draws attention to the cynical connotation of the love prize, since it is appointed after the sentinel's complicity has been richly paid for^{xlviii}: the expressions used in the composition reinforce her analysis. The generous use of adjectives (MHG. *êre* 'previous', *riche* 'rich', *edel* 'noble', *rôt* 'red', *klâr* 'clear, bright, beautiful, radiant') can make the sense of detachment from the narrated event even more pronounced, as the guardian's merry welcome to the arrival of day, the light of which is generally despised by the poet-narrator, as it marks the moment of parting. In this poem, the lovers certainly do not yearn for the day, but the guardian does, pressing to be rewarded. The general disenchantment that permeates the composition is not disturbing; rather it makes readers smile because it highlights the generally unspoken aspects of clandestine intercourses, as if to unmask the actual reality of the situations.

Over the course of almost seventy years, therefore, it is possible to see that the Bohemian lords finally succeed in making their court conform to the other imperial centers of power and culture: they take advantage of German-speaking courtly literature to promote themselves and to culturally enrich the nobles. This intense period comes to an end with Wenceslaus II's death: the young king-poet re-elaborates courtly poetical models and, in this way, carries out the maturation of those canons that are now cultivated also at his court. Moreover, in so doing, Wenceslaus II aligns himself with other lords from the Eastern regions, who have also devoted themselves to poetry. Wenceslaus II has been able to make good use of the legacy left to him by his predecessors, to the point of adopting the stylistic features of courtly poetry and reworking them in an original way, following contemporary tastes and, above all, revisiting them in the light of his own time, which was probably less poetic and more inclined to realism.

End Notes

- ⁱ See for ex.: J. Bumke 1979; H.-J. Behr 1989.
- ⁱⁱ For Reinmar's biography and works, see for ex.: G. Roethe (Ed.) 1887, <<https://archive.org/details/diegedichterein01reingooq>>; M.J. Schubert 2003, pp. 378-380, <<http://www.deutsche-biographie.de/ppn118599518.html>>; V. Schupp, 1983, pp. 247-267; M.J. Schubert 2001, pp. 33-45; *Idem* 2003, pp. 378-379; B. Wachinger 2010, pp. 710-717.
- ⁱⁱⁱ "chain with a forward-looking and extremely ambitious project, which gather not only the most important political Sprüche here treated but also a complete doctrine of virtue, a compact catechism in sung verse and a *Minnelehre*, ie. a teaching on the essence of love": M.J. Schubert 2003, pp. 44-45.
- ^{iv} Roethe 1887 (Ed.), vv.1-3, p. 486, <<https://archive.org/details/diegedichterein01reingooq>>.
- ^v See for ex.: H.-J. Behr 1989, p. 69.
- ^{vi} *Ivi*, pp. 30-51 and 57.
- ^{vii} Roethe (Ed.) 1887, pp. 485-486.
- ^{viii} J. Haustein 1992, Coll. 1233-1236.
- ^{ix} R. Luft 2001, <<http://www.deutsche-biographie.de/pnd118590898.html>>.
- ^x Z. Měřínský, J. Mezník 1998.
- ^{xi} C. Higounet 1989, pp. 169-179.
- ^{xii} H. M. Schaller 1993, <http://www.treccani.it/enciclopedia/enrico-da-isernia_%28Dizionario-Biografico%29/>; J. Nechutová 2007, pp. 129-131.
- ^{xiii} J. Bumke 1979, p. 199.
- ^{xiv} L. Gherardini 2018, pp. 195-196.
- ^{xv} See for ex.: J. Bumke 1979, p. 199. Regarding Sigeher's poems, see: H.P. Brodt (Ed.) 1913; H.-J. Behr 1989, pp. 83-96.
- ^{xvi} H.-J. Behr 1989, pp. 81-87.
- ^{xvii} *Spruch* No. 1, v. 14: H.P. Brodt (Ed.) 1913, p. 89.
- ^{xviii} *Spruch* No. 18, vv. 1-2: H.P. Brodt (Ed.) 1913, p. 98.
- ^{xix} H.-J. Behr 1989, p. 91.
- ^{xx} *Ivi*, pp. 107-123.
- ^{xxi} W. Schröder 1999, coll. 39-50.
- ^{xxii} See for ex.: W. Schröder 1980; *Idem* 1981, p. XI; *Idem* 1985, pp. 6-8. Cf. H.-J. Behr 1989, pp. 124-125 and n. 4. Regarding the romance edition, see: S. Singer (Ed.) 1893, <<https://archive.org/stream/willehalmeintritt04ulriuoft#page/n5/mode/2up>>.
- ^{xxiii} H.-J. Behr 1989, p. 143.
- ^{xxiv} *Idem* 1993, coll. 1256-1257.
- ^{xxv} L. Gherardini 2018, p. 199.
- ^{xxvi} H.-J. Behr 1989, pp. 225-229; regarding the manuscript tradition, see: *Handschriftencensus Ulrich von Etzenbach 'Alexander'*: <<http://www.handschriftencensus.de/werke/490>>; C. Bertelsmeyer-Kist, B. Heinig 1995.
- ^{xxvii} As for the manuscript tradition see: *Handschriftencensus Ulrich von Etzenbach, 'Alexander-Anhang'*: <<http://handschriftencensus.de/werke/1524>>.
- ^{xxviii} See for ex.: R. Kohlmayer 1980; H.-J. Behr 1989, pp. 175-206; W. Herweg (Ed.) 2017.
- ^{xxix} H.-J. Behr 1993, coll. 1256-1257.
- ^{xxx} *Idem* 1989, p. 45sgg.
- ^{xxxi} as for Wenceslaus II biography see: B. Marquis *et al.* (Edd.) 1996, coll. 2188-2190; A. Bachmann 1897, pp. 753-758, <<http://www.deutsche-biographie.de/ppn100700233.html?anchor=adb>>.
- ^{xxxii} *Wenzel II.*, in *Kulturportal West-Ost*, <<http://kulturportal-west-ost.eu/biographien/wenzel-ii-2>>.
- ^{xxxiii} H.-J. Behr 1989, p. 234sgg.; U. Müller 1974, pp. 164-177; K. Stackmann 1979, coll. 865-878, esp. 866.
- ^{xxxiv} H.-J. Behr 1989, p. 239-240.
- ^{xxxv} *Große Heidelberger Liederhandschrift* (Codex Manesse) Heidelberg, Universitätsbibliothek, Cpg. 848, fol. 10r-11ra; the first of these poems is also handed down twice in another manuscript: *Weimarer Liederhandschrift* at fol. 67r and, in anonymous form, at fol. 87r; see for ex.: B. Wachinger 1999, coll. 862-866. Regarding Codex Manesse, see for ex.: *Handschriftencensus* <<https://handschriftencensus.de/4957>>; A.K. Beuler 2018; G. Kornrumpf 1981, coll. 584-597; *Eadem* 2004, col. 601; as for the *Weimarer Handschrift*, see for ex: *Handschriftencensus* <<https://handschriftencensus.de/5914>>; G. Kornrumpf 1999, coll. 809-817.
- ^{xxxvi} For a general introduction to *Minnesang*, see for ex.: Schweikle 1995; G. Herchert 2010.
- ^{xxxvii} H.-J. Behr 1989, pp. 239-248; KLD, Vol. 2, pp. 630-635.
- ^{xxxviii} C.L. Gottmann 2004, pp. 7-44.
- ^{xxxix} H.-J. Behr 1990/1991, pp. 85-92.
- ^{xl} C.L. Gottmann 2004, 36-39.
- ^{xli} H.-J. Behr 1990/1991, pp. 91-92.
- ^{xlii} KLD I, pp. 586-587; the poem is marked with No. III in the edition because in Codex Manesse it is the third composition that appears under Wenceslaus II's name.

- ^{xliii} The translation into Modern English is by the author of this paper; regarding the choice to use a male personification for the day and a female one for the night, it has been considered the fact that in old Germanic languages those were their respective genders, as they are in Modern German: *der Tag* (masc.), *die Nacht* (fem.).
- ^{xliiv} See for ex.: O.L. Sayce 1993, col. 1264; *Aubade*: <<https://poets.org/glossary/aubade>>.
- ^{xliv} For a structural analysis of the poem see: KLD II, p. 635.
- ^{xlvi} The figure of the guardian becomes part of the basic components of the genre from Wolfram von Eschenbach onwards: G. Schweikle 1995, p. 137.
- ^{xlvii} *Ivi*, pp. 209-210.
- ^{xlviii} C. L. Gottzmann 2004, p. 18.

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