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SOME ASPECTS OF HADEWIJCH'S POETIC FORM

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ABSTRACT

The purpose of this thesis is to investigate in detail certain aspects of Hadewijch's poetic form which have never been made the subject of an independent study.

While taking into account what has been written on the subject - mostly as part of general studies - my conclusions are the result of independent judgment based on the poems themselves.

The introductory chapter is concerned with the meaning of the central concept of the Strofische Gedichten, Minne, and its function in the poems. Various aspects of stanza-structure are then considered, including the variety of stanza-forms and the different types of rhyme; also the use of stress-verse and the musical effect produced by the combination of lines of different numbers of stresses and varying stress-patterns, and of similar and dissimilar sounds. In this connection I also consider the question of whether the songs were set to music.

The use of rhetorical techniques to heighten interest or add emphasis is also discussed, paying special attention to different forms of repetition - of words, phrases or ideas - and to the frequent use of contrast and paradox, as well as to less common features such as personification and irony.

Considerable study is devoted to the imagery, summarizing and classifying the different types employed and the way in which they are used, and distinguishing between those drawn directly from the troubadour convention and those personal to Hadewijch.

Finally, the overall structure of the poems is investigated and two poems analysed in detail.

I have tried to demonstrate where relevant the extent to which Hadewijch adheres to troubadour convention or, alternatively, modifies it, and also the manner in which her choice of form, techniques and imagery is governed by her complex character, thus creating great poetry in a largely stereotyped genre.

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CHAPTER I:  
APPROACH TO HADEWIJCH

Before beginning the detailed study of those aspects of Hadewijch's form which I have selected, it is necessary to explain my approach to the songs and their creator. Hadewijch can be treated primarily as a mystical poet of the thirteenth century, and considered within that framework: and for any real understanding of the *Strofische Gedichten* a knowledge of the historical background and of her relationship with the troubadours, minnesinger, and mystical writers is essential. However, a great deal of work has been done on these historical lines which it would be pointless to duplicate; consequently I shall refer to these links and comparisons only where it is essential to my own aesthetic approach. Similarly, from the aesthetic as well as the historical standpoint, it would be of interest to study the question of her relationship to the theory of poetic form as it had been systematised and expressed at the time; but examination of the various 'Artes Poeticae' as assembled by Faral<sup>1</sup> shows this to be in such a primitive state of development that its relevance to, and possible influence on, the work of so accomplished a poet as Hadewijch would seem to be less than that of the songs of the poets themselves. It is in any case questionable how far a great poet in his work will follow the dictates of manuals of poetry.

My purpose is, then, to treat Hadewijch not specifically as a medieval poet, but simply as a poet; not divorced from her age, since no poet is that, but approached primarily from the viewpoint of the modern reader and the impact of the poems on such a one. Unless that reader be a medieval scholar, as few are, seven hundred years have laid veils over ideas and doctrines of the *Strofische Gedichten* and the circumstances from which they sprang; but the force of their emotions and the music of

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1. E. Faral: *Les Arts Poétiques du XIIe et XIIIe siècle*, 1924.

their language - however difficult - still have the power to hold the reader; and in the twentieth century it is probably in these that their greatest attraction lies. With this in mind, I have sought to demonstrate some of the ways in which the emotions are expressed and the music produced, with a view not only to elucidating some of the artistry of the poems, but also illuminating to some extent the character of the poet - since the study of an artist's choice of forms must yield some information about the artist.

I have confined this study to the Strofische Gedichten since, as well as being the best known of Hadewijch's poetic work, they form a single body, reasonably unified in form and content, and thus a natural unit of study. A similar study of the Mengeldichten, and a comparison of the techniques of the two, would be both interesting and desirable; but in view of the differences of form and the problem of authenticity, I prefer at this time to restrict my inquiry to the better-known work.

I have used principally the edition of E. Rombauts and N. de Paepe,<sup>1</sup> and it is from this that most of my illustrations are taken. It seems to me to provide the best single text available of the Strofische Gedichten; though it differs only slightly from J. van Mierlo's edition,<sup>2</sup> it does have the advantage of being more readily available; more important, where the two texts differ in reading or punctuation, in the majority of cases I prefer the former. Van Mierlo's Notes and Introduction to his edition - indeed, all his published work on Hadewijch - have of course been invaluable to me.

I have, naturally, consulted other texts, notably J. Snellen's comparative edition,<sup>3</sup> but my concern has been mainly with the Strofische

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1. E. Rombauts and N. de Paepe, *Hadewijch, Strofische Gedichten*, 1961.

2. J. van Mierlo, *Hadewijch, Strophische Gedichten*, 1942.

3. J. Snellen, *Liederen van Hadewijch*, 1907.

Gedichten as a whole, and the dominant characteristics of their form, rather than with divergences of interpretation or reading; these, while important in individual cases, do not greatly affect the overall picture. Therefore, since I could not hope to cover adequately every aspect of every poem, I have preferred to work mainly from a single edition.

Questions of interpretation and terminology lie for the most part outside my field; but there is one term the understanding of which is critical in any study of Hadewijch, from whatever viewpoint undertaken, and that is Minne. This is beyond doubt the key word of the Strofische Gedichten, on which all else depends, and the meaning which the individual finds in this word must inevitably affect his whole attitude and approach to the poems. Consequently, having been conditioned - as probably have most of the younger generation of students of Hadewijch - by van Mierlo's reading of the term as signifying primarily 'God or Christ or the Divine Love',<sup>1</sup> I have read with fascination the monumental work of N. de Paepe,<sup>2</sup> in which he opens up a whole new line of approach. After an exhaustive study, not only of the Strofische Gedichten but also of antecedent mystical and courtly writers, he concludes that Minne, as Hadewijch uses the term, is basically none of van Mierlo's interpretations, nor yet the 'amorphous entity'<sup>3</sup> of M. van der Zeyde, but: 'een beleving, de wijze waarop de ziel haar verhouding tot God beleeft, een dynamische relatiebeleving'.<sup>4</sup> If he is right, this changes the whole outlook of the poems; the main emphasis is shifted from Minne, the Beloved, as object of the poems, to Minne, the emotion and experience of love; the trend is internal, to the workings of the poet's own heart and mind, rather than external, to the

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1. Van Mierlo, *Str. Ged.* II, p. 121.

2. N. de Paepe, *Hadewijch, Strofische Gedichten*, 1967.

3. M. H. van der Zeyde, *Hadewijch, een studie . . .*, 1934, p. 21

4. N. de Paepe, *op.cit.*, p. 331.



One who inspires the passion. I have given this interpretation long and deep consideration, and to a great extent it seems unanswerable; yet I have been forced to the conclusion, after earnest re-reading of the Strofische Gedichten, that de Paepe's own enthusiasm for his thesis has led him to a slightly misplaced emphasis. His painstaking work in tracing the roots of Hadewijch's terminology and imagery in both secular and mystical literature is beyond praise, but his approach to the Strofische Gedichten is that of an intellectual and analytical mind, and he seems to me to put rather too much stress on those elements in the poems. His analysis of the three components of the relationship between the loving soul and God - intellectual, voluntaristic, emotional<sup>1</sup> - is beyond doubt correct, and his emphasis on the first two has value in that they are more easily overlooked than the third; but although he states on several occasions that Hadewijch is an emotional poet,<sup>2</sup> I feel that he does not give full weight to the power of those emotions, and that his analysis is perhaps more precise than is justified. What he seems to me to overlook is this: that with any powerful emotion or sensation, be it love or toothache, there tends to be a confusion of pre-occupation between the source of the experience and the experience itself. Exactly this confusion seems to me to exist in the Strofische Gedichten, between Hadewijch's own emotional experience of loving and the Being she loves. De Paepe himself seems to have some perception of this when he says: 'In enkele verzen dus is de gedachtelijke vereenzelviging van Minne met God of Christus inderdaad duidelijk uitgesproken. Maar daarnaast is in de andere verzen, waarin de gepersonifieerde Minne verschijnt,

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1. N. de Paepe, op. cit., p. 242.

2. N. de Paepe, op. cit., pp. 179, 333, among others.

deze vereenzelviging alleen als mogelijkheid latent aanwezig doch m.i. eerder zelden door Hadewijch de facto bedoeld . . . . De laatste geciteerde verzen illustreren misschien, dat Hadewijch 'achter Minne steeds God of Christus ziet', maar tonen ook aan, . . dat de vereenzelviging in feite een 'verglijding' is, nl. van de oorspronkelijke betekenis 'beleving', naar de overdrachtelijke personificatie - God of Christus. Oorspronkelijk is Minne: de liefde-verhouding ziel-God, verhouding die Hadewijch emotioneel ervaart'.<sup>1</sup>

As I see it, de Paepe is here talking about precisely the confusion of the sensation of Love and its object to which I referred just now; but in reducing the latter element to a mere 'latent possibility', I feel he lays too great a stress on the one component, sensation, at the expense of the other, the Beloved, and in doing so makes an intellectual attempt to resolve a psychological confusion which perhaps should not be resolved, since it is quite possible that the poet was either unaware of it, or conscious of it as a deliberate ambiguity, with now one element, now the other, uppermost in her mind.

De Paepe makes the valid point<sup>2</sup> that Love as an experience can include the Beloved; it is in his attempts to minimize the extent of this that I quarrel with him. It is possible to concentrate on the experience of Love and almost or completely ignore its object; witness Marsman's poem 'De Bruid', which for all its beauty has always seemed to me oddly pathetic because it contains no mention, no apparent thought, of the Bridegroom. In Hadewijch, by contrast - and this is where I differ from de Paepe - I feel the 'Bridegroom' - or, rather, the beloved Being, since

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1. N. de Paepe, op. cit., p. 259; v. also p. 180.

2. N. de Paepe, op. cit., p. 180.

her mysticism is not of the bridal variety - always present. Therefore, being in complete agreement with de Paepe that the Strofische Gedichten are 'gezelschaps/kunst',<sup>1</sup> to some extent an 'exemplarische minnebeleving',<sup>2</sup> a blueprint of the relationship between the soul and God, I have been forced to the conclusion that the 'confusion', the dual meaning of Minne as both the love-relationship and the Beloved, is the best overall reading of this multi-faceted word: with the emphasis on either component varying in individual instances. Hadewijch works a great deal with shades of meaning to express her ideas, many of which are so difficult to express in precise terms; to analyse the key word into any restricted meaning seems to me to risk losing many of the nuances which it in fact holds.

Two further points from de Paepe's own work might seem to support this; first, his careful analysis of Hadewijch's use of such words as herte, sin, moet,<sup>3</sup> in which he demonstrates the various overlapping shades of meaning which these words can hold on various occasions, showing that they are in no sense precise technical terms. Secondly, he willingly grants<sup>4</sup> that in the Letters and Visions, and indeed also in Str. Ged. XXIX, L. 42, Minne is often identical with Christ or God, in which case it would seem strange that the general usage in the Strofische Gedichten should be so totally different as de Paepe suggests, even though, as will appear later, there is reason to doubt the complete identity of 'God' and 'Minne'. In view of all this, his insistence on the overwhelming primacy of the 'relatie-beleving' significance seems somewhat to fly in the face of his own evidence.

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1. N. de Paepe, op. cit., p. 211.
  2. N. de Paepe, op. cit., p. 182.
  3. N. de Paepe, op. cit., p. 282.
  4. N. de Paepe, op. cit., p. 134.

There is one other point where de Paepe's intellectual approach seems to have led him into a difficulty through underestimating the emotional nature of the poems; that is in what he terms the 'antagonism' between the soul and Minne. Speaking of secular lyric,<sup>1</sup> he refers to the fact, with which I agree, that the concern of the troubadour or minnesinger was, to a great extent, with his own emotions, and that the maintenance of a strong emotional tension demanded a 'permanent antagonism' between lover and beloved. He can find no indications of such antagonism between God and the soul in mystical literature before Hadewijch, and concludes therefore: 'Dat bij Hadewijch de minne-emotie zo vaak een terneerdrukkende kracht blijkt te bezitten, dat ze haar van haarzelf vervreemdt, haar vijandig toeschijnt en derhalve al haar klachten oproept, leek ons alleen van uit de sfeer van de hoofse lyriek verklaarbaar'.<sup>2</sup> Influence of courtly lyric there certainly is here; this is one of the many elements of that genre which Hadewijch adopted and adapted to her own purposes; but de Paepe seems to imply that it is a largely literary borrowing, with little reference to Hadewijch's own feelings and ideas. His problem is two-fold; if Minne refers to God, then Hadewijch's reproaches could well be considered blasphemous; if to her own experience, they seem to him meaningless. But this is the intellectual, analytic approach; if we see Hadewijch as primarily an emotional writer, then the difficulty vanishes. Hadewijch as I see her is, first and foremost, a woman in love, subject to an overwhelming emotional force which she experiences within herself but over which she has little or no control, and which therefore seems to originate from outside. Like most people -

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1. N. de Paepe, op. cit., p. 333.

2. N. de Paepe, op. cit., p. 333.

perhaps especially women - in this condition, she makes no very clear distinction between her own emotions and feelings and the outside source and object of them - the Beloved. Her intellect and will are brought to bear to control and direct her feelings and the actions resulting from them, in order to obtain what she most desires - the blissful union with the Beloved - but the emotion comes first. Given this, and given also the facts that no one lives permanently on a plane of ecstasy and that unselfish love is not the easiest of attitudes to maintain, it seems psychologically entirely natural that she should experience depression and resentment at every interruption of the perfect mutual relationship and every hindrance encountered in its pursuit. The secular 'antagonism' is the perfect vehicle for these difficulties, her use of it being perhaps even more easily explained on the 'relatie-beleving' thesis than on the God-Christ one; much of the time she is lamenting the difficulties of loving. That she does seem sometimes directly to reproach the Beloved, 'dat de Minne haar vijandig toeschijnt' - and it is meaningless to speak here of a 'personified experience' - may smack of blasphemy; but this too is comprehensible on the theory of the confusion of meanings, and also of the stubborn pride which seems to have been a basic feature of Hadewijch's character. That de Paepe fails to see this indicates that for all his brilliant intellectual understanding of Hadewijch, for all his insistence on her emotional attitude, he fails to enter completely into those emotions.

Moreover, for the full understanding of the Strofische Gedichten, de Paepe's theory is inadequate in one respect. It is a consideration of Minne from a psychological standpoint, an investigation of the obscure workings of Hadewijch's mind and feelings - so obscure that in many cases she must have been unaware of them. This is, however, only half

the story; any discussion of the Strofische Gedichten as poems must also concern itself with Minne in its function within the poems, with what Hadewijch, on a conscious poetic level, meant by Minne. Is it, for Hadewijch, a personification, or an image, and if so, of what; or is it something more? That the confusion of Beloved and experience exists on a conscious as well as a subconscious level is beyond doubt; but what then is the nature of the Beloved? On a subconscious level, the need for an outlet for the emotions may lead to the selection of an object almost at random; in psychological fact the object is then of less importance intrinsically than as an emotional outlet, and the relationship is indeed paramount; but - and this is the crucial point - it will never appear so to the subject. It may be that Hadewijch's experience was of this type, that for some social, psychological, or physical reason she was unable to form a normal human attachment, and that Minne therefore represents only the outlet for an unusually powerful capacity for love and devotion which was otherwise blocked, rather than the primary object of those feelings; yet this, on the conscious level, is irrelevant to the meaning of Minne for the poet and the poetry. Any limitation on the significance of the word seems to me to place an undue limitation on the significance of the songs. Hadewijch herself sums up the meaning of Minne in one comprehensive phrase at the end of Letter XXV: De Minne es al. In a context of instruction to others, this might mean: 'The only thing you can do, must do, is to give all the loving devoted service of which you are capable'. As a description of personal experience, it might mean: 'To give love, and be loved in return, is the most wonderful thing in the world'. Both these readings, however, seem to restrict a phrase which by its placing seems to demand an absolute meaning, without qualification; a poor interpretation might be: 'The One I love - whom

we should all love - is literally everything, limitless and without bounds; all we are and all we experience is part of him; he it is that draws our love and service to himself, and he that gives us the love and support we need; when we suffer, that too comes from him; outside him there is nothing; worse, there is nothingness'. This in four words; can language be more compressed? Such compression is indeed possible only because of the enormous volume of meaning which can be contained within the one word Minne. Neither 'God' nor 'Christ' would serve the same purpose, since though for the medieval mind they would suggest real and living persons to a far greater extent than they would today, by the mere fact of being proper names they suggest separate and distinct personages, familiar to all, and lacking to some extent in the mysterious totality, the all-pervading existence, with which Hadewijch is at pains to invest Minne. This appears clearly, for instance, in Str. Ged. XX, ll.55-60:

Also alle dinghen selen vervaren,  
 So sal die edele minne waren  
 Ende hare clare gheheel openbaren,  
 Als ghi in een nuwe beghin  
 Met minnen die minne seelt ane staren:  
 'Siet, dit eest dat ic bin.'

the same impression is given by many other passages and phrases throughout the songs.

I am therefore inclined to agree with de Paepe that Minne is not, in many if not indeed in a majority of cases, to be simply identified with the common idea of God or His Son; though I would not entirely agree with his conclusion on the subject. He says (p. 164): 'Minne is voor Hadewijch niet op de eerste plaats God zelf, doch een zelfstandig 'wezen' waardoor ook God beheerst wordt wyl Minne alles beheerst'.<sup>1</sup>

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1. This raises the question, can a 'wezen' be a relationship? And can a relationship control God?

This seems to me to put too great a distance between Minne and God. My feeling is based on study of those occasions where Hadewijch uses the name 'God'; in most cases these are more or less stereotyped phrases such as 'God weet', 'God gheve', from which nothing can be deduced, but of the others there are only two where there is a positive identification, in XX ll.25-26:

God, die ghemaecte alle dinghe,  
Ende boven al es minne sonderlinghe,

and XXIX ll.41-42:

Die vader van anebeghinne  
Hadde sine sone, die minne;

of which the first is somewhat ambiguous, since the same stanza contains:

Hem biddic dat hi ghehinghe  
Na sijn ghenoeghen  
Dat minne nu minne Also na noch dwinghe  
Alsi can voeghen.

There are, on the other hand, a number of cases which seem to suggest that there is no exact equivalence of God and Minne, notably:

XII, 11-12: 'Mijn joc es soete, mine bordeane es licht'  
Seghet selve die minnare es der minnen;

XIII, 57-61: Nu merket, ghi alle vroede,  
Hoe der minnen cracht es groet;  
Si hevet die gheweldeghe roede  
Over al dat god gheboet;  
Si bracht hem selven ter doet

and XXXV, 49-50: Minne, ghi waert daer te rade  
Daer mi God mensche wesen hiet.

These are not the only such cases, and they indicate that Minne for Hadewijch is not the conventional God, but perhaps rather God considered in one aspect, perhaps from a Christian point of view his most important



aspect: that of the Divine Love which is for Hadewijch his prime motivation. I say deliberately aspect, not attribute, since the latter word sets too great a distance between God and Minne and also restricts the application of Minne in a way in which, as I have already said, I do not believe it was intended to be restricted. Minne represents one view of God, not merely one of God's qualities. This is perhaps the essence of my disagreement with de Paepe's statement.

Moreover, if Minne is an attribute of God, then in the Strofische Gedichten that attribute is personified; and I have already stated my conviction that Minne is not a personification. The whole tenor of the poems suggests that Minne for Hadewijch is in itself an existence, a being ('person' is perhaps too concrete a term) and as such requires no personification. It is not a quality, or an experience, or a relationship, but something as real to her as the hazel-bush, though of a different and puzzling nature. This puzzlement is expressed many times, but particularly clearly in XXII, 15-18:

Dat ghebod dat ic bekinne in minnen natuere,  
 Dat brinct mine sinne in avontuere;  
 En heeft forme, sake noch figuere,  
 Doch eest inden smake als creature;

'Ghebod' here could be translated either as 'revelation' or 'power', the passage is in any case clearly an attempt to understand the essential nature of Minne. The use of 'smake' in connection with Minne, which occurs also in other passages such as XXXI.26, again suggests a being which for Hadewijch is real; not indeed a person, visible, tangible, and with physical attributes capable of description, but real and actual nonetheless. This puzzlement indeed itself forms an argument against the personification theory, since a personification would be in some

sense Hadwijch's own creation and difficulties of understanding would therefore be less likely to arise. Nor, on the other hand, is M. van der Zeyde's 'amorphous entity' a valid description, since it implies that the poet herself had no clear idea of her Beloved; a lack of complete understanding, in something which by its nature is beyond human comprehension, does not imply a lack of distinct awareness. Minne may well be a vague figure for us, but simply because we lack Hadewijch's direct experience and have to try to reconstruct her Beloved from an account which according to the poet herself falls short of the reality:

Maer gheen meester mach hem dies vermeten

Dat hi minne met sinne mach doen verstaen (XL, 61-62);

the whole force of her work makes clear that for Hadewijch this being, or power, was anything but vague, though at times incomprehensible; that it had as clear and definite an existence as any of the material objects which surrounded her, but the exact nature of which existence she was aware of being unable to communicate. Her problem, and ours, is that there are no readily understandable terms in which to describe this being; the very rarity of her experience precludes the existence of any handy labels for it. Here is the dilemma: could we share Hadewijch's experience, we should understand her meaning without the need of labels; and lacking it, we are in the position of the colour-blind man who seeks to understand the meaning of 'red'.

That 'Minne' may represent a being less familiar, though not less real, than the medieval conception of God or Christ is supported by consideration of those occasions in the Strofische Gedichten when Hadewijch refers to the Beloved not as 'Minne' but as 'Lief'. The name 'Lief' occurs twenty-nine times in fifteen poems; it is difficult to draw any sharp distinction of meaning between it and 'Minne', partly because many

of the lines concerned are similar to others elsewhere in which 'Minne' is used:

Hi sal sinen lieve met trouwen ghenoeghen; (IV.5)  
Daerse met lieve .I. werde; (XV.54)

and also because, on those few occasions where the word is repeated in a single line or small group of lines, it evidently carries the same range of meanings as 'minne':

Maer daer lief met lieve so vaste gheraect,  
Dat lief van lieve lief niet en mach,  
Ende Lief met lieve so lief doresmaect  
Dat lief levet lieve op lieves sach . . . (XXV. 61-64)

where 'lief' means variously the Beloved, the human lover, and also the emotion or experience of Love.

Notwithstanding this, however, most of those passages in which 'lief' is used give a greater impression of intimacy and familiarity than similar passages with 'minne'; which might suggest that Hadewijch is here concerned with the supreme Being, Minne, in its incarnate, human manifestation - i.e. Christ, that she is concentrating on the personal, rather than the transcendent, elements of her Beloved; in the Letters, indeed, the phrase 'onse lief' is repeatedly used for Christ. Str. Ged. IV, the theme of which is 'trouwe', uses 'lief' throughout to the exclusion of 'minne', and some other passages seem to make a distinction between the power, Minne, and the Beloved, Lief:

Minne salne wel ghesterken;  
Hi sal sijn lief ghewinnen; (VI. 19-20)  
Die gherne woude doghen tsuete ellende,  
Die weghe ter hogher minnen lant,  
Hi vonde sijn lief, sine rike, ten ende. (IX. 21-23)

Although we do not know whether the songs as we have them are in chronological order - though, as will appear later, I am inclined to

believe that they are - it may perhaps be significant that 'lief' occurs far more frequently in the early songs; of the first fifteen, nine contain 'lief'; of the remaining thirty, only six. If they are indeed in chronological order, this might mean that Hadewijch was originally concerned both with the transcendent Power, which she called 'Minne', and with the figure in whom that Power was most clearly manifested to men, the man Jesus Christ, whom she called 'Lief', and that she sought to distinguish between the two by this choice of words. It might well be that at the beginning of her service she needed the support and intimacy of Christ's humanity; that even her imagination and courage were not quite great enough to fix themselves directly on the great source, Minne. If so, then it would seem that with increasing maturity and understanding the direct approach became easier and the intermediary less necessary; thus the term 'lief' occurs less frequently as she is concerned more directly with the power which is the source at once of Christ and Hadewijch. This cannot, I think, be proved beyond doubt from the *Strofische Gedichten*; but it is the impression given by the use of the words.

If Hadewijch's problem then, is to communicate the nature of the being whose presence dominates her consciousness, the further question then arises, whether 'Minne' is simply an image by which that nameless indescribable may be approached? It might be argued that since throughout the *Strofische Gedichten* the whole theory and terminology of the troubadours is taken over and used as imagery for the service of Minne,<sup>1</sup> the word itself might form part of this one immense sustained image. This is possible, but I consider it unlikely; in any event, it would only set the problem at a further remove, since it would then be necessary to ask,

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1. See Ch. IX

not 'What does Minne mean?', but 'What is Minne an image for?'. Moreover, for a poet to refer to the central fact of her existence only through an image is possible, but would probably be more likely if either the fact or the image were generally known or comprehended, which is not the case with Minne or whatever it stands for. Such a use would add obscurity to obscurity, and this is a charge of which Hadewijch, save in a very few cases where she shows off her technical virtuosity, must stand acquitted. As we shall see in Chapter VIII, she uses imagery mainly in passing to explain or interpret her feelings, and her whole use of troubadour form serves as an image of the service of Minne; to symbolize the central point of her work in an image would be quite uncharacteristic.

She seeks in the Strofische Gedichten, as in her other writings, to describe and explain her experience, the nature of her master and the way in which that master is to be served; whether for herself or others is beside the point. The use of Minne as an image for the Master would tend to defeat this aim and thus I find it difficult to believe that we are dealing here with no more than conscious imagery. Minne is undoubtedly involved in imagery, particularly in the wider context of 'der Minnen Lant'<sup>1</sup> where Minne is viewed as the feudal lord - or, at one remove, as the troubadours' Lady considered as the feudal lord:

Si selzen met minnen in minne doregaen  
 Al dat rike, daer minne es vrouwe,  
 Ende al dat heerscap een met hare ontfaen,  
 Ende doresmaken hare edele trouwe. (XXXIV, 37-40)

The confusion is increased by the feminine gender of the noun, and thus of its pronouns, which supports the parallel with the Lady of the troubadours and thus the theories of personification or image. But what we have in such cases is an image of Minne, not Minne itself an image.

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1. See Ch. VIII

What then does this word Minne represent? Not a personification, but a reality; not an image, but an existence. The word Minne is, in my conviction, a name; the name which Hadewijch gave to something - some being - for which no name existed. The Strofische Gedichten are devoted in large measure to explaining the being to which this name has been given, either by imagery or directly. The confusion as to meaning arises largely because, instead of coining a new name, Hadewijch employs one already in existence - the word whose meaning seemed to her closest to the essential nature of her Beloved: Love. The exact nature of the power which she called Minne is something which we shall never understand without sharing her experience of it; what we can be sure of - and this is where de Paepe's 'relatie-beleving' theory seems inadequate - is that this is a power, a supreme being, the essence of whose nature is Love; not selfish or timid or finite but eternal, unbounded, self-sacrificing, all-demanding, all-giving, to experience which is to become totally involved with it. This is why I consider that we have here an aspect of God; one aspect, which is as much as a single limited human mind, even a mind of such emotional and imaginative power as Hadewijch's, can envisage, and more than that mind can clearly communicate to others.

On this level, of what Hadewijch consciously experienced and consciously sought to describe and explain to others, de Paepe is wrong. Minne is not an experience, it is something which is experienced; it is not a relationship, but something of which the one who experiences it forms an indissoluble part. De Paepe is right in that the description of Hadewijch's experience, of her relationship with this supreme being, are indispensable to her attempt to communicate the nature of what she calls Minne, but they are subordinate to the Being itself. 27

To consider Minne as a proper name may perhaps seem so simple as to be childish, an oversimplification of a complex concept. I believe, on the contrary, that any other interpretation is an overcomplication of a concept in its essence utterly simple and basic. Moreover, it explains, as no other theory does, the difficulty of finding a synonym or translation for Minne; what is a synonym for God, or Hadewijch, or John? Hadewijch experienced - all her work attests it - an overwhelming awareness of some superhuman, by normal standards incomprehensible being, the exact nature of which it is probably impossible for us to comprehend as it was impossible for most of her contemporaries:

Der minnen ghebruken dat es een spel  
 Dat niemant wel ghetonen en mach.  
 Ende al mocht dies pleghet iet tonen wel,  
 Hine const verstaen dies noeit en plach. (XL. 49-52)

She seeks to communicate the nature of this being, in itself and in her experience of it; for this purpose, maximum simplicity is essential, and among the first requirements is a name, if only to avoid constant circumlocutions such as 'the one I am speaking of'. Add to all this that Hadewijch, for all her intellectual powers, is basically a strongly emotional character, and that her experience is basically an emotional one; as she seeks the simplest and most direct path to the Beloved, so she would seek the simplest and most direct way of making the Beloved known to others. Is it conceivable that she would limit herself to describing her experience, and ignore the transcendent Being at the heart of it? It is possible to read the Strofische Gedichten in this way, but to do so is to limit the force and spontaneity of emotion that strike from them; to make them more deliberate, more intellectual than they sound; to remove much of the awareness of glory. To ignore the feelings aroused by the Strofische Gedichten is to ignore a great part of the poetry; and

since we are dealing here with something for which no precise and coldly scientific terms exist, we may perhaps do well to consider the effect which the poems produced on another and much later poet - a poet, incidentally, whose world was likewise centred on an ineffable mighty Being -  
Albert Verwey:

Door haar schallende strofes,  
 Door de wisslende regelmaat,  
 Door de reiende en beurtende rijmendans,  
 Stroomt op haar stem en haar bloedslag  
 De door woord noch denking benaderde  
 Lichaamgeworden  
 Minne, de god-mens.  
 Deze verbeelding,  
 De natuurlijke,  
 Bevat al het bovennatuurlijk onmogelijke  
 Zichtbaar en blijvend;  
 Deze is de ware verschijning van Hadewijch,  
 De vrouw die van Minne zong.<sup>1</sup>

I have devoted so much space to this question of the meaning of Minne because it is surely central to any study of the Strofische Gedichten, from whatever viewpoint undertaken. To summarize my own position: Minne in its basic meaning is Hadewijch's name for the all-powerful being she adored, probably best understood as God in His aspect of Love; but it is a concept of many and varied nuances, under which may be subsumed her own relationship with that being, and also herself both as lover and beloved of it. One or more of these meanings may be present, consciously or unconsciously, in any individual occurrence of the word; and although in most cases the poet was doubtless aware of the distinction between them, this may not always be so. She was, as de Paepe makes very clear, totally

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1. From 'De Liederen van Hadewijch' in De Weg van het Licht, 1922.



bound up in a total experience of which Minne, her Beloved, was an integral part, and not an outside existence.

The mapping of this total experience, for herself, for those who shared it, and for all those who might hope to share it, is the purpose of the Strofische Gedichten; I hope now to illustrate some of the tools she used in this endeavour.

CHAPTER II:

THE STANZA

The basic unit of the lyrical poet is the stanza; and it is here that we find Hadewijch's first major borrowing from troubadour lyric and its emulators. In forty-three of the forty-five Strofische Gedichten she uses stanza-forms similar to, and in some cases identical with, those of the troubadours; for instance, S.G. XLI employs the same rhyme-scheme, ab/ab/cdcd, as one of the finest songs of Bernart de Ventadour, 'Quan vey la lauzeta mover'. The two exceptions, XXXIII and XXXVII, use a simple 4-line stanza rhyming aaaa. Troubadour stanza-form, having already been thoroughly analysed by A. Jeanroy and others, requires no further elaboration from me; what I hope to demonstrate is the wealth of possibilities which Hadewijch found in it.

In some cases we cannot be sure how far Hadewijch follows the troubadour pattern; for instance, whether she keeps to the rule given in the Catalan 'Doctrina de compondre dictatz',<sup>1</sup> that no two songs might share the same melody; we do not know whether the Strofische Gedichten were intended for singing.<sup>2</sup> We can establish, however, that she used a very wide variety of stanza-forms, which seems to attest an interest in exploring the possibilities of troubadour form. This interest in external form, particularly in a poet whose main preoccupation is with her subject, is very noticeable, and we shall see later how skilfully she avoids the worst excesses of the troubadours and subordinates her technical mastery to the ideas she seeks to express.

Hadewijch, then, follows the troubadours in using a considerable number of different rhyme-schemes, and of different lengths of stanza;

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1. J. Beck, Musique des Troubadours, p. 71.

2. This question will be more fully discussed in Ch. IV.

the commonest stanza-length in the Strofische Gedichten is 8 lines, occurring in 10 poems, with eight different rhyme-schemes; only XIII and XXXVIII, XXXII and XXXIV share schemes. Next most popular is 10 lines, occurring in 9 poems of which only XXVI and XXIX have the same rhyme-scheme. There are 6 stanzas each of 6 and 7 lines, those of 6 lines having all the same rhyme-scheme, those of 7 four different schemes, with VIII, XVIII, and XIX being the same. There are 5 of 9 lines, with four different schemes (II and XXXIX sharing), and 5 of 12 lines, with 3 different schemes, VI and VII, XV and XXVI sharing. Finally, we have one stanza of 11 lines and one of 14, and the two non-troubadour Ambrosian 4-line stanzas. Thus we have a total of no less than 32 different rhyme-schemes, 22 of which occur once only, in the 45 songs.<sup>1</sup> In this total I differ slightly from van Mierlo,<sup>2</sup> who considers S.G.I to be an 8-line stanza on the pattern of XLI with an added refrain, and thus arrives at a total of 30. This is a debatable point; although the phrase 'Ay vale, vale, milies . . . si dixero, non satis est', repeated in each stanza, does indeed suggest a refrain, in view of the fact that the other two lines concerned are different in each case, and closely connected with the stanzas in which they appear, it seems to me simpler to treat this as a 12-line stanza.

The total diversity of form is even greater than this diversity of rhyme-schemes would suggest, since, again like the troubadours, stanzas which have the same rhyme-scheme may differ widely in their total pattern through the differing lengths of their lines. This variation of line length is not, however, achieved by the same means as the troubadours,

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1. See list of stanza-forms, p. ~~60~~ 28-29.

2. J. van Mierlo, Hadewijch, Str. Ged., Inleiding, p. 60.

since Hadewijch is after all writing in a very different language. The French and Provençal poets measure their lines in syllables, and it is also possible to divide them into feet; this type of measurement is far more difficult in Dutch, with its completely different system of accents. In Dutch, as Verwey points out,<sup>1</sup> the word-accent is fixed and emphatic, where in French it is comparatively weak and may be shifted to fit in with the melody of the whole line or sentence. As a result of this, Dutch lines with the same number of syllables might sound to be of unequal length. Hadewijch avoids this problem - either through force of Germanic tradition or as the result of a wise instinct - by retaining the Germanic stress-line with a fixed number of accented syllables or lifts separated by an unlimited number of unstressed syllables (drops). In the table of total stanza-schemes which follows, therefore, the numbers refer to the number of lifts and not of syllables.

Before listing the stanza-schemes, however, one or two points need to be made. First, the 'Germanic stress-system' itself is no more than a reasoned hypothesis developed by scholars long after the event,<sup>2</sup> with a good deal of disagreement as to the rhythm of the alliterative line; so far as I know no Germanic poet ever stated it as a principle. Secondly, since we do not know how far the Germanic poets in general, and Hadewijch in particular, were prepared to force normal speech-rhythms into a poetic mould, it is sometimes difficult to determine the number of lifts in a particular line, and even more so to determine their exact location. Thus in preparing my table I have consulted those of van Mierlo<sup>3</sup> and M. van der Kallen,<sup>4</sup> but have relied ultimately on my own judgment; in cases of disagreement, I give first the version I prefer, with the other(s) in brackets.

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1. A. Verwey, Ritme en Metrum, p. 33.
  2. W. P. Lehmann, Development of Germanic Verse Form, pp. 37-8. This question will be further discussed in Ch. IV.
  3. J. van Mierlo, Hadewijch, Str. Ged., Inleiding, pp. 60-61.
  4. M. van der Kallen, Gram. en Rhyth. Onderzoek van Hadewijch's poëzie, pp. 71-2.

Complete table of stanza-schemes:4-line stanzas.

4a 4a 4a 4a - XXXIII, XXXVII.

6-line stanzas.

4a 4a 4a 3b 4a 3b - XIV, XVII, XX;

4a 4a 4a 4b 4a 4b - IV, XLIV;

3a 3a 3a 4b 3a 4b - XXX.

7-line stanzas.

4a 4a 4a 2b 2c 2c 2b - V;  
(4a 4a 4a 3b 2c 2c 3b - M. v. d. K.);

4a 4b 4a 4b 4c 4c 4b - VIII, XVIII (and v. d. K. XIX);

4a 4b 4a 4b 2c 2c 4b - XIX;

5a 5a 5a 5a 4b 4b 5a - XXII;

4a 4b 4a 4b 4a 4b 4x - XLIII  
(4a 4a 4a 4a 4a 4a 4x - v. d. K.)

8-line stanzas.

3a 3b 3a 3b 4b 3a 4b 3a - XIII;

4a 4b 4a 4b 4a 4a 4b 4a - XXXI;

4a 4b 4a 4b 4b 4c 4b 4c - XXXII;

4a 4b 4a 4b 4b 3c 4b 3c - XXXIV;

4a 4b 4a 4b 4c 4c 4d 4d - XXXV;

4a 4b 4a 4b 4b 4a 4b 4a - XXXVIII;

4a 4b 4a 4b 4a 4b 4a 4x - XL;

4a 4b 4a 4b 4c 4d 4c 4d - XLI;

4a 4b 4a 4b 4b 4b 3b 4b - XLII;

4a 4a 4a 2b 4a 4a 4a 2b - XLV;

(4a 3b 4a 3b 4c 3d 4c 3d - v. M. I).

9 - line stanzas.

4a 4b 4a 4b 4b 3a 3a 3b 3a - II, XXXIX;

4a 4b 4a 4b 4b 4a 4b 4a 4b - III;

4a 4b 4a 4b 4a 4a 4b 4b 4b - X;

5a 5b 5a 5b 3c 3c 3d 3d 3c - XXXI.

10 - line stanzas.

4a 4b 4a 4b 4b 4a 4a 3c 3x 3c - IX;

4a 4b 4a 4b 4b 4c 4c 3d 4c 3d - XII;

3a <sup>4b</sup> 3a <sup>4</sup> 2c 2c 4b 2c 2c 4b - XVI  
(3a 3b 3a 4b 3c 3c 4b 3c 3c 4b - v. M.);

4a 4a 3b 4a 4a 3b 3b 3b 3c 3c - XXIII  
(4a 4a 3b 4a 4a 3b 3b 3b 3a 3a - v. d. K.)

3a 3a 3b 3c 3c 3b 4d 4d 3e 3e - XXIV, XXIX  
(3a 3a 3b 3a 3a 3b 4c 4c 4d 4d - v. d. K. XXIX);

4a 4b 4a 4b 4b 4c 4b 4c 4b 4c - XXV  
(4a 4b 4a 4b 4b 4c 4b 4b 3d 4d - v. d. K.);

4a 3b 4a 3b 3c 4c 4b 4b 4d 4d - XXVII  
(4a 3b 4a 3b 3c 4c 4d 4d 4e 4e - v. M.);  
(4a 4b 4a 4b 4c 4c 4b 4b 4d 4d - v. d. K.);

3a 3b 3a 3b 3x 3b 3c 3d 3d 3c - XXVIII.

11 - line stanza.

4a 2a 2a 4a 2b 4b 4b 2b 2a 2b 2x - XXXVI  
(4a 2a 2a 4a 2b 4b 2/3/4b 2b 3a 2b 2c - v. d. K.).

12 - line stanzas.

4a 3b 4a 3b 4c 3d 4c 3d 3e 3f 3e 3f - I  
(4a 4b 4a 4b 4c 3d 4c 4d 3e 3f 3e 3f - v. d. K.);

3a 3b 3c 3d 3a 3b 3c 3d 3e 3e 3e 3a - VI, VII  
(3a 3b 3c 3d 3a 3b 3c 3d 3c 3c 3c 3a - v. M.);

4a 4a 3b 4a 4a 3b 2c 2c 3d 2e 2e 3d - XV, XXVI  
(4a 4a 3b 4a 4a 3b 2c 2c 3d 2c 2c 3d - v. d. K.).

14 - line stanza

3a 3a 3b 3a 3a 3b 3c 3c 3c 3b 3c 3c 3c 3b - XI.

Thus, on my reading, the 45 Strofische Gedichten show the very high total of 36 different stanza forms; there are seven patterns which occur twice, and one only which occurs three times. Twenty-six songs, therefore, have patterns unique in Hadewijch's work; we do not know, of course, whether the repeated patterns were in fact differentiated by their music.

Before turning to the question of stress-verse as a medium of expression in the individual line, we have still to consider the length of line in relation to the length of the stanza. The typical Germanic line is thought to have been one of four stresses, which may have replaced an older line of three stresses when with the gradual weakening of unstressed syllables and erosion of inflections the latter became too light and too short to bear a full weight of meaning. Reference to the table will show that Hadewijch also uses mainly 4-stress lines; in 16 of the poems, more than a third, it is used throughout, and a further 11 have it for half or more of their lines. Only 5 songs have no 4-stress lines at all, leaving 13 in which they form the minority. It is an open question, however, whether we are dealing here with a direct influence of Germanic verse, since a large number of troubadour songs use lines of 7 or 8 syllables; such lines form a close parallel to Germanic lines where lifts alternate with single unstressed syllables. As we shall see in Ch. III, Hadewijch makes frequent use of this arrangement.

Three-stress lines are next most common in the Strofische Gedichten, occurring in 22 songs, or almost half, in only four of which, however, do they comprise the whole stanza. Lines of two stresses are found in seven poems, of five stresses in only two, and neither of these are ever used throughout a stanza. Thus only twenty songs are constructed of lines with a uniform number of stresses; in the majority, the variation

in the length of lines adds to the suppleness and variety which are such salient features of Hadewijch's work. It is also clear from the table that the longer the stanza, the greater is the proportion of short lines. Three-stress lines occur in 3 of the 5 9-line stanzas, in all but one of the 10-line stanzas, in all the 12-line stanzas - being used exclusively in two of the five - and, again exclusively, in the one very long 14-line stanza. S.G. XXXVI, the only 11-line stanza, contains many 2-stress lines, though it is so irregular in form that it is almost impossible to assign it a single scheme. This extensive use of short lines helps to prevent the very long stanzas from becoming unwieldy; the 2-stress lines, in particular, being frequently used in pairs so that they effectively replace one of the 4-stress lines among which they are usually found.

It is noticeable, moreover, that where a stanza contains lines of different lengths, the variation is almost always tied to the rhyme. Of the 25 'mixed' stanza-patterns, in all but five a given rhyme has the same number of stresses in each line in which it occurs. In at least two of the five, and possibly also in XXXIX, the change in value occurs at the division between Pedes and Cauda, thus making it less abrupt.

I have already mentioned the difficulty of making out exactly where the accents were intended to fall as being responsible for many of the disagreements between my table and those of van Mierlo and van der Kallen; this is compounded by uncertainty concerning the possibility and extent of elision, and of corruption of the mss.<sup>1</sup> To illustrate this difficulty, we may consider S.G. XIX, the formula for which is given by van Mierlo as 4a 4b 4a 4b / 2c 2c 4b, and by van der Kallen as 4a 4b 4a 4b / 4c 4c 4b.

A look at the poem clearly explains the cause of the confusion; for the two lines concerned, the fifth and sixth of each stanza, vary considerably in length in different stanzas. In the first stanza, these

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1. J. van Mierlo, Visioenen, Inleiding, Ch. II.



lines run: Die vroeghe blike / Vore der minnen rike, where the two accents a line are easily assigned, and four an impossibility. But in the second stanza we find: Maer hi weet van hemselven diet si / Ic weet van mi, where although the second line can be read with two stresses, on 'ic' and 'mi', the first cannot, and would run more easily with four, on 'weet', 'selven', 'diet', 'si'; or even three, giving less emphasis to 'diet'; while a stress on each syllable of the second line would not overload it from the point of view of the meaning. In the fourth stanza we have: Mer si woude mi verclaren / Ende openbaren; in the eighth: Ic plach te kinnenne dat verwinnen / Daer es int verwinnen kinnen; in the eleventh: Dies gheet van hare / Hoghe mare. In some of these cases it is difficult or impossible to fit in four stresses, in others two seems insufficient, or the first line runs better with four lifts and the second with two. Again, in at least some cases we must reckon with the possibility of corruption, though some of the irregularities - e.g. in st. 8 - are so characteristic of Hadewijch that this seems unlikely. It seems clear that in this poem Hadewijch permits herself a fair degree of freedom in the stress-pattern of these two lines, though not of the other lines in the stanza. If we must assign a single stanza-pattern to the whole poem, I would in this case prefer van Mierlo's two stresses rather than van der Kallen's four, since this seems to fit the majority of the stanzas better.

In this poem the varying length of the lines makes it difficult to draw up a single scheme to fit all stanzas: but this is not so in all cases of dispute. For instance, if we consider XVI, we find a much wider measure of disagreement involving five out of the ten lines of the stanza. Here M. van der Kallen gives - in my view correctly - 3a 4b 3a 4b / 2c 2c 4b 2c 2c 4b, and van Mierlo 3a 3b 3a 3b / 3c 3c 4b 3c 3c 4b. On

the whole the disputed lines here vary very little in length. The second line is the least stable; but even this can be read easily with three stresses only in st. 1, 'Wel bekinnen overal', and possibly also, less readily, in st. 2, 'Sine heervaert ghesticht op mi', and st. 8, 'Opghegheven dat ic ben'; in the remaining seven stanzas it is much more easily read with four, as in st. 9 'Verliesic, winnic, dies al een'. Since in most of Hadewijch's songs the Pedes are composed of identical pairs of lines, on the troubadour pattern, it seems simpler to read it so also in this poem, rather than force the second line into irregularity; surely st. 3 gives the basic form of the Pedes in this case:

Die minne die al verwint  
 Hulpe mi dat ic moet verwinnen;  
 Ende si die alle noet bekint  
 Onne mi dat ic moet bekinnen . . .

In the other disputed lines, 5, 6, 8 and 9, there is much less variation in length; in st. 5 three of them (5, 8, 9) could be read with three stresses:

Doen ic met hare omghinc  
 Ende ic ontfinc . . .  
 Gherne boven alle dinc  
 Si mi een ane hare hinc,

but this reading is somewhat uneasy, and this is the only case where three stresses are at all possible; all the others have unmistakably two stresses, as in st. 10:

Den minnenden verholen,  
 Den vremden verstolen . . .  
 Dat soete dolen  
 Inder minnen solen . . .

The clearest proof that van Mierlo is mistaken in this case is, however, that in no single stanza does the second line read with the same number of stresses as the four short lines of the Cauda; the closest

approximation is in the first stanza, and even here it is far from exact. The whole pattern of this stanza is built on the use of different lengths of line and different stress-patterns.

These are not the only cases where this problem arises: it occurs in several other of the songs, notably in XXXVI, where no single formula fits all the stanzas and a 'majority' scheme must be given. Van Mierlo indeed wonders<sup>1</sup> whether Hadewijch did indeed keep strictly to the rule that corresponding lines in different stanzas must have the same number of stresses - a question which will be discussed in Ch. IV. He points out, correctly, that if she allowed herself some latitude in this respect the difficulties would be considerably lessened in many instances, since the number of stresses appropriate to normal speech could be used in each line. This possibility is of some relevance to the question of music, to which I shall return later. One thing would seem to be clear; if there is in fact a varying number of stresses in certain cases, it is almost certainly deliberate and not mere carelessness. This is supported by the fact that in all but one of the debatable poems, the variation is limited to one or two lines in the stanza, and the same lines in each stanza, the other lines being completely unaffected. The exception is of course XXXVI, where all lines except the last - the constant refrain, 'In die minne' - vary considerably in length between stanzas, the only unifying factor apart from the refrain being that each stanza consists of a pattern of long and short lines. In fact this by itself does impose a certain unity, since fairly close study is necessary to realise just how irregular this song is; but it must have posed problems from a musical point of view. The normally limited extent of the variation,

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1. J. van Mierlo, Str. Ged., Inleiding, pp. 71-72.

however, suggests that it is conscious, a deliberate freedom heightening the emotional tension by its very irregularity, but held rigidly within bounds by the other, 'normal' lines. Moreover, the Strofische Gedichten as a whole are so carefully constructed that it seems almost incredible that Hadewijch would just not notice a difference between stanzas which may be extremely marked. Also she normally shows too much respect for language, and too much skill in its rhythms, wilfully to torture a phrase into a speech-rhythm alien to it; the overriding importance of the content would also militate against this. This is of course a personal view, and no evidence of her intention can be adduced. But the divergences seem too numerous for textual corruption to be plausible as an explanation for all of them, and it would acquit Hadewijch of a charge of technical incompetence which her work as a whole must show to be unjustified. 27

Having considered the stress-verse as it affects the overall stanza-form, we must next examine its use in the individual line within that overall scheme. The chief difference between the syllable-counted line of the troubadours and the stress-line lies in the considerable variation in the number of syllables possible to the latter; careful reading of the Strofische Gedichten, however, will demonstrate the regard that Hadewijch pays to isochronism, that is to ensuring that the intervals between lifts shall be of approximately the same duration, and thus that lines with the same number of lifts shall be of roughly the same spoken length, whatever the number of syllables. M. van der Kallen has carried out detailed and painstaking research into this question<sup>1</sup> which it would be pointless to repeat in detail; but a few general points must be made. Her work is unfortunately largely rendered useless by one

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1. M. van der Kallen, Onderzoek, pp. 73-140.

major fault; she assumes that every syllable written in the mss. was intended to be pronounced, without considering the possibility of elision. Van Mierlo however<sup>1</sup> makes a strong and to me convincing case for its presence, and in view of this van der Kallen's elaborate counting of syllables loses most of its detailed value, though certain general principles remain.

These reduce effectively to two: first, that in the tradition of Germanic stress-verse Hadewijch considers herself free to vary the number of unstressed syllables between her fixed lifts, so that there may be any number from nil to three or four together; secondly, that notwithstanding this her general tendency is to alternate one lift with one or two drops. The question of elision is of course vital here; and van Mierlo seems to have demonstrated conclusively by reference to Willem van Afflighem's *Leven van Sinte Lutgarde* that elision may be intended even where, as in the *Strofische Gedichten*, all words appear in full in the mss. This being so, it seems to me undeniable that the use of elision can, by reducing the number of unstressed syllables, make many lines run more smoothly; for instance, XIV.47, 'Die hoechste les(se) inder minnen scolen', or XVII.29, 'End(e) in onthopenden stormen wert verre verdreven'. It is strange that this should not have occurred to van der Kallen, since her concern is always to demonstrate the regularity of Hadewijch's verse, and the effect of elision is to increase considerably the number of one- or two-syllable drops. There still remain some, fairly infrequent, cases of three-syllable drops, as in XIV.40, 'Dat rik(e) ende den hoghen raet', which itself forms an argument for elision, since if the final syllable of 'rike' is sounded, the scansion demands an extra stress on 'ende', thus breaking the stanza-scheme, since it is almost impossible to read four unstressed syllables here.

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1. J. van Mierlo, *Str. Ged.*, Inleiding, pp. 74-76.

Another case would be the beginning of XVII.29 quoted above; (M. van der Kallen uses the term *anacrusis* for syllables preceding the first stress, to my mind incorrectly, since there is no division into feet and such syllables form an integral part of the line).

As well as the cases of multi-syllable drops, we sometimes find two, or even more, lifts occurring with no drop between them. This is almost always where a heavy emphasis is desirable, and often in lines with a considerable number of unstressed syllables elsewhere to preserve the balance of the line; examples are:

XX.60: Siet, dit eest dat ic bin,

and

XL.61: Maer gheen meester mach hem dies vermeten.

But in spite of these cases, the most common form is that with one or two drops, the single drop predominating; the typical line thus probably has a minority of two-syllable drops with a majority of single drops, as in XLI. 9-10:

Ay, hem vernoeit der dieper weghe  
Die ver(re) ellende beseuken sal.

This permits Hadewijch a fair degree of variation in the rhythm and emphasis of the line without disturbing the even flow of the stanza by wide differences in line length. It is not uncommon to find whole lines or groups of lines which can be read with consistent alternation of lifts with single drops, as for instance in XX.1-4.

Dit nuwe jaer es ons begonnen,  
Nu moet ons God met minnen onnen  
Dat wijt also beginnen connen  
Dat der minnen doghe,

where the regular pattern is broken only in the third line. There is of course a danger of monotony in this somewhat martial regularity, particularly in lyric poetry, and it is rare to find it continued through more than two, or occasionally three, lines. The skill with which Hadewijch sometimes manipulates the number of drops to reinforce the meaning can be seen in the final stanza of XIV, the number of drops being given in brackets:

Die <u>m</u> innen met <u>a</u> llen dus <u>h</u> evet dor(e) <u>w</u> aden	(1-1-1-2/3-1 = 8/9)
Met <u>d</u> iepen <u>h</u> ongh(e) <u>r</u> e, met <u>v</u> ollen <u>s</u> aden,	(1-1-2/3-1-1 = 6/7)
<u>H</u> em en <u>m</u> ach <u>d</u> orren noch <u>b</u> loyen <u>s</u> aden,	(0-2-2-1-1 = 6)
Noch <u>h</u> ulpen <u>t</u> ijt <u>e</u> ng <u>h</u> een	(1-1-1-0 = 3)
Int <u>d</u> ie <u>p</u> ste <u>g</u> hew <u>a</u> t, ten <u>h</u> oe <u>h</u> st <u>e</u> n <u>g</u> rad <u>e</u> n	(1-2-1-1-1 = 6)
<u>B</u> lijft hare <u>w</u> esen in <u>e</u> en. <sup>1</sup>	(0-2-2-0 = 4)

Here the long first line, with twice as many unstressed as stressed syllables, emphasises the prolonged effort required of the servant of Love; after this the slightly shorter second and third lines build up to the emotional shock of the fourth, with its brevity and its remorseless alternation of single drops and lifts. After this the fifth line, repeating almost exactly the pattern of the second, builds up again to the final climax. The power of this last line - which is also the last of the song - is entirely contained within the two stresses which begin and end it; but since it must outweigh the very strong parallel fourth line the two drops here are each of two syllables, thus retarding the tempo sufficiently to permit the message to penetrate the mind without dissipating its power. Here we are touching on the question of the rhythm of Hadewijch's verse, which is to be discussed in Ch. IV; but this example will suffice to show the flexibility of the stress-verse in Hadewijch's hands.

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1. Some readers may wish to locate the stresses differently; but I think this does not affect the validity of my comments.

Having established the great variety of the Strofische Gedichten in their basic units, the stanza and the line, we have next to consider the use made by Hadewijch of two less fundamental formal elements commonly found in troubadour poetry - tripartition and the tornada. In dealing first with tripartition, it is important to remember that there is a high proportion of troubadour poetry in which it does not occur. For instance, in Guiraut Riquier's 'Pus sabers no.m. val ni sens', with the rhyme-scheme ababa/cdcdc, the break falls after the fifth line in four of the six stanzas; and of the songs of Guilhem IX d'Aquitaine none, with the possible exception of the ninth, is tripartite. Tripartition, therefore, must not be construed as anything like a binding rule; it was purely optional.

In considering Hadewijch's use of tripartition, we are faced with a major difficulty, in that we do not know her definition of the term. The strict rule of the form, as Jeanroy gives it,<sup>1</sup> insists on a sharp break between Pedes and Cauda; but frequently in Hadewijch, where the rhyme-scheme taken alone would indicate tripartition, the break is absent or occurs irregularly, in some stanzas but not in others. It is impossible to decide with certainty whether she was unaware of the rule - yet some of the songs keep it almost throughout - or whether she knew of it but was prepared to stretch it on occasion, or whether those songs in which the phrase-break is missing would be considered by her as not tripartite. On the whole the second explanation seems to me the most probable in view of the number of cases where the rhyme-scheme seems tripartite but the break is partly or completely missing. Hadewijch after all was adapting an originally foreign form to her own purposes;

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1. A. Jeanroy, La Poésie lyrique des Troubadours, p. 72-3.



and we shall see that she neglects many of its more extreme characteristics. Again, in the Strofische Gedichten, unlike the secular lyric, the content is of overriding importance; this also would encourage her to ignore a not particularly important rule of form. This is not to say that we should consider all the doubtful cases as tripartite; each borderline case must be considered on its own merits. It does mean, however, that we cannot give a hard-and-fast ruling: so many of the Strofische Gedichten have tripartition, the others have not. Having said this, we may proceed to look at this aspect of the poems in more detail.

On this subject also, we find disagreement between van Mierlo and M. van der Kallen, though here it is disagreement of definition rather than of fact. Van der Kallen,<sup>1</sup> as always, holds to a fairly rigid application of the rules; van Mierlo<sup>2</sup> distinguishes between those poems with strict tripartition, those where it is less strict, and those where it is entirely lacking. Accepting the difference of definition, the difference in opinion is not great, but one must emphasise that it is not sufficient to look only at the rhyme-scheme to determine tripartition. If we consider the rhyme-schemes alone, there are only fourteen poems which are completely lacking in tripartition; they are IV, V, XIV, XVII, XX, XXII, XXIV, XXIX, XXX, XXXIII, XXXVI, XXXVII, XLIV, XLV, and of these XXIV and XXIX, with rhyme-scheme aabccbdee, approach it to some extent. This would leave thirty-one songs, well over half, with tripartition of some kind, and this is in fact the figure given by van Mierlo. His figure for the strictly tripartite poems, however, is considerably lower - seventeen - and includes only the following: II, III, VI, VII, VIII, IX, X, XII, XV, XVI, XVIII, XIX, XXI, XXVI, XXVIII, XXXI, XXXIX.

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1. M. van der Kallen, Onderzoek, p. 38.

2. J. van Mierlo, Str. Ged., Inleiding, pp. 62-63.

In addition he considers twelve more as having the main elements of tripartition: I, XI, XIII, XXIII, XXV, XXVII, XXXII, XXXIV, XXXV, XXXVIII, XLI, XLII; and would also classify XXIV and XXIX as 'approximately tripartite', although in these cases the rhyme-scheme of the Pedes, aabccb, is divergent.

It is noticeable, incidentally, that of the seventeen poems to which van Mierlo attributes strict tripartition, thirteen are in the first half of the Strofische Gedichten and seven in the first ten; and of the twelve less strict, eight are in the second half. If van Mierlo is correct in judging that we have the poems in at least approximate chronological order<sup>1</sup> - I do not propose to discuss his reasoning save to say that it seems to me insufficient for proof - this could indicate that Hadewijch, having at first followed the rules fairly closely, came gradually to permit herself greater freedom in respect of phrase-structure, though not of rhyme-scheme; thus achieving more liberty in expressing her thoughts. This is, of course, at most speculation.

As already mentioned, M. van der Kallen allows no modified tripartition, but her line is a little less rigid than van Mierlo's strict one, including 24 songs, as follows: II, III, VI, VII, VIII, IX, X, XII, XIII, XVI, XVIII, XIX, XXI, XXV, XXVII, XVIII, XXXI, XXXII, XXXIV, XXXV, XXXVIII, XXXIX, XLI, XLII. This contains all van Mierlo's first list except XV and XXVI, with the addition of nine songs (XIII, XXV, XXVII, XXXII, XXXIV, XXXV, XXXVIII, XLI, XLII) from his second list. In the case of XV and XXVI she is stricter than van Mierlo, since in both a clear division between Pedes and Cauda occurs in only a minority of stanzas, whereas in all her additions except XXVII, it appears in the majority, being far more marked than for instance in VI, which is in

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1. J. van Mierlo, op. cit., pp. 18-23.

van Mierlo's first list. The making of any list, however, is of necessity a somewhat arbitrary business; for in no one of the Strofische Gedichten does Hadewijch consistently make this distinction in all stanzas. She comes closest to it in XXXIX, where it is clearly marked in nine out of the ten stanzas, the exception being the sixth. Here are the sixth and seventh stanzas of this song, the first as an example of a dubious phrase-break, the second showing it strongly marked:

a       Ic sal die minne laten wesen  
 b       Van minen thalven wat si wilt.  
 ———  
 a       Selc waent sine vonnessen in hare lesen;  
 b       Si hevet saen sijn gheruchte ghestilt,

—————  
 b       Ende saen al sijn ghelof onthilt,  
 a       Daer hi bi was verresen;  
 a       Si can na hare ghetesen  
 b       Wel scermen onder den scilt,  
 a       Al en maechs niemant ghenesen.

a       Hoe ic in minnen el hebbe ghevaren,  
 b       God gheve hen goet die minnen plien  
 ———  
 a       Ende die in haren lichten ende in haren swaren  
 b       Wel connen volghen ende vlien.

—————  
 b       Die beiden mach na goet gheschien  
 a       Ende minne nu wel can sparen,  
 a       Si sal hem openbaren,  
 b       Die beiden mach tote dien,  
 a       Dat minne al sal verclaren.

There are two songs which do not appear in the lists of either van Mierlo or van der Kallen, to which I would be inclined to attribute tripartition; these are XL (abababax) and XLIII (abababx). In both of these the rhyme-scheme may be divided into Pedes and Cauda, and in both

a fair proportion of the stanzas show the requisite division of content; in XL, six of a total of eight stanzas, in XLIII, eight of fourteen. If Hadewijch is to be granted any freedom in the use of tripartition - and to deny her this is, as we have seen, to reduce very drastically the number of songs for which it can be claimed - surely these two songs should be included. On the other hand, I agree with van Mierlo that XXIV and XXIX may justly be described as 'approximately tripartite', showing as they do a regular pattern in the Pedes but with variation of rhyme (aab/ccb). Of these two, XXIX is the nearer to full tripartition, having a clear phrase-break after the Pedes in nine out of twelve stanzas: XXIV, where it appears in only three out of nine stanzas, is more doubtful.

Since the question of tripartition in the Strofische Gedichten is very largely a question of the definition of the term, we have to remember that the troubadours themselves, the fathers of the genre, are far from consistent in their use of the phrase-break, even where they use tripartition of rhyme. It is true that Bernart de Ventadour, possibly the greatest of them all, was strict in dividing the two parts of the stanza, but of five songs of Jaufre Rudel with tripartition, only one (VI) is absolutely consistent in this respect; of the seven stanzas of his third song, only three show a clear division. The same freedom may be found in Marcabru, Peire Vidal, Cercamon, and others: as an example, this opening stanza of a song by Sordel:

a	Aitant ses plus viu hom quan viu iauzens
<u>b</u>	qu'autre viure no.s deu vid'apellar;
b	per qu'ieu m'esfors de viur'e de renhar
<u>a</u>	ab ioy, per lieys plus coratiozamens
<u>c</u>	servir qu'ieu am, quar hom que viu marritz
c	non pot de cor far bos fatz ni grazitz;
d	doncx er merces si.m fai la plus grazida
d	viure jauzens, pos als no.m tena vida.

This song has five full stanzas, and only in the fifth is there a phrase-break after the fourth line. Are we then to say that this song, the third song of Rudel, and others of similar structure are not tripartite? If so, then all but a very few of Hadewijch's songs must also be ruled out; if not, then tripartition must be allowed in thirty-one of the forty-five Strofische Gedichten. The best solution to this problem would seem to be that Hadewijch used tripartition in much the same way as the troubadours, with the phrase-break as a possibly desirable but strictly optional extra feature, subordinate, in her opinion, to the demands of the line of thought in the individual stanza. On this premise I arrive at a total of thirty-one songs with full tripartition, the same total as van Mierlo's combined list but excluding XXIV and XXIX and including XL and XLIII, and two songs (XXIV and XXIX) with approximate tripartition. The figures are to some extent arbitrary; what is beyond doubt is Hadewijch's awareness and use of tripartition as an element in her stanza-form.

We come now to the tornada, which, although perhaps not strictly a matter of stanza form, is closely related to it and is most easily considered at this point. Like tripartition, it is an optional feature not universally employed even by the troubadours, but occurring already in the work of Guilhem IX d'Aquitaine. One, two or three tornadas might be used, though two is the most common number; the majority are dedications to the poet's Lady or ~~her~~<sup>his</sup> patron, though some give instructions to messengers and some contain restatements of the basic idea of the song, as, for instance, that of Guilhem's moving last song:

Aissi guerpisc joi e deport  
E vair e gris e sembeli.

Here, again, we have a troubadour device of which Hadewijch makes considerable use. Twenty-seven of the Strofische Gedichten have a

tornada; assuming that in XXXVII, a four-line stanza type, the final stanza does indeed form a tornada as the content suggests. For the others, van Mierlo<sup>1</sup> gives the following list, with which I agree:

- 6-line stanzas: XVII, XX;
- 7-line stanzas: VIII, XIX, XXII, XLIII;
- 8-line stanzas: XIII, XXXVIII, XL;
- 9-line stanzas: II, III, XXI, XXV, XXXIX;
- 10-line stanzas: IX, XVI, XXIII, XXVII, XXVIII, XXIX;
- 11-line stanza: XXXVI;
- 12-line stanzas: VI, VII, XV, XXVI;
- 14-line stanza: XI.

Most of these are songs with full or approximate tripartition, but it is noticeable that five are not: XVII, XX, XXII, XXXVI, XXXVII.

Like the troubadours, Hadewijch uses tornadas of different lengths, but most commonly of four lines; these occur in fourteen of her songs, in stanzas of all lengths except 11 lines. 6-line tornadas occur in XV and XXVI (12 lines), XXVII (10 lines), and XXXVI (11 lines) - all long stanzas; five lines in II, III, XXI, and XXXIX, all 9-line stanzas; three lines in XVI (10), XIX (?), XXI (9), and XLIII (?); and IX (10) is unique in having an eight-line tornada. There is thus a tendency, but no more, for the longer stanzas to have longer tornadas.

Hadewijch does not always follow the practice of using for the tornada the rhythmic pattern and rhymes of the last lines of the final stanza. She does so in thirteen of the twenty-seven cases, but in VI, VII, VIII, IX, XV, XVII, XIX, XXI, XXV, XXVI, XXVII, XXVIII, XXIX, and XLIII at least one of the rhymes is new, and in some cases both rhymes and, less commonly, their arrangement differ from those of the final stanza. Thus in VIII the last four lines of the final stanza are:

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1. J. van Mierlo, *op. cit.*, p. 63.

b Si troest dengene die hem bedroeft;  
 c Es sine sake in hare allene  
 c Ende wilt hi anderen troest enghene,  
 b Dats een teken dat hi hare ghenoeghet;

whereas the tornada runs:

x Die allene minne wilt pleghen  
 y Met alder herten ende alden sinne,  
 x Hi hevet al met al belegghen  
 y Dat hi hare selven al bekinne;

using the rhyme-scheme, though not the rhymes, of the first part of the stanza.

In troubadour poetry, the tornada is in most cases additional to the last stanza, but in some instances forms the second part of it. Hadewijch never uses exactly this form, but in two songs, XV and XXV, the last stanza is shortened before the tornada. The normal rhyme-scheme of XV is 4a 4a 3b / 4a 4a 3b// 2c 2c 3d 2e 2e 3d; the scheme of the final stanza 3a 2a 3b / 2c 2c 3b / 2d 2d 3b, and of the tornada 4x 4x 3y 4x 4x 3y.

In XXV, the normal stanza is 4a 4b / 4a 4b// 4b 4c 4b 4c 4b 4c; the final stanza 4a 4b / 4a 4b// 4b 4c 4b 4c, and the tornada 4x 4y 4x 4y. Thus in XXV the difference is of a mere two lines, while in XV the rhythm of the final stanza appears to be radically changed, and the rhyme-scheme to a lesser extent. What has in fact happened here is the inverse of normal practice; the form of the Pedes is used for the tornada, while the whole of the last stanza is formed of the usual Cauda, with the addition of three lines on its own pattern. This is the only case where Hadewijch uses this - surely deliberate - inversion. In all other cases where the stanza is tripartite, she uses the form of the Cauda, or part of it, though she frequently replaces one or more of the rhymes.

In only one case out of twenty-seven do we find a double tornada, so popular with the troubadours; in XLIII, in this instance almost

perfectly regular. The stanza-scheme is 4a 4b/ 4a 4b// 4a 4b 4x, x being rim estramp; the tornadas, each of three lines, show abx aax. It is not surprising to find the double tornada in this particular poem, for with rim estramp, consistent grammatical rhyme and tripartition, including the phrase-break in ten of the fourteen stanzas, it is one of the closest of all to the troubadour model in its structure.

Since we have next to consider the use to which Hadewijch puts her tornada, it is as well to quote this <sup>unique</sup> ~~unique~~ example:

- a) Ay minne, wildi oec mijn sneven,  
Hoe node ic ye hebbe ghesnevet,  
Ic wilt al doghen om u ghenaken.
- b) Alle die vore groetheyt der minnen beven  
Ende in hopen ute hare groetheit leven,  
Die minne sal hen wassen meer dan laken.

The first of the two, which oddly enough neither van Mierlo nor M. van der Kallen appears to have noticed, has another interest besides forming part of a pair. As we have already mentioned, the majority of troubadour tornadas are addressed either to the Lady or to a patron; since in Hadewijch's case both these roles could be said to be filled by Minne there could be no logical objection to her tornadas being addressed to Minne. Yet here she diverges from the model; of the whole twenty-seven, only XLIIIIa) and XXVII are so addressed.<sup>1</sup> Even XXXVII is doubtful; since it has the same form as any other stanza of the poem, and does not repeat the rhymes of the thirteenth stanza, it may not be a tornada at all; it is, moreover, in the third person, not a direct address to Minne.

It runs as follows:

Lof si der minnen ende ere;  
Harer groter cracht, harer rikere ghelere;  
Ende si moetse al troesten van haren sere  
Die gherne voldoghen in minnen kere.

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1. This would tend to support N. de Paepe's thesis that Minne means basically the relationship or experience of love, and that its personal application to God, etc., is less than had been thought.



The remaining twenty-six tornadas - including XLIIIB) - are all in the form of a summary or comment on the thought of the poem; and considering the depression which is so constant a feature of the Strofische Gedichten, it is perhaps worth noting that only five of them - VI, XI, XIX, XXIII, and XL - are in a pessimistic tone. XIX may serve as an example:

Ic roepe, ic claghe:  
Die minne heeft die daghe,  
Ende ic die nachte ende orewoet.

The other twenty-two are either confident or at least determined, as in XXII:

Want mine natuere sal al bliven  
Dat si es, ende dat hare vercrighen,  
Al maken die menschen hare wech so inghe.

Many of them, however, do not give the impression of being purely personal statements, but rather of being addressed, not indeed to Minne, but to a human community, the servants of Minne. A high proportion of these tornadas, then, are either admonitory or hortatory. This attitude is not equally clear in all cases, but it is marked <sup>in</sup> II, III, VII, VIII, XV, XXIII, XXVI, XXIX, and XXXVII, and occurs to a lesser extent in several others. In VII we read:

Alle die dit nuwe scuwen,  
Ende hen met vremden nuwen vernuwen,  
Hen selen die nuwen mestruwen,  
Ende met allen nuwen scuwen;

and in XXVI:

Die dus verwinnen  
In storme van minnen  
Dat sijn gherechte helde;  
Ende die iet gheroen  
Ende niet en voldoen,  
Hets recht datmense scelde.

This of course opens the whole question of how far the Strofische Gedichten are 'gezelschapskunst', how far private poetry; the emotional content of some of them at least seems to argue that they are private, while the didactic tone of others, and in particular of these tornadas, would seem to imply that Hadewijch had an audience in mind. It is not of course necessarily the case that all the poems had the same purpose; but here I am in complete agreement with de Paepe, who resolves the difficulty neatly and convincingly.<sup>1</sup> In his opinion the poems are 'gezelschapskunst', in that Hadewijch, even if not writing for a community in the sense of publication of her poems, had at least a community in mind: the community of which she herself was a member and an outstanding spokesman, the community, that is, of all those to whom the experience of Minne was open, of all those who did not deliberately shut themselves off from it. Such an attitude on Hadewijch's part seems to me the easiest way to explain these tornadas; here she is dealing not only with the failings of others, but, since she is bound to those others by common humanity and a common goal, <sup>with</sup> ~~by~~ the same failings in herself.

In conclusion, it may be remarked that, although Hadewijch undoubtedly follows the troubadour pattern, she allows herself considerable liberties with it. We have seen instances where she varies the length of one or more lines of a stanza, and where the final stanza is altered before a tornada, and have discussed her application of the rules of tripartition. Nor are these all the deviations. For instance, another irregularity occurs in XXVII.28-29. Although there is here no constant variation of line-length between stanzas, these lines are extraordinarily long, and each could more easily be read as two lines:

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1. N. de Paepe, *op. cit.*, pp. 182, 233.

Ende diense ghevet voeden vertertse Al tsijn in nuwer jacht  
 So leert hi an minnen cracht Vrede oude ghewinnen.

The eighth line of the second stanza of this poem is also somewhat long, though not impossibly so. We have to remember, of course, with irregularities as great as these, that we may in fact be dealing with a corrupt text.

Although it has not been possible to discuss all the variations, it is fair to say that on the whole Hadewijch's stanzas are regular. They are less so than those of the troubadours; but it should be remembered that she employs not a syllable-counting verse but a stress-verse, which gives considerably more scope for irregularity; and also that, unlike the troubadours, what she had to say was far more important than the trivial details of how she said it.

This concludes the discussion of Hadewijch's stanzas, the basic unit of her work. I have here relied heavily on the work of van Mierlo, and to a lesser extent on that of M. van der Kallen, and used the stress-system as a convenient conventional formula; in Ch. IV, discussing the rhythm of the Strofische Gedichten, I shall consider it more critically. We have next, however, to consider her use of rhyme.

CHAPTER III:RHYME

Having already discussed the various rhyme-schemes to be found in the Strofische Gedichten, and noticed their great variety, we have now to consider in more detail the manner in which Hadewijch uses rhyme.

In general, we shall see that she shows less interest than the troubadours in complicated rhyming techniques; for instance, where they show a high proportion of coblas doblas or unisonas, repeating the same rhymes either in two successive stanzas or throughout a poem, Hadewijch uses new rhymes for every stanza. However, she avoids the disjointed effect of too many rhymes by another divergence from troubadour practice; where it was usual, though far from invariable, for the troubadours to use different rhymes in the two parts of a tripartite stanza, Hadewijch's tendency is to retain some or all the rhymes from the first part. A complete rhyme-change is to be found in only six of the thirty-one songs showing full tripartition - in I, XV, XXI, XXVI, XXXV, and XLI - though it also appears in the semi-tripartite XXIV and XXIX. In a further thirteen songs the Cauda has one or more new rhymes, but not a complete change; still less than might have been expected. These songs are: V, VIII, IX, XI, XII, XVI, XVIII, XIX, XXIII, XXVII, XXVIII, XXXII, XXXIV; and only five of these (IX, XII, XXIII, XXXII, XXXIV) follow the common troubadour practice of retaining the final rhyme of the Pedes and using it to begin the Cauda. This leaves us with the rather high proportion of twelve tripartite songs in which the same rhymes are used in both parts of the stanza. These figures take no account of those songs with rim estramp and similar features, which occur usually as the only new rhyme in the Cauda, and which will be discussed later in this chapter. On the basis of these findings, it seems possible that Hadewijch may -

deliberately or subconsciously - have increased the incidence of the same rhymes within the stanza as a counterbalance to the variation of rhyme between stanzas; thus producing, for modern ears, a less strained harmony than many troubadours.

Another factor which has its effect, slight though it may be, on the unity and harmony of a poem is the arrangement of masculine and feminine rhymes. Having discovered that the troubadours make no attempt to alternate masculine and feminine rhyme, and show an overall preference for masculine endings,<sup>1</sup> I was curious to discover what was Hadewijch's practice in this respect. The results of my survey of all the Strofische Gedichten appear in the Appendix, and it is clear from those results that here again Hadewijch differs considerably from the troubadours. For one thing, she has a preference for feminine rhyme, though this does not appear in all the poems. In some cases the preponderance of feminine endings is very marked, as in VII, where they appear in 70 of the 88 lines; in others, as in XXI (46/81) the masculine preponderance is almost equally noticeable. Nevertheless, in most of the songs there is a slight but definite majority of feminine rhymes. They are not necessarily equally distributed throughout the individual songs, however; in IV, with a slight majority of masculine endings, we find that the fifth stanza contains exclusively feminine rhymes, while the sixth, following it immediately, is exclusively masculine. But here again the number of completely feminine stanzas is greater than that of completely masculine in the poems taken as a whole; fifty-one of the former as against thirty-six of the latter.

A close study of the poems, however, suggests that Hadewijch was well aware of the difference between masculine and feminine rhyme, and

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1. A. Jeanroy, Poésie Lyrique des Troubadours, p.73.

took a certain amount of trouble to use the same pattern in various stanzas of a poem, though she is far from consistent in this. She takes particular care with the Pedes of the tripartite poems, rather less with the stanza as a whole. It is true that she very seldom uses the same pattern in all stanzas of a poem, but it is even less common to find a complete lack of system. Of thirty-one poems with tripartition, there are only four - VI, XI, XXXI, and XXXII - where there is no one dominant pattern in the Pedes; in VI only two stanzas have the same pattern, of exclusively feminine rhyme, the other five stanzas all being different, but this is an extreme case; XI has three stanzas each of two patterns and one of a third; in the eight stanzas of XXXI we find two each of two different patterns, three of a third, and one of a fourth, and in XXXII four each of two patterns and two of a third. At the other end of the scale, there are three songs where the Pedes shows the same pattern of masculine and feminine rhyme throughout - III, XXXIX, and XLIII - and nine others - I, II, IX, XXI, XXIII, XXVII, XXVIII, XXXVIII, XLI - where only one or two stanzas deviate. A less marked preponderance is found in three others - XXXIV, XL, and XLII - and in the remaining thirteen at least half the stanzas show the same pattern in the Pedes.

It is also of interest to see what patterns these are; we have already noticed that Hadewijch does not regularly alternate masculine and feminine rhyme, yet we find here a clear tendency in this direction. Of the twenty-eight 'dominant' patterns - i.e. those which predominate in the poems in which they occur - twenty show alternation, as follows: fm/fm occurs in sixteen cases, mf/mf in one, and mmf/mmf (where the rhyme-scheme is aab/aab) in three; and the total number of stanzas with alternation in the Pedes would be greatly increased by the inclusion of the many minority patterns in which it occurs. The remaining eight majority

patterns show a preponderance of masculine rhyme, contrary to Hadewijch's usual preference for feminine endings; we find six mm/mm, one fff/fff, and one ffff/ffff.

This consistency in the disposition of masculine and feminine rhymes, limited as it is, is of course of value as a unifying factor; particularly since, as we shall see, Hadewijch does not avail herself of many of the troubadours devices to this end. If she uses these repeated patterns deliberately, we might expect to find them less marked in the Cauda; for the beginning of the stanza always receives the most emphasis, and consequently disparities here are more easily observed, and unity or the lack of it, if not consciously observed, at least subconsciously felt. To enforce the same pattern throughout every line of a stanza would considerably increase the difficulty of expressing the meaning clearly.

In fact if we consider the Cauda alone in those cases where it includes at least one new rhyme - since where Pedes and Cauda use the same rhymes the variation in the latter must correspond exactly with that of the former - we find even less variation than in the Pedes; which suggests a considerable interest in the overall sound of the stanza. In only six cases is there more variation in the Cauda than in the Pedes - I, IX, XV, XXVI, XXVIII, XLI; in seven cases - VII, VIII, X, XI, XIX, XXI, and XL - the number of patterns is equal; in the remaining twelve cases the Pedes shows a greater variety of pattern than the Cauda. In all, the Cauda shows a markedly dominant form in nine songs: XI, XVIII, XXI, XXIII, XXV, XXVII, XXXIV, XXXVIII, XLII, and a less marked one in eleven more: II, VII, X, XIII, XVI, XIX, XXVII, XXXII, XXXV, XL, XLI. Alternation is less easy to establish here, since the rhyme-schemes can be and often are more complicated than those of the Pedes; but alternation of some kind appears in the majority patterns of eleven cases,

and in minority patterns in most of the others, so that some tendency in this direction seems to be established.

Thus far we have treated Pedes and Cauda separately, and discovered a surprising measure of agreement between stanzas; now we have to consider the stanza as a whole, and here the picture changes. The majority patterns of Pedes and Cauda in most cases are not consistently matched, and thus we frequently find that the variety of pattern in the stanza as a whole is greater than in either part of it. We have indeed four songs where the pattern is the same in all stanzas: II, III, XXXIX, XLIII, but in each instance this 'matching' results from the fact that the rhymes of the Pedes are used also in the Cauda, with no innovations. In five cases we find that only one stanza is divergent: I, XXI, XXIII, XXVII, XXXVIII; but XXXVIII also has AB rhyme throughout and the one variant stanza is due to an irregularity. Of the other twenty-two tripartite songs, a predominant stanza-pattern is found in only eight: X, XIII, XIX, XXV, XXXIV, XL, XLI, XLII. Nevertheless, this still gives us a total of seventeen, more than half the total of tripartite poems; and if the same pattern was not to be employed throughout, which as already remarked would have put a strain on the meaning, the tenuous thread of unity is probably better maintained by the patterns of Pedes and Cauda running across each other rather than in strict parallel. Also, the number of stanza-patterns is in most cases fairly limited; XXXV has the most, with seven in ten stanzas, XIX has seven in twelve stanzas; VIII, XV, XVIII, and XXVI each have only two stanzas of the same pattern, the others all being different, but these are all fairly short songs: XVIII has four stanzas, VIII has six, XV and XXVI have each seven. The only case in which no two stanzas have the same pattern is VI, with seven stanzas. Thus there remains a fairly high level of uniformity.



It may be as well to state here that where several patterns are used there is in no case any consistent attempt to relate them in sequence; nor to combine the various patterns of Pedes and Cauda in any logical permutation. XXXIV is typical:

MM MM/MFMF - stanzas 1, 2, 6, 7, 8, 9  
 FM FM/MFMF - " 3, 5, 10  
 FF FF/FFFF - " 4.

Thus far we have been dealing only with those songs which have tripartition; but it is necessary to consider also the minority which have not.

Of the four-line stanzas of XXXIII and XXXVII, the first is divided equally between masculine and feminine rhymes, and the second almost equally, and each shows traces of a system, though that system differs. XXXIII has almost an alternate, XXXVII almost a straight sequence. Taking the letter to represent the stanza, the sequences are:

XXXIII. F M/ M F M F M F M F/ F M F M  
 XXXVII. F M M M M M F F F F F F F.

With the six 6-line stanzas, IV, XIV, XVII, XX, XXX, XLIV, we again find a fair degree of uniformity. With the two rhymes of the scheme, there are four possible combinations: MM, MF, FM, FF, yet in none of the six do we find all four used, and in three of them (XIV, XVII, XXX) there are only two. In all six cases one pattern predominates, and in all save XX, where it occurs in half the stanzas, the dominance is very marked. It is also noticeable that in all cases the majority form combines masculine and feminine rhyme, and in five of the six cases the A rhyme, which occurs most often, is feminine; only XVII deviates from this.

The remaining six non-tripartite songs - V, XXII, XXIV, XXIX, XXXVI, XLV - are, as a group, less consistent in the arrangement of rhyme; in only two, XXII and XLV, do we find one pattern in more than half the stanzas, and only in XXII is the predominance marked, appearing in eight stanzas out of ten. XXXVI, however, while it uses all four combinations possible to its two rhymes, divides them fairly evenly, with four stanzas each of three forms, one of the fourth; and the Waise, or unrhymed line, which occurs at the end of each stanza, is invariably feminine, which again is of some help in sustaining the unity of the poem. In all the remaining three songs, V, XXIV, XXIX, we find too great a variety of patterns for it to be likely that any deliberate system was employed.

From the foregoing it should be clear that Hadewijch made at least some attempt to link her stanzas by using the same patterns of masculine and feminine rhyme, and also that she frequently uses the two in alternation - this appears as clearly in the songs without tripartition as in those with it - though neither policy is pursued consistently. Indeed, in many cases it would be impossible to say whether there is any deliberate attempt at regularity, or whether the repetition of patterns is the result of a subconscious feeling for unity. The fact remains, however, that of the forty-five poems, no less than twenty-six use the same pattern for at least half their stanzas, four of which use the same pattern throughout, and six more have their stanzas fairly evenly divided between two or more patterns. As is to be expected, the correspondences are greater in the shorter stanzas and those with a smaller number of rhymes; but they are by no means confined to these. In the longer stanzas we often find that the number of forms of *Pedes* and *Cauda*, taken separately, is limited, but, because they are used in various combinations, the

number of stanza-patterns is greater; showing, perhaps, a concern for a balance of unity with variety which we shall notice on several occasions in later chapters. The longest stanza of all, XI, with fourteen lines, has only two patterns each of Pedes and Cauda, though these are combined to give four stanza patterns; and I have already shown that the 11-line XXXVI divides twelve of its thirteen stanzas equally among three patterns, with only one individual stanza. Naturally, again, the amount of variation tends to increase with the number of stanzas, yet we find II using the same pattern in all except one of its eleven stanzas, and I, with nine stanzas each with six rhyme-sounds, uses only two patterns, and one of those in two stanzas only.

It seems to me, therefore, that we have to reckon with an awareness on Hadewijch's part of the potentialities of this method of achieving unity, a method which she may have employed consciously in some at least of the *Strofische Gedichten*, and possibly subconsciously, to a lesser extent, in others. The fact that she employs the same pattern consistently throughout in so few of the poems is not necessarily an objection to this; as we have remarked already several times, Hadewijch's main preoccupation is with the content of her poems, and she would be unlikely to allow such a relatively minor aspect of form as the arrangement of masculine and feminine rhyme to dictate too harshly what she had to say; that same content itself clearly expresses a strong dislike of tyranny, particularly when directed at herself. It is of course impossible to ascertain to what extent, if at all, Hadewijch's use of masculine or feminine rhyme is deliberate; but, at least, on this analysis an instinctive feeling for unity of form does seem to be indicated.

It is indeed a relatively minor point; yet I have devoted so much space to it because it is far from being completely negligible. Again

like the troubadours, the content of Hadewijch's work, as I hope to demonstrate in Ch. IX, shows comparatively little obvious logical development or structure within the poem, and is thus dependent to a considerable extent on formal structure for unity. Most of this is supplied by the recurrence of the same rhyme-scheme and stress-pattern - though in the latter, as we have seen, she is not absolutely consistent - in each stanza. In troubadour poetry, of course, the constant number of syllables in corresponding lines gives an effect similar to Hadewijch's constant stress-pattern; another means to formal unity much used by the troubadours was the use of *coblas doblas* or *unisonas*, and this she rejects absolutely. In every one of the *Strofische Gedichten* she uses exclusively *rims singulars*, new rhymes to each stanza. She was partly constrained to do this, because the erosion of inflection and the weakening of unstressed syllables meant that the number of rhymes available in Dutch was less than that in French or Provençal, but here again the paramount claims of her subject would lead her to reject a technique which by drastically limiting the number of rhyme-words available to her would inevitably distort her expression. The consistent use of masculine and feminine rhymes in the same positions would to some extent replace these as a unifying factor, and her poetic instinct may well have realised this.

Thus Hadewijch rejects the troubadour system of large-scale repetition of rhyme; but she does make use of it on a smaller scale in the form of *rim estramp*, that less common troubadour feature in which a rhyme - or anything up to a whole line - recurs in each stanza. Normally only one line is involved, in the *Cauda*, but among the later troubadours we find songs composed entirely of *rim estramp*, as in the song of

Arnaut Daniel, 'Lo ferm valor qu'el cor m'intra'. Where it falls at the end of a stanza and consists of a phrase or a whole line, it takes on the nature of a refrain; the essential feature is that it has no rhyme within the stanza.

This is not one of the commonest features of Hadewijch's poetry. It occurs in only six of the songs, and in only half of these is it true rim estramp, though the other three may conveniently be discussed here. The three songs in which rim estramp proper is found are XXXVI, XL, and XLIII - thus all late poems, if we have them in chronological order - and in each case it falls in the last line of the stanza. In each case, however, its use is different.

In the first of the three, XXXVI, the short phrase 'In die minne', which forms the whole last line, is repeated unchanged in every stanza, giving the effect of a refrain; which is the effect, and probably the purpose, of almost all Hadewijch's use of this technique. XLIII is the exception, for here the repetition is confined to the rhyme itself, -aken, occurring at the end of each stanza in different words and contexts, so that conscious perception of its recurrence is at a minimum, although it invariably carries a heavy stress. The last lines of the first three stanzas should suffice to demonstrate this:

- 1) Hoe ic ter minnen sal gheraken;
- 2) Want si es selve ghenoech in allen saken;
- 3) Sint ic na u ierst moest haken.

The third of this first group, XL, falls midway between the other two, and has what is by far the most skilful and subtle use of this device in the Strofische Gedichten. The only element to occur in all stanzas is the rhyme-word 'minnen', but the eight stanzas are divided into four pairs in each of which the last lines are almost identical,

or in one case completely so. The tornada follows the line of the final stanza. These pairs are as follows:

- 1) Eer hi verlinghet die verheyte der minnen
- 2) Hi sal verlinghen die verheyte der minnen
- 3) and 4) Ocht hi verwint die cracht der minnen
- 5) Eer hi ghebruct der zueter minnen
- 6) Daer hi ghebruket der sueter minnen
- 7) So der minnen loep es inder minnen
- 8) Ende selen lopen den loep der minnen
- Tornada) Die lopen moeten den loep der minnen.

This probably gives a greater sense of unity in diversity than the simple repetition of a whole line. The repetition of 'minnen' and similarity of structure gives continuity, the different attributes mentioned in each pair, in conjunction with the different verbs, form a rising scale of tension through the first six stanzas: overtake distance, overcome strength, enjoy sweetness. This tension is increased by the difference in phrasing in the first and third pairs: Eer hi verlinghet - Hi sal verlinghen; Eer hi ghebruct - Daer hi ghebruket. Hadewijch's inventiveness appears to have failed her in the third and fourth stanzas, where she repeats the same line exactly. Having reached the climax of attainment, the final two stanzas and the tornada rise to a further climax, that of responsibility. First, the neutral statement:

Die loep des troens en es niet so snel  
So der minnen loep es inder minnen;

followed by a hint of compulsion in

Allen die ye wisten ende selen weten  
Ende selen lopen den loep der minnen;

and finally, in the tornada, immensely emphatic and highly effective:

Die loepen moeten den loep der minnen;

the unquestioning obedience to overwhelming compulsion which is the inevitable price of attainment, conquest, enjoyment; the whole history of Hadewijch's service to Love is told in these beautifully arranged lines which form the burden of the whole poem. Surely in no case does she use any formal device to such effect as she uses this one here.

Certainly in none of <sup>the</sup> three poems of the second group which we have now to consider does she reach anything like the same standard. None of these three (I, XXIII, XLV) contains true rim estramp, since in all of them the lines concerned rhyme also within the stanza, and in XLV they do not in most cases rhyme between stanzas; they are discussed here because they fulfil the same unifying function as rim estramp.

In I these lines, the ninth and eleventh in the stanza, have two characteristics which serve to bind the stanzas together; first, they are repeated in each stanza - indeed, it is possible to view the last four lines of the stanza, as van Mierlo does, as a refrain with two variable lines - and secondly, they are in Latin, one of the very few occasions on which Hadewijch uses that language.

Ay vale, vale, milies . . .

. . . Si dixero, non satis est.

The rhyme here is of course imperfect, but the sounds are so close that it was probably intended as such. If these lines are to be considered as not rhyming, then we would have in this poem a double rim estramp, not used elsewhere by Hadewijch; but the whole scheme of the stanza - ABAB/ CDCD/ EFEF - suggests that this should be taken as rhyme, and both van Mierlo and van der Kallen treat it as such.

In XLV we have almost a parallel to this, in that again the lines concerned, the fourth and eighth in each stanza, form a link by virtue of their being in Latin; though in this poem, unlike I, they are not

repeated throughout nor, save in the first two stanzas, do they use the same rhyme. The two lines in each stanza do, however, rhyme with each other. The sole unifying factor in this case, then, is the use of a different language, and as a device it cannot be said to be particularly successful. In several instances it makes a rather clumsy impression, particularly where it is mixed with Dutch, as in 1.16: Uwe traxit odor, or 1.20: Sijt medicina, or the final two lines:

Dat ic u, minne, ghenoech voldade,  
Unde mori. Amen, Amen,

where the artificiality of the device is transparent. It is interesting, incidentally, that the only two poems in which Hadewijch uses Latin systematically are the first and last of the series, particularly since XLV makes such a definite impression of finality; but we shall probably never know whether this is due to Hadewijch herself or to an unknown clerk.

The third poem of the group, XXIII, is the one in which Hadewijch comes closest to a refrain. In this, the final line of each stanza and of the tornada is always the same: Nu moet (in some cases 'moete') ons god beraden. That this is a refrain rather than rim estramp is suggested by the fact that it rhymes with the preceding line, the ninth of the stanza. These lines have invariably the rhyme -aden but otherwise no resemblance to each other; it could be said, therefore, that what we have here is not a ten-line stanza, but a nine-line stanza with rim estramp in the last line plus a single-line refrain repeating the same rhyme. This interpretation would be supported by the fact that there is in every case a very clear break between the ninth line and the 'refrain', as in stanza 2:

Diere wij nu alte langhe derven,  
Te onser groter scaden.  
Nu moet ons god beraden.



or stanza 4:

Hine woende in honghere van minnen gronde  
 Met allen vollen saden.  
 Nu moete ons god beraden.

This would, however, be a highly unusual form.

In one poem, XXX, we find a kind of internal refrain within the stanza which, of those already mentioned, perhaps comes closest to XLV. Here, in all save two of the fifteen stanzas, the second and fifth lines of the six-line stanza are very closely connected, repeating not only the rhyme, which occurs in two other lines of the stanza, but the whole rhyme-word and the idea of the line. In six cases the whole line is repeated, as in stanza 2: Ic hebbe minnen begonnen. The purpose of this is clearly to emphasise not only the regularity of the stanza-form, but also the content of the line; thus we find in the first stanza:

ll. 1-2: Men moet in allen tide  
           Der minnen wesen blide,  
 l. 5:    Men moet hare leven blide.

It is worth noting that this poem is in rondeau-form (aaabab); and popular songs in this form very often contain at least one refrain-line, and not infrequently more than one;<sup>1</sup> Hadewijch may have been bearing this in mind. A similar device is found in Rudel's famous fifth song:

Lanquan li jorns sont lonc en may,  
 M'es belhs dous chans d'auzelhs de lonh,  
 E quan mi suy partitz de lay  
 Remembra.m d'un amor de lonh . . .

This completes the discussion of Hadewijch's various applications of rim estramp and refrain; we have now to consider a related device, common in German Minnesang; that is, the Waise, or completely unrhymed

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1. Gennrich, Formenlehre des Mittelalt. Liedes, pp. 60-64.

line. This is found in only two songs, in IX where it occurs in the penultimate line of the stanza, and in XXVIII, in the fifth line of the ten-line stanza. In neither case is it obvious as such, since in both poems the length of the stanza tends to conceal the absence of any corresponding rhyme, as does, in IX, the change of rhyme after the seventh line. The first seven lines have only two rhymes - ABABBAA, whereas the last three have CXC; though this division is made less abrupt since in seven of the nine stanzas the seventh and eighth lines run together to some extent. Camouflage is provided in five of the seven stanzas of XXVIII by assonance between the Waise and one of the other rhymes in the stanza - not always the same one. Strangely enough, this unrhymed line also may be a means of giving a structural unity to the poem, since however unobtrusive it may be, the subconscious ear will still notice the recurrence of the 'irregularity', which thus becomes a fixed point in each stanza.

However, Hadewijch seems to have found this an unsatisfactory device, since she experiments with it only twice, and then in such a subdued form. Its appearance even in these two poems, however, provides material for those who seek to establish a German influence in Hadewijch's work. Since the Waise is used by the Minnesinger, but not by either troubadours or trouvères, the inference seems clear: this at least must have been borrowed from the Eastern neighbour. This supposition however is questioned by van Mierlo,<sup>1</sup> who is invariably reluctant to admit any German elements at all. He claims, plausibly enough, that the Waise is in fact a last remnant of the old, alliterative, unrhymed line of Germanic epic poetry, as it were encysted in the modern lyrical form. This being

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1. J. van Mierlo, Str. Ged., Inleiding, p. 67.

so, he argues, it is not a German form at all but a West-Germanic one, and as such may appear quite properly in Middle Dutch lyrical poetry with no question of outside influence. This argument appears sound, and the fact that I have been able to find no other instance of the *Waise* in Dutch lyrical poetry of this time is not necessarily an objection, since so much has been lost.

Van Mierlo, however, goes further than this in suggesting that in IX we have no unrhymed line at all, but that the ninth and tenth lines might in fact form one long line which has been arbitrarily divided into two, his argument being that these two lines are always short, and always closely linked in sense; and here he is on much weaker ground. The continuity in content is undeniable, since of the nine stanzas, only the fifth has a clear break before the last line; but to claim that these lines are short is misleading. They are for the most part the same length as the eighth line, all three having regularly three stresses; though the last line is not consistent in this. This line has two stresses only in stanza 7 and 8, and in stanzas 5 and 9 it is most easily read with four stresses. Of the penultimate lines, all have three clear stresses except in stanza 8, which could be read with four. Since, as we have seen, this amount of variation is by no means uncommon in *Hadewijch*, it seems most likely that these three lines were intended to form a distinct group by their form, linked to the first part of the stanza by continuity of content. Moreover, in every stanza the rhythm breaks the suggested 'long line' in two; I have read this poem aloud many times, running the last two lines of each stanza into one, and have never succeeded in obtaining a harmonious result. The very long lines are much too long and too heavy and completely out of balance with the rest of the stanza. Even if this explanation could be applied to IX,

it is out of the question in XXVIII, so that we are still left with one Waise to explain away.

Even though van Mierlo puts this forward only as a suggestion, it would seem to me to be a case where his anxiety to defend his theory of French influence overruled his critical judgment; which is the more unfortunate since the presence of one dominant influence does not rule out the possibility of lesser contributory factors from elsewhere. It is not at all impossible that Hadewijch learned of the Waise from German poetry - which, after all, she would readily be able to understand - experimented with it in these two poems, and possibly in others which have not survived, found it for some reason unsatisfactory and did not persist with it. This in no way contradicts the theory that the primary influence on her was that of the troubadours and trouvères; indeed, both these songs are furnished with tornadas - though that of IX is somewhat irregular - a device most definitely French and not German.

Finally, there is one other way in which Hadewijch uses rhyme as a unifying factor, or as a mnemonic; and this occurs in one poem only, one which we have just discussed in another context, XXVIII. In the seven stanzas of this poem, the first six are linked into three pairs in each of which the final rhyme of the first becomes the first rhyme of the second. Thus, the last line of stanza 1 is: Boven alle sinnen, the first line of stanza 2: Een die van hogher minnen; the last line of stanza 3: In orewoede van minnen, the first of 4: Orewoet van minnen, the last line of 5 and the first of 6 both: In hogher minnen scolen. The seventh stanza is not linked to any other, but as this song has a regular tornada its final rhyme recurs in the first line of that. It will have been noticed that in the second and third pairs the link is not confined to the rhyme but extends to the whole line. This also is

a device used sometimes by the troubadours, and more frequently by the trouvères, though they tended to confine themselves to repetition of the rhyme; use of the whole line or its idea became popular in Italy.<sup>1</sup> Concatenation of a similar kind, though unassisted by rhyme and not usually consistent, appears in many of Hadewijch's poems and will be more fully discussed in Ch. V.

We have now considered the peculiarities of rhyme most closely linked to the formal structure of the stanza or of the poem; there are also other devices which Hadewijch uses, not consistently, for variety or emphasis, which are less fundamental, and these we have now to consider. The most common is internal rhyme.

To look for internal rhyme in Hadewijch's work can be confusing, since in many cases the effect of an internal rhyme is produced by the repetition within the line of a rhyme-word; this is particularly common in the case of 'minne'. Thus there is confusion between internal rhyme proper and another stylistic device much favoured by Hadewijch, also borrowed from the troubadours, the repetition of the same word several times in the space of a few lines. This technique also will be discussed in the next chapter. Since in such a situation some sort of rule, necessarily arbitrary, is essential, I shall consider such repetitions as constituting internal rhyme only where the medial rhyme-word carries a heavy stress.

Following this rule, internal rhyme is to be found in at least ten of the Strofische Gedichten; a less rigid application of the rule would increase the number.<sup>2</sup> In none of these is it used at all systematically, occurring usually in only one stanza of the poem. It is used,

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1. A. Jeanroy, *Lyrrique des Troubadours*, p. 80.

2. The ten are: VIII, 1.25; X, 1.12; XI, 11.11-12; XIV, 11.19-20 and 37-42; XVII, 1.49; XVIII, 11.5-6 and 12-13; XX.57; XXXII, 11.5-6; XXXIII, 11.49-50; XXXVI, 11.45-55.

therefore, as a device for heightening tension or adding emphasis as and when required, and never as a fixed stylistic feature of a particular stanza-form. On some occasions this use can be most effective, as in XXXIII ll.5-6:

In minnen settic mijn behout  
 Ende mine ghewout in hare hande;

or XI, ll.11-12:

Wat wondere eest dat ic douwe  
 Ende rouwe om minne bouwe!

A more elaborate example is XIV, ll.37-42, where it is best to quote the whole stanza. This is one of the border-line cases which, by virtue of the heavy stress involved, I would class as internal rhyme:

Maer dier es luttel die om al minne al minnen,  
 Ende noch men, die minne met minnen versinnen;  
 Dies selense alte spade ghewinnen  
     Dat rike ende den hoghen raet,  
 Ende dat kinnesse dat minne doet kinnen  
     Dien die hare ter scolen gaet.

The complicated language here, with repetition, internal rhyme, alliteration, and the very heavy stress, serves well to emphasise the difficulty of the relationship and the knowledge mentioned.

A somewhat different instance occurs in XVII, l.49:

Die minne is in alle beghinne ghenoech,

which has two unusual points. The first is that the rhyme '-inne' does not appear finally anywhere in this stanza, though it does occur twice internally in the following line (l.50). This is one of the very few occasions where Hadewijch uses a completely internal rhyme in any stanza.

The second point is that this is not in fact an independent, completely internal rhyme, but the second half of a rhyme-link similar to

that discussed in the previous section. L.49 is the first line of the ninth stanza; the last line of the eighth is: God troest alle edele sinne. Thus the internal rhyme here performs a double function; first, in l.49 it gives an emphasis to both the words concerned which is the greater since neither of them stands in the expected position at the end of the line; secondly, it provides a formal link between the two stanzas which is the more necessary as there is a fairly abrupt division in the content. Stanza eight ends:

Al bennic weder onder den slach,  
God troest alle edele sinne,

whereas stanza 9, beginning 'Die minne is in alle beghinne ghenoech', goes on to lament the disappointments of later experience.

A somewhat similar form of concatenation, but without internal rhyme, is found in stanzas 3 and 4 of the same poem. Stanza 3 ends:

(ll.17-18) Meer dan sterren anden hemel staan  
Hevet die minne den rouwen;

and stanza 4 begins: Dat ghetal diere rouwen moet sijn ghesweghen. This is of course much less effective, but emphasis is less necessary here since the line of thought continues unbroken from one stanza to the other.

The combination of a rhyme-link with internal rhyme offers considerable possibilities, and we may regret that Hadewijch did not develop it further. Possibly, however, she felt that it imposed too great a restriction on her jealously guarded freedom of expression.

The only other case of completely internal rhyme I have been able to discover is in XI, l.35, and it uses the same rhyme-sound: 'ende die sinne dien minne verscene'. There is another point of similarity to XIV. 49 here; although this line falls in the middle of the stanza, in which the rhyme '-inne' nowhere appears, the rhyme of the preceding

line is '-inghen', which is sufficiently close in sound to give something of the same effect. This, however, as is the case with all internal rhymes except those, like XIV. 37-42 quoted above, where we have deliberate and frequent repetition of words, is probably the result not of conscious effort but of a subconscious feeling for sound-harmony and fitness of expression. This would explain why the device is used so infrequently; XI is unique in having three instances, which is perhaps not surprising since with 102 lines it is one of the longer poems. None of the three, except possibly ll.11-12, gives the impression of being deliberate.

Another technique which also strengthens the rhyme by emphasis, and which in contrast to the foregoing must be deliberate, is grammatical or derivative rhyme, where different grammatical forms of the same word are used. This also is not extensively used by Hadewijch; it occurs in a simple form in two songs only, and in a more complicated use in two others. Of the simple cases, by far the more interesting is XLIII, which with its rim est ramp and double tornada is one of the most carefully formed of Hadewijch's songs. In this poem three grammatical rhymes are used in each of the fourteen stanzas; the third stanza follows here as an example:

Ay, minne, docht u iet te tide,  
 Het ware mi wel langhe tijt  
 Dat ghi besaecht dat ellendeghe wide,  
 Dat mi te lanc es ende te wijt,  
 Ende ghi mijn herte maket blide,  
 Dat over selden es verblijt,  
 Sint ic na u ierst moeste haken.

This demonstrates not only the device itself, but also the considerable skill with which Hadewijch handles it. She fails to maintain it on only



three occasions: in ll.8-9 (minne-ghewin), 47-48 (dine-mijn), and in the second tornada (beven-leven), a considerable achievement in a poem of 104 lines. Moreover, in no case is the language strained or the meaning obscured by the need to accommodate the rhyme, nor does such consistent use of grammatical rhyme lead to any monotony or sense of undue repetition. It seems likely that the three irregularities mark places where Hadewijch found that in order to use grammatical rhyme her content would have to suffer; and in the conflict between content and form, the form, as always, took second place. So subtly does she use the technique in this poem, that not only are the failures not obvious to the casual reader, but the same reader might even find it possible to miss the whole device; it serves to sustain the musical line of the song without, as might have been expected, dealing a hammer-blow of emphasis to the end of each line.

The second instance of this type is a much slighter affair, concerning only four lines in a whole poem, and appears in XVI. 21-24:

Die minne die al verwint  
 Hulpe mi dat ic moet verwinnen,  
 Ende si die alle noet bekint  
 Onne mi dat ic moet bekinnen . . .

As in the first case, this is clearly deliberate, and its purpose here must be to emphasise the content; a purpose aided by the parallel structure of the two pairs of lines. In ll. 21-22, the grammatical rhyme serves also to stress the paradox contained in them. The danger here is that these four lines, being linked by their rhyme and their heavy emphasis, might become isolated from the rest of the poem; but this is carefully avoided. The problem is less acute at the beginning of the passage, since it forms the opening lines of a stanza and thus follows

a natural break; but even so, too great isolation is prevented by the repetition of 'minne' and the sound 'die':

1.20: Ay, edele minne, dies dankic di;

1.21: Die minne die al verwint.

At the end of the passage the continuity is maintained by the continuation of the phrase beginning in ll.23-24 until the end of 1.27, by which time the emphatic group is safely forgotten.

The more complicated use mentioned above comes about through the combination of grammatical rhyme with another of Hadewijch's favourite techniques, to be discussed more fully in Chapter V, that of crossed words or phrases. As in the case of 'simple' grammatical rhyme, it occurs in two songs, XXIII and XIX, and, again like the simple form, in the first it is used consistently throughout in the A rhymes of each stanza; the rhyme-scheme being A A B A A B / B B C C.

The Pedes of the first stanza illustrates the complex pattern here:

De tijt gheeft ons ten goede spoet,  
 Ende wrachten wij metten spoede goet,  
     So mochten wij verwinnen.  
 Ende waren wij dan in hoeden vroet,  
 So worden die onvroede behoet  
     Die hen noch niet en bekinnen . . .

This pattern is maintained through the 110 lines of the eleven stanzas, with only one failure in ll.91-92:

Ic hebbe langhe ghetoeent rouwe,  
 Hets recht dat mi minne trouwe.

Even here something is done to redress the deficiency, for 'rouw' recurs in 1.93: Mi berout dioke dat ic moet leven, and 'trouw' in the second crossed pair, ll.94-95: Ic hebbe trouwe bescout. This stanza, however, shows another irregularity in rhyme, for rouwe-trouwe and bescout-ghetrout,

being one feminine and the other masculine, do not truly rhyme; here again it is ll.91-92 which are at fault, all other A rhymes throughout the poem being masculine. This one exception, of course, does not alter the fact that on the whole this complex system is well maintained. Whether it is successful is a different question.

XXIII differs from XLIII in that the grammatical rhyme here is far from unobtrusive; its effect in this poem is to put a very heavy emphasis on the end of the line and by its regular recurrence to strengthen the rhythm of the whole poem. This, together with the abrupt refrain-line 'Nu moet ons god beraden' at the end of each stanza, gives a somewhat martial rhythm rather in contrast to the flowing, musical line which Hadewijch more commonly employs. Since the development of the thought here is also confused and staccato, with very little connection between stanzas, the song gives rather the impression of a collection of disconnected thoughts held together only by the striking form in which they are cast. Moreover, these thoughts are sometimes somewhat obscured by the exigencies of the rhyme-form; notably in ll.81-86:

Ons naken van minnen vare baer;  
 Hets recht dat ons van minnen verbaere vaer,  
     Dies wij die minne versumen,  
 Die ons gheeft so claer hare waer  
 Ende, met allen ghehelen ware, claer  
     Leeret al hare hoechste constumen.

The technical achievement is considerable; but the poem is perhaps the poorer because of it. Hadewijch, in fact, in this song shows her kinship to the troubadours, trouvères and Minnesinger; when she attempts a (for her) elaborate form, the freshness and spontaneity which are among her greatest assets disappear, and we are left with a song which shows only too clearly the work which must have gone into it.

However, we need not blame Hadewijch too much for what may have been only an experiment which was not, so far as we know, repeated. This combination of crossed pairs with grammatical rhyme appears only once more, in XXIX, and then only in two lines (ll. 74-75);

Nochtan hetet hi van werke starc  
Maer maria wrachte sterkere werc.

In this form it is marred by the false rhyme *starc-werc*; we cannot know whether this slip originated with Hadewijch herself or with some inattentive scribe, but the latter seems much more probable. Hadewijch, usually so careful with her rhymes, would be unlikely to make a totally unnecessary slip like this, particularly when she uses '*sterc*' in the next line. The use of the device here is obviously to emphasise the contrast in content between the two lines; and in this isolated instance is undeniably effective.

I have not so far referred to the third feature of this type of rhyme, a feature, however, which is inherent in it rather than additional; that it is a double rhyme. These are very uncommon in Hadewijch; usually her rhymes include only one strong syllable, more rarely two, and those then in the same word. For her to rhyme two words at the end of the line is quite exceptional; in fact I have found only one clear example, apart from those mentioned above, in XX. 2-3:

Nu moet ons god met minnen onnen  
Dat wijt also beghinnen connen.

The exceptional nature of this is indicated by the fact that ll. 1 and 5 of this stanza, which share the rhyme *-onnen*, do not also have *-innen*. Van Mierlo points out<sup>1</sup> that assonant 'double' rhymes are more frequent -

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1. J. van Mierlo, *Str. Ged.*, Inleiding, p. 67.

one may be found in this same poem in st. 8 where the rhyme is -ent; ll.44 and 45 have 'onbekent' and 'onderwent' respectively - but even these are uncommon, and, as van Mierlo says, probably due to Hadewijch's feeling for the musical sound of her work. The repetition of similar sounds in identical positions would increase the harmonious effect of the whole. It is not, however, usually confined to a double rhyme, but often combined with assonance within the line and sometimes with the repetition of key words, usually 'minne' or 'nuw', as in XVII.49-50, in which we have already noticed internal rhyme:

Die minne is in alle beghinne ghenoech.  
Doe mi minne eerst minnen ghewoech . . .

This harmony is also assisted by the purity of the rhymes as a whole; though these are not perfect in all cases, the standard is high. There is a deviation in XLII, st. 8, where the rhyme-scheme is changed, giving abab/ccdd in place of the scheme abab/bbbb to which all the other stanzas conform. This, however, is a rare instance, and I have found only one other example, in XXVII, where the fourth stanza has abab/ccddee instead of abab/ccbbdd; the first stanza has a false rhyme in the seventh line which appears to have misled van Mierlo, who gives the deviant form as the normal one, but I think it should be considered as an approximation to the standard formula rather than to that of st. 4. The deviation is lessened, moreover, by the similarity of sound of the b, d, and e rhymes in st. 4: niet/besiet; kint/bekint; ellende/kinde.

A more common deviation is the use of assonance in place of pure rhyme. This may be found, among other instances, in XXV, st. 5, which rhymes hevet-levelt-ghet with seghet-ontseghet; ontseghet and ghelevet are also rhymed in XXXV. 34, 36. A similar case occurs in XXIV, 81-82, with 'vererighen' and 'ontbliven'. Such rhymes, however, seem to have

been accepted in the Middle Ages,<sup>1</sup> though their relative scarcity in Hadewijch suggests that they may have been considered inferior. The old song of Heer Halewijn, for instance, rhymes *lijve-zijde* (ll.24-25) and *galge-zalve* (ll.62-63).

Perhaps the most common deviation is variation of vowels; this is found, among many other instances, in XXXVII st. 12, where the four rhymes are *ghestichte - lichte - vechte - rechte*; in XXIX 61-62, *visioene - scone*, and in XXXIV 22, 24 *inde - ellende*, and 78, 80, *suete - moete*. These, however, are the spellings of ms. C; in the cases of 'scone' and 'suete' above, ms. A gives 'scoene' and 'soete', so that the rhymes are pure; this is also so in other cases where ms. C has vowel-variation. Thus in many instances the inaccurate rhyme must be attributed to the errors of scribes, who may well have spoken a dialect other than Brabant. Others may be due to Hadewijch's Brabant speech, which seems to have made little difference between these pairs of sounds, since the spelling is frequently inconsistent also within the line. We find, for instance, 'soete' as well as 'suete', 'ende' as well as 'inde', 'ellinde' as well as 'ellende'. Thus these rhymes would be less impure to medieval ears than they are to ours; though the fact that in most cases of alternative spellings the form of the debatable word is matched to that of its rhyming partner suggests that there was also some variation in pronunciation. The case of XIX. 74-5, (*starc-werc*), mentioned above, also comes into this group; though here I would prefer to suppose a corrupt text because of the complex nature of this rhyme, which makes a mistake on Hadewijch's part less likely. In all cases of faulty rhyme, of course, corruption of the text is a possible explanation; but in the absence of definite knowledge I agree with van Mierlo that emendation

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1. J. van Mierlo, *Str. Ged.*, Inleiding, p. 69.

of the text is unnecessary and unjustified. Hadewijch's rhymes in general are of a sufficiently high standard not to suffer too much from the few exceptions, whether or not they are the errors of scribes copying at dictation.

There remains one type of fault, which is comparatively minor and very uncommon: I have been able to find only two examples. That is where final -e and -et are rhymed. This occurs in III, stanza 2, ghelucke-verdrucket, and in XXXVIII, stanza 3, ghehinghet-ghedinghe-singhet-volbringhe. This is perhaps the only type of false rhyme which is not susceptible of explanation. The rhyme is normally one of the few aspects of Hadewijch's work where the content sometimes had to bow to the form; these must be the exceptions to this rule.

It must be mentioned, moreover, that it bows gracefully. If we find few false rhymes, we find fewer instances where the language or the meaning are strained in order to provide a rhyme. The variations in spelling already mentioned are limited to certain words, relatively few in number, and that they are not due to the rhyme is proved by the fact they occur not only at the end on the line but also within it and also in the prose Letters and Visions. I found one instance, and one only, of an otherwise invariable spelling being adapted to fit a rhyme, in XXVIII. 38, where the word which in all other cases is spelt 'suer' or 'zuer' is here given as 'soer' to rhyme with 'nagheboer'; though this again is probably due to the scribe, since ms. A has 'suer' and 'naghebuer'. One of the few other instances of an undesirable forced rhyme is XXIX.

44-45:                   Eerne ons maria  
                              Met diepen oetmoede ja,

where the unsatisfactory 'ja' would otherwise be totally unnecessary.

So much for the words. If we consider now meaningful expression in this context, Hadewijch's language is frequently involved and difficult to understand; but in the great majority of cases this results from the inherent complexity and difficulty of her ideas and not from any attempt to force them into a rigid stanza- and rhyme-scheme. What such forcing can mean should be clear from a comparison of the two stanzas following, the first from S.G. XLIII, perhaps the most complicated of Hadewijch's forms, the second from the song of Arnaut Daniel mentioned earlier:

- a)       Men sal al minne om minne begheven,  
           Hi es vroet die minne om minne beghevet.  
           Aleens si sterven ochte leven;  
           Om minne sterven es ghenoech ghelevet.  
           Ay, minne, ghi hebt mi langhe verdreven;  
           Maer in welken so ghi mi verdrevet,  
           Ic wille u, minne, al minne waken.
- b)       Lo ferm valor qu'el cor m'intra  
           No.m pot ges becx escoyssendre ni on gla  
           De lauzengier, qui pert per mal dire s'arma;  
           E car no l'aus batr' ab ram ni ab veria,  
           Sivals a frau, lai on non aurai oncle,  
           Iauzirai joy, en vergier o dins cambra.

The first is the work of a poet with something important to say; the second of one whose main concern is to demonstrate his technical virtuosity.



CHAPTER IV:  
SOUND AND MUSIC

Having now discussed some of the more formal components of Hadewijch's poetry, we have next to consider a more general aspect: how it sounds. Having remarked on several occasions that this is very musical poetry, it is now time to elaborate on this, and if possible to determine how the musical effect is brought about.

In any poetry, the effect on the ear results from the combination of three main elements: the selection of similar or dissimilar consonants and vowels, the rhythm, and the pitch.<sup>1</sup> The contribution of the last, in particular, will often depend to a considerable extent on the individual reader, since monotonous reading can kill any poetry, but in the case of sound and rhythm we have usually a reasonably good idea of the poet's intention: at least in the case of a contemporary poet. With a poet such as Hadewijch, however, from whom we are separated by a long period during which the language has changed considerably, the problems are greater. As I mentioned in the previous chapter, we cannot be certain of the pronunciation of 13th century Dutch, more particularly of the Dutch of Brabant or Antwerp which Hadewijch presumably spoke; we are equally unsure of the intonation and accentuation of the language of that date and place; and finally there is the question, already broached in Ch. II, of Hadewijch's use of stress-verse. All of which leaves us with one uncomfortable fact: we simply do not know with any accuracy exactly how Hadewijch and her contemporaries would read the *Strofische Gedichten*. This being so, and since some basis is necessary for a discussion of the sound of the songs, I shall use for the purpose the intonation and accentuation of Modern Dutch. I make no apology

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1. See A. Heusler, Deutsche Vergeschichte, Vol. 1, p. 24.

for this; I have already stated in my Introduction that I am approaching Hadewijch primarily from the viewpoint of the modern reader, and not as a historical specimen; and in reading her work the modern reader will automatically apply the sound-patterns natural to him; particularly since these yield eminently satisfying results. Therefore, while bearing the problems in mind, it seems to me that on this basis there are certain remarks which may usefully be made on this aspect of the *Strofische Gedichten*.

To begin with the first element, that of sound quality: what we have here to consider is the use of alliteration and assonance in a broad sense. It will be easier to discuss them together rather than to separate them, partly because Hadewijch very frequently uses them together, partly because they are in any case the two aspects of one technique - sound-repetition.

The first thing that should be said of sound-repetition is that its incidence is very high indeed; it would be possible to quote several - sometimes many - instances from every poem of the forty-five, sometimes from every stanza of a poem. But, bearing this in mind, the second significant point is that the great majority of these instances are far from obvious to a casual glance. In other words, we find here the same phenomenon that we have discovered in other aspects of Hadewijch's style: alliteration and assonance are used primarily for their contribution to the poem as a whole, less commonly to stress a particular point, and very seldom indeed as a display of the poet's virtuosity. One point which should by now be clear is that Hadewijch hardly ever indulges in verbal pyrotechnics for their own sake - XXVIII, with its crossed-pair grammatical rhyme, is one of the very few exceptions - and this restraint is the more remarkable in a poet of great technical skill writing in

a form which normally placed such emphasis on the demonstration of that skill. I have indeed found only one case in which I consider that a striking sound-effect was sought for its own sake, in XI.1-6; here assonance is the dominant factor, though alliteration also plays a part:

Nu es dit nuwe jaer  
 Ontstaen, dats openbaer,  
 Met sconen nuwen tide.  
 Ons naket openbaer groet vaer;  
 Ons baert een vaer so swaer  
 Beide verre ende wide.

The idea here is not of sufficient importance to warrant such emphasis; the alliteration of v and w tends to tone down the harsh effect of the repeated ae-sound a little, but not until the effect has been made. Probably if there was a deliberate purpose here, it was to give a striking opening to the song; but it is unusual in that Hadewijch usually prefers a softer tone, as in XXVII:

Men mach biden corten daghen  
 Merken des somers keer.

There are other cases where repetition is noticeable, but most of them are much shorter, usually one line or occasionally more, and the intention is clearly to emphasise the content; such instances are:

XIV. 32: Die den slach sleet wert selve gheslegghen;  
 XVII. 67: Ay, liet mi mijn lief lieve van minne ontfaen;  
 and XXXII. 25: Minne es meester meneghere dinc.

The emphasis here is of two kinds; contrast the emphatic ee of the first and the last with the pleading tone of the ie in the second. In all three cases alliteration and assonance are combined; a more striking effect is naturally obtained when each reinforces the other. In all such cases, of course, we have to remember that the precise effect

of a sound in any given context is largely governed by the meaning of that context; it is arguable that there are no inherently 'harsh' or 'soft' sounds. The conditioning of sound-effect by sense, however, in no way reduces the validity or force of the effect.

One of the most effective cases of sound-repetition for local emphasis is to be found in XVII. 19-21, which shows an unusual degree of elaboration:

Dat ghetal diere rouwen moet sijn ghesweghen;  
Die grote sware waghen blijven ongheweghen;  
Daer ne gheet gheen ghelike jeghen.

This is a very complex case, the result either of very careful construction or, perhaps more likely, of an unequalled ear for the music of words. The most obvious effect here, which will be discussed further in Ch. V, is the parallel construction of the first two lines, with the third line summarising both; but this structural unity is deepened by a unity of sound. First, the rhyme -eghen is strengthened by assonance of i: sijn ghesweghen / bliven ongheweghen / ghelike jeghen. There is also assonance of ee throughout and of ae, contrasting, in the second line. Alliteration of gh is frequent; that of s and w appears in the first two lines - ghesweghen, sware weggen - and each line begins with d, thus reinforcing the parallel. The extensive use of long vowels adds weight to the whole sentence. Another similar and even more elaborate instance is XIX. 50-56, beginning 'Ay, du<sup>1</sup> gheweldeghe wondere minne', which will be discussed in detail in Ch. VI and therefore need only be mentioned in passing here.

It may also be briefly noticed that the repetition of a word, or the use of cognate words in a short space, may give a similar effect;

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1. Ms.C has here 'die', but I prefer the above reading, which is that of Ms.A.

see Chapter V and also XIV. 32 and XVII. 67 quoted above. The effect in this case, however, is usually a good deal more emphatic than with a simple alliteration or assonance, since the meaning considerably reinforces the repetition of the sound. Simple sound-repetition is, however, frequently used in conjunction with word-repetition, as in the two examples just mentioned and also in XIX. 50-56; its result then is to heighten the musical impression and to soften the crushing effect of the reiteration.

I have already said that it is uncommon for Hadewijch to use alliteration or assonance of the same sound in more than one or two consecutive lines; where we find more extensive usage, usually two or more sounds are employed and the incidence of each is not so great. This is so, for instance, in XXVIII. 35-37:

Die tiersten waren twee,  
Die doetse wesen een;  
Dies ic die waerheit toghe,

where we have alliteration of t, d, and w, as well as assonance of ie and ee. It applies also in the longer examples already discussed. It is, however, also the case that she almost never overloads one line with a single sound; in only one case is there alliteration or assonance of all the stressed syllables in a line. Usually, - considering primarily the 4-stress line, which is the most common - three stresses will be so linked, and the fourth - not necessarily the last - will differ, or two only will be connected; it is also not uncommon to find two pairs, either in direct sequence or crossed. This may well have a historical origin; it is notable that it is the rule in Old English and Old Norse verse.<sup>1</sup> Sound-repetition, of course, does not only concern the main

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1. J. van Mierlo, Str. Ged., Inleiding, pp. 77-78.

stresses; but any syllable so treated will tend to acquire a certain emphasis by virtue of the repetition. I have found only one instance where all the main stresses of a line alliterate; that is XIV. 32 already quoted, 'Die den slach sleet wert selve ghesleghe'; this is an extremely emphatic line, and the alliteration is varied slightly by 'selve', which carries slightly more stress than the other three words.

Instances where most of the stresses are connected are:

XIII. 43:           Dat doet ons dicwile sneven;  
and  
XLI. 16            Hi levet wel dicke droeven dach.

The uncomplicated linking of two words is found in a great many instances, this being by far the most common form of sound-repetition in Hadewijch's work; as instances I may quote XXXIX. 53:

                  Wel scermen onder den scilt,  
XL. 59:       Machmen iet met ghelike weten,  
where again both alliteration and assonance are involved, and  
XXXI. 2:    Willic wesen al minen tijt.

Many of these cases, of course, are probably coincidental. This is less likely to be so with those in which more than one alliteration or assonance is to be found, though we cannot know whether it is conscious or the subconscious mind that is responsible. These also are very frequent, and include some of Hadewijch's most impressive lines, such as XVII. 27:

                  Ende in donkere dole wert verre verdreven,  
where both alliteration and assonance are in straight pairs: considering the closely similar  $\ddot{o}$  and  $\bar{o}$ ,  $\ddot{e}$  and  $\bar{e}$ , as single sounds for this purpose; the second pair is supported, too, by the similar sound of 'wert'. Straight pairs, which in this case actually rhyme, are also found in XXII.11: 'Dat ic in doghen om hoghe minne winne'; alliteration

and assonance are again combined in XXXII. 26: 'Si ghevet ghereet suer ende suet'.

An unusually complete alternating alliteration, combined with straight assonance and involving almost every word in the line, occurs in XXXVII. 13: 'Du doet goet den ghenen dien ghijs ont'; this is saved from overloading by being relatively unemphatic in context; greater stress falls on the following line, in which the same sounds recur but in less concentrated form:

Mi schijnt dat ghijs ghedoghen en cont.

Alternating alliteration is also found in XXXI. 6, 'In die hoghe gheboert van haren gheslachte', where the vowels of 'hoghe gheboert' and 'haren gheslachte' are similar enough to be to some extent assonant, especially since 'hoghe' had an open vowel, similar to that in English 'hawthorn'.

There is one other way in which both alliteration and assonance are fairly frequently used, though in this case not usually in combination; that is, as a support to the rhyme. It is not uncommon to find that the word immediately preceding a rhyme-word alliterates with it, or, rather less commonly, is assonant with it. This occurs usually only once with any rhyme, and almost never on its first appearance; though quite often on its last. So in XXXIX. 28 the rhyme-word is 'ghenoeghen'; in l.33 it is 'onghevoeghe'; and in l.30 we find 'wale woeghe'. As an example of assonance used in this way, in XLII. 28 'inneghen sinne' falls between 'minne' (l.26) and 'dinne' (l.29). It would be possible to quote many other examples of this, among them XLIII.33, 'saken suere', and XXXVII. 39, 'hoechste doghet'. It is noticeable that this is most common in stanzas which also contain a certain amount of alliteration or assonance; as for instance in XXXIII st. ll:

Hoe maect verladen der minnen verlichten?  
 Men en can ontfaen hare grote ghichten,  
 Ende men en can hare gheen ghelike dichten;  
 So en weet men waer ghedueren stichten.

Here the sound-repetition is unusually close, as it is throughout most of this song and also XXXVII; Hadewijch may well have felt that the somewhat pedestrian Ambrosian form needed such embellishments to prevent it becoming monotonous. This stanza is unusual in that of its four lines, one has an alliterative rhyme-support, and two more have approximate assonance in this position. It is uncommon to find more than one instance in a stanza, but the sound-repetition throughout the lines serves to mask the increased emphasis at the end which is the normal effect of terminal alliteration or assonance and possibly the reason why it normally occurs in association with other sound-repetition.

I say 'reason'; but there is of course no evidence that this is deliberate technique for stressing either the rhyme or the line in which it occurs. Indeed, it would seem more likely that this, again, is the product of an involuntary instinct for effective expression and the music of words. Hadewijch's use of sound-repetition is in general so effortless, as can be seen from her prose, that it is difficult to imagine her deliberately searching her vocabulary for an alliterative phrase; though she may well have searched for one that 'sounded right'.

While both alliteration and assonance are so common in the Strofische Gedichten that it would be difficult to find a stanza lacking in both, they are very seldom obvious. Many of the examples quoted are noticeable enough when isolated from the rest of the poem, but in context would go unnoticed, the effect perhaps being discerned without the means by which it is produced. This is in Hadewijch's favour; for too much repetition of the same sounds can be monotonous. I have heard it



claimed by educated Finns that one reason why their national epic, the Kalevala, is revered but unread is that the alliterative and unrhymed lines have a strongly soporific effect, increased by the almost unvarying rhythm. In a long narrative poem of this kind regularity is a virtue and constant variation would be a distraction; in songs like the Strofische Gedichten it could be fatal. Here it is necessary to strike a delicate balance between similarity and variety to produce a songlike effect; and unless it is desired to mark a local emphasis, neither should be obtrusive. Hadewijch is adept at striking this delicate balance; as an example, consider XIV, st. 1, one of her most musical forms:

Ten blijdsten tide vanden jare,  
 Dat alle voghele singhen clare,  
 Ende die nachtegale openhare  
     Ons maket hare bliscap cont,  
 So heeft die herte meest sware  
     Die edele minne hevet ghewont.

Here we have similarity in 'ten blijdsten tide', but this shows no correspondence with the second half of the line. 'Van' from here is however picked up in 'alle voghele' in the next line, and 'singhen' though a new sound in this line, refers back to the first phrase of the stanza. In both these lines the rhyme-words clare, jare, are unrelated to any sound within the line. In the third line, 'singhen' is echoed in 'die'; 'nachtegale' contains two approximations to the rhyme-sound; and 'openhare' refers back to 'voghele' and forward to 'ons' and 'cont' in l.4; here 'maket hare bliscap' links with the previous rhyme, and the hard consonants c and p emphasise the shortness of the line. 'Bliscap' here connects, after an interval, with 'blijdste' in l.1 and also unstressed 'die' in ll.3 and 6, and stressed 'die' in l.5. Line 5 contains alliteration of h and s, and assonance of ee, with a

slight similarity of sound in 'herte' and 'sware'; h recurs in the last line, the m of 'meest' reappears in 'minne', where the vowel is similar to that of 'die' and 'bliscap'. The ghe- of 'ghewont' has previously appeared in 'nachtegale' and 'voghele', the w of 'sware' in 1.5 reappears in 'hevet' and 'ghewont'. Thus, with a minimum of obvious assonance or alliteration, we have a complex system of interrelated sounds which avoids both the tedium of continual repetition and the disunity of too much novelty.

Two points can be derived from this which are important for Hadewijch's sound-technique; first, the frequency with which similar, rather than identical, sounds are used, as in minne/bliscap or hevet/ghewont in this stanza. This is common in the Strofische Gedichten both with consonants and vowels; as a half-way stage between sound-repetition and the use of completely dissimilar sounds, it provides continuity without monotony.

The second point is, like the first, not obvious on a casual reading, but contributes largely to the sound-pattern of Hadewijch's poetry; that is, that the rhyme-vowel seldom occurs elsewhere in the line. In the stanza just discussed, four of the six lines contain the rhyme-vowel only in the rhyme; in the third line it occurs twice more, but only approximately; 'nachtegale' contains two sounds similar to, but different from, '-bare'. The fourth line is the only one which contains, in 'ons', a sound identical to the rhyme, and here it is placed at the greatest possible distance, at the very beginning of the line. This is one example, but it will be borne out by the study of other stanzas; in the second stanza of XIV, for instance, in every line the rhyme-sound is unique in that line; in stanza 3 we find only approximations. The most notable exception to this is where, as we have already seen, the word before the rhyme is assonant with it, as in XIX.67:

Ende ben in toeverlaet verstaen,

where there is double assonance; otherwise the sound usually appears early in the line, or in an unstressed word, or as part of a definite system of assonance; as in XVII.73-4:

Ay, wat ic meine ende hebbe ghemeent  
Heeft god den edelen wel versceent.

The purpose of this use of unique rhyme-sounds is, of course, to emphasise the rhyme and thereby to delimit more clearly the ends of the lines. This is particularly necessary in verse such as Hadewijch's, where the lines frequently differ in length; the strengthening of the rhyme here leads also to a strengthening of the whole form of the stanza, which in turn strengthens the unity of the poem, since all stanzas of a poem have very much the same form. This is the more necessary because, as we shall see, Hadewijch employs a fair amount of enjambement, which can tend to make the stanza shapeless. She is too wise, however, to make it an invariable rule - if rule it was, and not another example of a sure instinct at work. To isolate the rhyme-sound in every case would be to make the line-division too rigid for the musical line of the stanza; once again, it is a question of striking the balance between similarity and diversity. Moreover, with her preoccupation with content, Hadewijch could not afford to let the rhyme dictate completely the vocabulary of the whole line.<sup>1</sup>

The question of the division of lines brings us to another aspect of the songs which is closely concerned with rhythm; the use of enjambement just mentioned. Here Hadewijch follows the troubadours, many of whom use this device fairly frequently, as also do other Middle

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1. Neither of these features, of course, is unique to Hadewijch; both may be found in a great deal of poetry, particularly lyrical poetry. What is important here is not so much their presence, as the skill and moderation with which Hadewijch uses them.

Dutch poets; compare Veldeke's Lied XXIV, where three of the eight lines have enjambement. This is a device almost essential to lyric poetry, where too rigid demarcation of lines may lead to an excessive regularity of rhythm in conflict with the meaning. Since its effect is to counteract the heavy stress on the rhyme by providing a bridge between lines, omitting or curtailing the normal pause between one line and the next, moderation is all-important. Where too little enjambement may result in a monotonous progression, too much will make the verse shapeless by almost completely negating the form-giving element of rhyme.

With regard to the Strofische Gedichten, we have to consider both how extensive and how intensive the use of enjambement is.

Dealing first with the first point, it is very extensive indeed; out of 415 full stanzas in the Strofische Gedichten, only 54, or approximately one-eighth, are completely lacking in enjambement. There are 19 songs which have enjambement in every stanza, and 4 more where it is lacking only in the tornada. XXXIII is the only song where the majority of stanzas - 10 out of 14 - are completely lacking in this respect, and only in XXXVII (6 of 14 without) and XLIV (5 of 11 without) is the balance nearly even.

These are all cases where there is obvious enjambement; we are of course handicapped here by the lack of punctuation in the mss which might indicate the poet's intention, and there are many instances where punctuation might be omitted or inserted with equal ease. I have ignored the borderline cases. This seemed to me best, since here we come up against the usual problem of definition. Enjambement is usually defined, as I defined it myself just now, as the omission or curtailment

of the pause between lines, so that one line runs straight into the next. This, it seems to me, is not so. Consider the following lines; XL.49-52:

Dor minnen ghebruken dat es een spel  
 Dat niemant wel ghetonen en mach.  
 Ende al mocht dies pleghet iet toenen wel,  
 Hine const verstaen dies noeit en plach.

It is not here a question of there being no pause after the first line, and equal pauses after the other three. Even where enjambement is present, almost any reader will in fact make a slight pause at the end of the line. Here the second and fourth lines would certainly be followed by marked pauses, but 'spel' and 'wel' would probably both receive very short pauses of approximately the same duration, although in the case of 'wel' there is no question of enjambement. The distinction here, in my opinion, is one of pitch; in normal reading the pitch would rise on 'spel', but drop, or remain level, on 'wel'. Also, where there is enjambement, the first word of the following line is usually pronounced with much the same pitch as the end of the preceding one, which is not otherwise the case, the total effect being to reduce the emphasis on the rhyme-word. This, of course, would not provide an absolute criterion, but in conjunction with the pause seems to provide the best possible general rule; it is this combined test which I have employed.

The intensity of enjambement varies greatly in different poems, and in different stanzas of the same poem. In the average stanza of eight lines - the most usual form - one would expect to find enjambement in two lines, or possibly one only; they are not normally successive, but separated, as in XL st. 1, where ll.2 and 6 have enjambement.

This is however by no means an absolute rule; XL st. 5 is free of it, though it would be possible to read l.35 with enjambement:

Als hi ghevoelt die soete minne  
Wort hi met haren wonden ghewont.

Of the eight lines of XLI st. 2, on the other hand, no less than half are run-on, two of them in succession:

ll.9-16:      Ay, hem vernoeit der dieper weghe  
                 Die verre ellende besueken sal;  
                 Die doelt na minne ende hevet onseghe  
                 Hem doet wel wee sijn ongheval,  
                 Dat hi so vele van hare niet en weet  
                 Daer hi bi seker wesen mach  
                 Wat minnen lief si ende leet;  
                 Hi levet wel dicke droeven dach.

L.ll here is debatable, but on the whole I agree with the punctuation of Rombauts and de Paepe; I have indeed leaned heavily, though I hope not uncritically, on their punctuation in this section.

The use of enjambement in two successive lines in this passage is, as I have said, unusual in lines of such length in Hadewijch's work; it is very seldom employed consecutively more than twice. The reason is obvious; in poems designed to be read aloud, too long a passage without a pause would result in breathlessness; even in silent reading, the reader may be aware of this sensation. This holds good, naturally, only where there is no pause within the line. Where there are such pauses, a more intensive use of enjambement is possible; though again there is a danger that the rhythm of the stanza will be disrupted by the conflict between rhyme and pause. In fact Hadewijch, though she does use the internal pause in conjunction with enjambement, does so in a minority of cases, and then not at length; her basic unit remains the line rather than the phrase. Examples of this are:

XXXI. 43-45:           Ic segs een luttel, en doeck ghetoghet  
                           Den vremden herten, die sijn cout  
                           Ende cleine om minne hebben ghedoghet;

and XXXVIII. 21-22:   Men seghet, die swane, als hi die doet  
                           Smaken sal, dat hi dan singhet.

She does, however, show some tendency to use lines in pairs linked by enjambement; sometimes, but rarely, one of these lines will contain a pause. XXXII st. 10 provides an unusually clear example of this:

11.73-80                God gheve hen spoet, die daerna staen  
                           Dat si der minnen willen behaghen,  
                           Ende gherne dore hare ontfaen  
                           Groten last met swaren waghen,  
                           Ende altoes vele om hare verdraghen  
                           Dies si der minnen waerdich kinnen.  
                           Ic onste hen wel, dat si noch saghen  
                           Die wise wondre vander minnen.

This is one of the few occasions where pairing is used regularly throughout the stanza; only 1.77 is at all doubtful. The regularity may be due to the fact that this is the final stanza of the poem, and Hadewijch always takes trouble to make an impressive ending. However, though four consecutive pairs is very unusual, three is much less so, and two is fairly common, occurring more often at the beginning of the stanza than at the end; as, for instance in XXV. 31-34:

Hare nedere stille es onghehoert  
                           Hoe hoghe gheruchte dat si maect,  
                           En si allene dies hevet becoert  
                           Ende dien minne in hare al hevet ghesaect, . . .

These remarks apply principally to what one might call the 'regular' stanza-forms, in other words those, usually of eight or ten lines, of much the same length - very often of four stresses - and with basically an alternating rhyme-scheme; where there is not much variation within

the basic stanza. Those stanzas with more internal variety, of length of line or arrangement of rhyme, while following the same general line, do differ somewhat in their use of enjambement. Before proceeding to discuss these, it may however be worth pointing out that the most 'regular' stanza-form of all, the Ambrosian, is the one in which we find least enjambement; XXXIII is the only poem in which stanzas lacking in it predominate (10 out of 14), and in XXXVII they make up nearly half (6 out of 14). In each poem, only in one stanza is there more than a single run-on line. This fact may possibly show the influence of the original hymn-form; though on what we have seen so far, the slavish adherence to models does not seem to be one of Hadewijch's salient characteristics.

The less 'regular' stanza-forms tend to contain more enjambement than those already discussed, and particularly a greater use of consecutive enjambement. This is especially noticeable in the 6-line rondeau-form; here it is quite common to find two, and not uncommon to find three, successive lines of this kind. Stanzas of three 'pairs' are also not uncommon. The last two lines of the stanza very frequently form a pair. As examples of the first type, I may quote XX, st. 1 and 2:

Dit nuwe jaer es ons begonnen.  
 Nu moet ons god met minnen onnen  
 Dat wijt also beghinnen comen  
     Dat der minnen doghe.  
 Hine levet onder der sonnen  
     Die der minnen ghenoech vermoghe.

Nuwe jaer ende nuwe daghe  
 Wetic dat hem wel behaghe  
 Die gherne altoes bliscap saghe  
     In oghen ende in hant:  
 Die mint, hem es al waghe,  
     Hine leve in minnen bant;



of the second, less common type, XXX, st. 9:

Het es wel swaer te bestane  
 Van minne in redenen te gane.  
 Doch steet daer af te ontfane  
 Die minne gheheel, salmense ghewinnen.  
 Van minnen in redene te gane  
 Es onghehoert ende te swaer den sinnen.

In other 'varied' stanzas we find, as might be expected, that most enjambement occurs in the shorter lines; though it is by no means confined to these, as may be shown by XXVI st. 4:

Hets recht si hadde hem al ghegheven;  
 Hadse iet vermert in vremden weggen  
     Onder dat arme diede,  
 So ware hare dat hoghe wonder ontbleven.  
 Nu wertse al in minnen tewreven.  
 Dies derven noch vele liede:  
     Si nemen te vroeck  
     Al haer ghevoech  
 Onder die ghesellen.  
     Dies salmen spade  
     Der minnen dade  
 Van hen te wondere tellen.

or XVI, st. 9: Ic bekens die minne wel wert:  
 Verliesic, winnic, dies al een.  
     Dat hebbic meest begheert,  
 Sint minne mijn herte ierst ghereen:  
     Te sine hare ghenoech  
     Na hare ghevoech  
 Als ie wel sceen.  
     Want ic verdroech  
     Wat si mi sloech:  
 Dore hare waest mi dat rijcste leen.

These various examples should illustrate the purpose for which Hadewijch uses enjambement - albeit probably for the most part without conscious intent. The human mind is so constructed that it objects to

total regularity as dull, and to total variety as shapeless or messy;<sup>1</sup> it is however notable that most people, given a choice between the two evils, incline to regularity. Thus most poetry, at least up to the beginning of this century, has been a compromise between these two extremes, but tending to the former. This explains the slightly different use of enjambement in the 'regular' and 'varied' stanzas; its purpose in each case is different. In the 'regular' stanzas it is to provide variety, both within and between stanzas, by occasionally changing, for a short space, the rhythm- and pitch-patterns of the verse. However, it must not be overdone, or the virtues of a regular form will be lost. Its intensity will of course depend on what sort of effect it is desired to produce; for instance, XXXVIII has much less enjambement than any other poem of the forty-five, but it is also among the most forcefully didactic, not to say dogmatic, and the extreme regularity of the form helps to hammer home the lessons contained within. In addition, in a 4-line stanza too great a use of enjambement is dangerous; the form may too easily become shapeless.

In the 'varied' forms the device does, of course, fulfil this same purpose of providing variety between stanzas but further variety within the stanza is unnecessary and this aim is replaced by another, apparently contradictory: to impose coherence. This is not so much the case where the variation is of rhyme, here indeed enjambement is used to give variety rather than unity; but where there is a considerable variation in line length, as in XVI and XXVI quoted above, enjambement frequently serves to hold the stanza together by preventing the difference in line-length becoming too marked. It does not obscure it, since the variation of length is marked by the rhyme, and thus variety is retained in the

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1. A. Heusler, Deutsche Versgeschichte, vol. 1, pp. 18-19.

stanza; but by running two, or even three, short lines together so as to occupy approximately the same time as one of the longer lines it can prevent a possible fragmentation of the stanza, and with it of the all-important meaning. The same purpose is served by running a long line into a short one, as in XXVI ll.38-39 above, or, less commonly, the other way round. It will be noticed that I speak here of line length, that is, the amount of time consumed in reading it, rather than numbers of stresses or syllables; this is because I believe that we are dealing here primarily with the element of time. It is of course true that two 2-stress lines connected by enjambement will give the equivalent of a 4-stress line; but in these 'varied' stanza-forms it may also serve the purpose of maintaining unity between stanzas. We have seen in Chapter II that Hadewijch not infrequently varies the length - and sometimes the stress-pattern - of one or more lines between stanzas; and it is precisely in these 'varied' forms that this phenomenon appears most often. Where it is present, the relevant line very often has enjambement, or if not, there is usually a fair proportion of enjambement in the same stanza; in either case, the irregularity is partially obscured. Thus in XXXVI, the first line of the stanza varies widely in length, and in the number of stresses; and this poem has a very high incidence of enjambement, no stanza being without it. As examples, consider st. 5 and 8:

ll.45-55: Vonnesse van minnen  
 Gheet diepe binnen  
 Met inneghen sinnen;  
 Die en mach gheen neder herte bekinnen  
 Die vore minne iet spaert;  
 Maer die fierlike dorevaert  
 Alder minnen aert,  
 Daer minne met minnen minne anestaert;

Om sijn verwinnen  
 Blijft hi verclaert  
 In die minne.

11.78-88: Maer die van minnen raet ontseghet

Daer trouwe in leghet,  
 Ende dien pine verweghet,  
 Ic gheloue dat u noch treghet,  
 Ende omme niet.  
 Want ghi niene daedt dat minne riet,  
 Ende minne met minnen u minne onthiet  
 Ende ghi dat vliet,  
 So blivet ontweghet  
 Des die minne versiet  
 In die minne.

Here the standard rhyme-scheme and the intensive use of enjambement conceal from the casual reader the very considerable differences in form between the two stanzas.

Enjambement thus fulfils a dual function, providing, in various cases, either for variety or for unity. Save in the cases just discussed, however, it is not used to provide structural unity throughout the poem. In no case do we find the same pattern of enjambement repeated in many stanzas of a poem, nor does there seem to be any attempt in this direction. The use of 'pairs' in the 'regular' stanzas is too sporadic to qualify as such; in any case, constant repetition of the same pattern would defeat the aim of variety. The only instance of anything approaching a regular usage is in the last two lines of the 6-line stanza, which are frequently linked in this way, often suggesting a refrain.

The study of enjambement, which is closely connected with the rhythm of the Strofische Gedichten, brings us to the complex question of the rhythm itself, and the type of verse which Hadewijch wrote.

Here we face the difference between the classifications and analyses of verse worked out by the metricians, and the ideas actually in the poet's mind as he writes. A. Verwey, in 'Ritme en Metrum' makes it quite plain that for the poet the question is one of rhythm and not of metre; the latter is the tool of the anatomist of poetry. This study has so far been based on the assumption made by both M. van der Kallen<sup>1</sup> and, with some reservations, by van Mierlo<sup>2</sup> that Hadewijch uses a traditional Germanic verse based on a fixed number of lifts. However, we have already remarked in Ch. II that this traditional verse is no more than a reasoned scholarly hypothesis, not supported by contemporary manuals of verse-writing; and the further question arises whether, even if the general hypothesis is correct, Hadewijch actually uses this verse, in the sense that her chief formal preoccupation was the provision of the correct number of lifts in the line. We have already seen the difficulties which can arise in assigning a fixed number of lifts to her lines, and particularly making every stanza of a song conform to the same pattern. Moreover, even if the stress-system is valid for Hadewijch, it does not by itself adequately describe the rhythm of a line or a song, since this depends largely on the number of unstressed syllables and their positioning in the line; compare the first lines of II, st. 8 and 11:

1. 64:     Dus hevet mi der minnen pine verqolen;

1. 91:     Ghelijc dat ons die sone rose.

Both have four lifts, as the stanza scheme requires; but with a different number and distribution of drops, the rhythm is different. A. Heusler, in 'Deutsche Versgeschichte', sheds considerable light on

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1. M. van der Kallen, Onderzoek, p. 141.

2. J. van Mierlo, Str. Ged. p. 69; for his doubts, pp. 71-72.

these difficulties in emphasising<sup>1</sup> that the total melodic form of a line or a sentence is given by the combination of length, stress, and pitch of its syllables, and also that the number of syllables alone gives no information about the rhythm, which is derived from their duration and stress. His greatest contribution, at least in relation to Hadewijch, seems to me to be his concern with what the ear actually hears, and thus with the time-intervals between lifts, which leads him to divide the line into measures of different types, each beginning with a lift, rather than simply counting the lifts. With this system of measures, it is possible to explain the difference between II.64 and 91 quoted above; the number of measures is the same, but the types and their arrangement differ; thus the constant number gives unity, the differing form variety. The number of stresses still retains a certain importance, as determining the number of measures, but it is the measures and their type which give the overall rhythm of the line.

This does not of course entirely settle the problem of the varying number of lifts in equivalent lines, since it could merely substitute a varying number of measures, but it does help by shifting the emphasis to the line as a whole, rather than certain - sometimes rather arbitrarily - selected syllables. As we shall see later in this chapter, if the Strofische Gedichten are real songs, the music could absorb a fair number of divergences provided that the spoken time for the lines was about the same. This, it seems to me, is the crucial point. In the absence of any substantial body of contemporary or earlier lyrical poetry in Dutch, it is impossible to establish with certainty whether Hadewijch stood in any tradition of stressed verse, and if so how it affected her; the material for comparison is lacking. The fact remains

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1. A. Heusler, Deutsche Versgeschichte, Vol. I, p. 16.

that a fixed number of stresses - or measures - can be assigned without much difficulty to the great majority of her lines, and that she shows a tendency to the alternation of lifts and single drops. I feel, however, that even if she were consciously using a stress-verse, her basic, possibly instinctive preoccupation is with the time, and timing, of the line rather than with the number of stresses. The system of measures then is the analytic tool of the scholar or critic, not the building block of the poet herself. The degree of regularity which makes the application of a stress-system to the Strofische Gedichten feasible is the result, not of a conscious counting of stresses by the poet - which seems somehow a somewhat unlikely activity - but of the poet's instinctive poetic feeling shaping her verse into regular patterns without realising - or, possibly, caring - exactly what those patterns are; we have already noticed, as Heusler does, the human instinct for complex regularity. Also instinctively, she varies the patterns sufficiently to retain the same general form without allowing it to degenerate into a monotonous repetition. And surely, it is this sureness of instinct that marks off the great poet from the practitioner of verse?

If there was a tradition of stress-verse in Hadewijch's area, it could well serve as a basis, but no more, for her own forms of expression; if not, the normal rhythms and accents of speech would fill the same role as the formal metrical stress. In either case, the number of stresses - be they metrical lift or linguistic accent - forms an acceptable means of classification for the Strofische Gedichten, carrying description one stage further from numbers of lines and types of rhyme-scheme. It is safer, therefore, to regard it as a form of classification, possibly imposed from outside long after the event, than as an intrinsic and conscious element of Hadewijch's verse-making.

Above all, a scheme of stresses or measures means little without the words themselves; as Heusler points out,<sup>1</sup> a poem does not consist of its metrical frame, it exists only when the metrical frame has its linguistic content. It is words, after all, which are the basic tools of the poet.

Therefore, in the discussion of Hadewijch's rhythm which follows, the word 'stress' is used to denote what seem to one modern reader to be the main accents, the high points of a line, as these control its rhythm, and does not imply agreement with the 'traditional Germanic stress-verse' theory, on which, to my mind, we simply lack the evidence for a firm conclusion.

If Hadewijch did indeed use such a verse, she used it with great fluency and subtlety; so great indeed that, even if we ignore the cases of shifting or debatable numbers of lifts, the 'overall line-time' theory might well better express her actual method of work. It may be difficult to find in any poem two equivalent lines with exactly the same pattern of stressed and unstressed syllables; compare the first lines of XXIII, st. 4, 5, 6:

- 1.31: Die ghenoech der minnen rike wijet;  
 1.41: Die dore der minnen hoghe poghet;  
 1.51: Haddic mijn hoghe gheslachte bedacht.

It happens that here the ends of the lines are similar; but there are considerable differences at their beginnings, and the sound of these lines is far from the same.

This latter is also the case with the first lines of st. 7 and 9 of the same poem:

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1. A. Heusler, op. cit., p. 31.



1.61: Men vindet in minnen sale dal;

1.81: Ons naken van minnen vare baer;

yet here the arrangement of syllables is exactly the same; the difference probably resides partly in the emotional content and partly in the different sounds employed.

This explains why the mere counting of lifts and drops is an insufficient means of description, though adequate for purposes of classification. The reason why it is insufficient is that it makes an assumption which is quite incorrect; that the line consists of  $x$  stressed syllables all within stress-range,  $A$ , and  $y$  unstressed syllables all within (much weaker) stress-range  $B$ . This is not true. Only a machine could maintain these stress-ranges precisely, not a human voice reading a meaningful poem. On the very lowest level, there is the physiological aspect of a limited supply of breath; not to mention the fact that the emotional and intellectual content of the words is expressed partly through the regulation of stress. It is probable, therefore, that if it were possible to measure exactly the amount of stress, no two syllables would give exactly the same reading, nor could the syllables in a line be divided into these two, fairly narrow 'ranges'. In defence of the stress-system it must be said that the gradation is not even; the 'stressed' syllables have in general, in spite of differences among themselves, considerably more emphasis than the 'unstressed', which again have smaller differences among themselves. There may also, however, be a third group, intermediate between these two, which is usually called 'secondary stress', and it is the existence of this group, which is not recognised by either van Mierlo or van der Kallen, which is responsible for much of the confusion on Hadewijch's work. This group covers a much wider range than either of the other two, and consequently

varies much more with the individual reader. Consider, for instance, I.2: 'Cort die daghe ende die nachte lange', read by M. van der Kallen and myself with 4 stresses, as marked, but by van Mierlo with only the last three; we can now see that the difference is largely one of definition. It is certain that the four syllables cort, dagh-, nacht-, and langh- have more stress than the other syllables of the line. On the other hand, they do not all receive exactly the same stress, nor exactly the same pitch, and one - most likely 'cort', though this may vary with the reader - will have less than the others. Thus it will depend very largely on the individual's standards and terminology whether he calls it full stress, secondary stress, or unstressed; I would myself call it secondary stress. Similarly, the equivalent line in st. 4, 'Sint icse ierst hoerde noemen', also includes a secondary stress, which may be placed on 'hoerde' or, possibly, 'sint'.

This fluctuating stress plays a great part in the compelling rhythm of Hadewijch's poetry. It is noticeable in this connection that the rhyme-syllable, which is always a 'stress', is seldom the most heavily stressed syllable of the line. Consider the following lines, in which I have marked only what I consider to be the main stress of each:

XLII.41-44:           Hine vecht niet die hem niene weert.  
                           Die volwassen wilt, hine spare hem niet.  
                           Die sonder voeden wert verteert,  
                           Het es selden dat hem ere ghesciet.

In only one case does it fall on the rhyme; and in none does it fall in exactly the same position in two lines. In only one line, 41, does the second heaviest stress fall on the rhyme; in 42 it is 'volwassen', in 44 'selden' (in 43 'voeden'); thus in 42 and 44 the rhyme has only



Here the third rhyme is the only one which does not carry any great stress, and that is compensated for by the longer pause after this line. But even here there is a fair variation in the distribution of stress. It is clear from this that a fairly constant number of stressed syllables is used by Hadewijch as a unifying factor; but it does not necessarily follow that this was the basis of her work.

The sound of a poem depends, of course, not only on stress arrangement or rhythm but also on the length and quality of the sounds employed. Something of this has already been said in my remarks on alliteration and assonance, but to go into the whole question in detail would require too much space; suffice it to say that here also we find a great deal of variety. For instance, in the first line of the last example we have as the four stresses: hogher minnen natuere gherijnt; three long sounds, all different, natuere the longest, and one short, in minnen. In the last line the stresses are: dunct, emmer onghefijnt; two short and two long sounds, again all different. The necessary counterbalance to this variety lies of course in alliteration and assonance; in each of these cases one of the stresses is reflected in an unstressed syllable in the same line, dien/gherijnt in the first, hem/emmer in the second.

The other element indispensable to the sound of poetry is pitch; but to discuss this adequately would require more musical knowledge than I possess. This, again, is likely to vary considerably with the individual reader. Different people will, to a certain extent, use different pitch-patterns even in ordinary speech; since in reading poetry the reader is more self-conscious than when speaking normally, either these mannerisms will be exaggerated or he may adopt a completely artificial way of speaking, with different pitch-patterns. Heusler<sup>1</sup>

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1. A. Heusler, op. cit., p. 45

emphasises the importance of following the poet's intention in all respects, but this may be difficult to ascertain with certainty even where poet and reader are contemporaries. In Hadewijch's case it is impossible, so that the individual is forced to rely on his own judgment. There is thus no one 'right' way of reading the Strofische Gedichten, and for this reason I shall not even suggest suitable pitch-patterns for them. However, a melodious sound in this respect, as in that of stress, results as always from the combination of similarity and variety; approximately the same patterns must recur frequently enough to become familiar, with slight differences between them, and possibly the occasional appearance of an entirely different pattern, to prevent monotony.

The question of pitch is indeed inextricably bound up with that of stress. Almost invariably, when a word or a syllable is stressed, this is marked also by a raised or lowered tone of voice; indeed, where this is not so, the level tone may actually give greater emphasis by virtue of its rarity. Variations of pitch on unstressed syllables, though they may occur, are usually much slighter and frequently form only a gradation from one stress to the next. This being so, Hadewijch with her variety of stress-arrangements provides also for a variety of pitch-patterns in any but the most monotonous rendering. Whether a given reader will raise or lower his voice on any given stress is a matter for individual judgment - secondary stress behaving like full stress in this respect; but although reader A may raise his voice, and reader B lower it, they will almost certainly change pitch at the same point: the stress. Since the reader will normally repeat the same pitch-pattern in the same circumstances, unless he deliberately varies it for effect,

a fair amount of regularity is achieved; since the arrangement of the key stresses is slightly varied, the pitch-patterns will also show a certain variety.

This holds good both for those stanzas where the same basic line-pattern is used throughout, and for those where two, or occasionally more, types of line occur in the same stanza. In every one of the latter, one line-pattern is dominant and the other subordinate, though not necessarily in a minority. For instance, in XXI the stanza consists of four 5-stress lines followed by five lines of three stresses; yet the longer lines carry so much more weight that they prove to be the dominant form, though the issue is somewhat confused here by considerable fluctuation in the number of main stresses in both types. Here the difference between the two types is so marked that, corresponding as it does to the division between *Pedes* and *Cauda*, it gives almost the effect of verse and refrain. This is one way to provide variety by means of a complete change of stress- and pitch-patterns; the other way, where lines of the second type are scattered throughout the stanza instead of being concentrated in one place, may be seen in XX, st. 11:<sup>1</sup>

Also minne dus effene haer lieve wegghet,  
 Ende minne der minnen met minnen pleghet,  
 Ic en weet hoe, het blivet ongheseghet  
     Ende oec onverstaen,  
 Want dies ghelike ghene en legghet,  
     Hoe minne can lieve bevaen.

Used in moderation, this is probably the better way to introduce variety; the over-regular alternation of two forms may also lead to monotony. This mixing of types may however be carried to excess, and in my opinion Hadewijch does this in XXXVI,<sup>2</sup> though here again the matter is

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1. Stanza-scheme: 4a 4a 4a 3b 4a 3b.

2. Stanza-scheme: 4a 2a 2a 4a 2b 4b 2/3/4b 2b 2a 2b 2x.

complicated by variation between stanzas, as may be shown by st. 1:

Hoe dat djaer hevet sinen tijt,  
 Die Minnaren sijt  
 Houde~~nt~~ so uwen vlijt  
 Dat u sake en si te .inghe noch te wijt,  
 Maer al ghemate,  
 Wat minne met u doe ochte late,  
 Weder tsi scade ochte bate,  
 Want dat sijn ghelate  
 Daer minne onme benedijt  
 Uwe sate  
 In die minne.

The dominant line-form here is the 4-stress, but it is numerically so inferior, and so scattered, that it never becomes properly established as such. The majority of 2- and sometimes 3-stress lines so weakens its effect that we have here a very muddled and ill-defined stanza, at least where reading is concerned; though the melody, if there was one, may well have helped to smooth over the confusion. It is, however, very seldom that Hadewijch makes such a mistake; her sense of balance in this respect is usually very sure.

We have now discussed some of the elements which make of Hadewijch's verse some of the most musical ever written in Dutch. Such discussion must, unfortunately, of necessity be somewhat vague. It is impossible to say exactly why any sequence of sounds is, or is not, musical; at most one may isolate a few contributory factors. There is, however, another question which arises in this context; granted that the songs are musical, were they in fact set to music; were they songs, or poems only?

This is a question which will probably never be answered with certainty;<sup>1</sup> unless one day a fourth, and contemporary, ms. should come

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1. I have here leaned fairly heavily on van der Kallen's summary of arguments for and against; Grammaticische en Rhytmische Onderzoek van Hadewijch's Poëzie, pp. 144-155.

to light which includes musical notation; a somewhat remote possibility. I have myself examined all three of the extant mss, and none of them contains any trace of any such notation; nor would there be room for it between the lines of the mss, which are without exception closely spaced. This is of course at best negative evidence, and means no more than that at a date considerably after Hadewijch's lifetime there were in existence three copies of her poetry which did not include music. Many of the troubadours, also, have survived in words but not in music.

In the absence of definite proof, the arguments for and against the existence of music fall into two main groups: those concerned with the social environment, and those drawn from the *Strofische Gedichten* themselves. To consider the social question first: perhaps the most important point is that raised by M. van der Zeyde, whether in a religious community songs would be encouraged which approximated so closely to the frivolous, if not downright immoral, fashion of secular society? M. van der Kallen points out that this is not impossible; I would go further and say that it is quite likely. At all times, the Church has adapted popular musical forms to its own purposes, as witness the 'jazz services' that occasionally find their way into the newspapers. The medieval Church strongly objected to the moral tenor of the troubadour vogue; it would not be surprising if individuals decided that the best way of combating it would be to use similar melodies, but with irreproachable words. Teresa d'Avila is known to have done this; why should not Hadewijch?

This argument, then, is inconclusive; so also is that advanced by M. van der Kallen herself, that probably all medieval lyrical poetry was sung, as troubadour poetry certainly was, and that it is unlikely that Hadewijch would defy tradition in this. In the first place, there



is no proof whatsoever that all lyrics were sung; all we can be sure of is that in many cases they were. And even if this were granted, Hadewijch would be fully capable of defying the tradition; she has all the hallmarks of an individualist.

The social arguments, then, are singularly inconclusive; those drawn from the *Strofische Gedichten* are scarcely less so. Van der Zeyde's query whether Hadewijch would allow the emotional intensity of her work to be submerged by a melody is valid only if we assume that poet and composer were two different people, and even then is not decisive; though from our judgment of Hadewijch's character it is easy to imagine her objecting. But in the majority of cases poet and composer were the same; and if Hadewijch could compose her own melodies there could be no objection; it would indeed give her another dimension of expression.

We come now to the most powerful argument against the use of music: the irregularity of many of the stanzas. Unlike the troubadours, who insisted on an exact correspondence between their stanzas, Hadewijch, as we have seen, sometimes varies the number of stresses, and very frequently varies their distribution. Also, since she does not use a syllable-counted verse, the number of syllables varies fairly widely in equivalent lines of different stanzas, whereas it is constant in the troubadours' songs. Under these circumstances, would it be possible to use troubadour melodies for the *Strofische Gedichten*?

There are several reasons why it would be perfectly possible. The first is that Hadewijch managed to write a very close approximation of troubadour poetry, using a different type of line; where the words could be adapted, why could not the music? The minnesinger are known to have used troubadour melodies in a Germanic language, so that such adaptation

must have been possible. Also, songs must have been written in Dutch, before the spread of troubadour style to the Netherlands; quite possibly the two forms fused to provide music for the new genre. The conclusive argument, however, to my mind, lies in the nature of troubadour music; while the normal rule was one note to one syllable, to fit the number of syllables into the measure a long note could be split into several shorter ones, or a single syllable have several notes.<sup>1</sup> This being so, by quite a small adaptation to the different type of line Hadewijch might have in one stanza, say, three syllables of one note each, and in the <sup>next</sup> one syllable, either on one long note or spread over the same three short notes. The result might be less regular than that of the troubadours; but it need be none the less pleasing for that. Hadewijch's tendency to isochronism, brought about by increasing or decreasing the tempo of the line according to the number of syllables, would seem to support this. Thus her irregularity provides no conclusive objection.

Hadewijch's vocabulary likewise gives us no real indication of whether she intended the Strofische Gedichten to be sung. I have discovered eight instances where she uses 'singhen' or 'sanc'; for instance, in II.46-49:

Mi sijn mijn nuwe sanghe  
 Intoe in groten wenene bracht,  
 Die ic hebbe ghesonghen langhe  
 Ende van minnen scone hertracht;

or IX.1:

Altoes mach men van minnen singhen;

I have found the same number of cases where 'spreken', 'segghen' or similar words are used in contexts where 'singhen' would be possible.

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1. J. Beck, Musique des Troubadours, p. 55.

Since 'sing' is conventionally used in lyrical poetry which has no connection with music, no definite conclusions can be drawn from this.

The only possible indication would be II.57-58:

Daer ic blide plach bi te sine  
In singhenne, in sprekenne wilen eer,

which might be taken to mean that she indulged in both forms of expression; but it might equally be a mere form of words. It is noticeable, incidentally, that all the occurrences of 'singhen' save one are to be found in the first 22 songs; if we assume a chronological order, it might well be argued they are merely a hangover from a study of troubadour poetry, in which 'cantar' occurs frequently.

A further point is this: if the Strofische Gedichten were meant to be sung, then they were almost certainly public, and not private, poetry, intended for performance.<sup>1</sup> In some of them, this is fairly clearly the case, as in IX, XXVII, XXXIII; but others, as for instance III, XXII, XLV, seem to be purely personal. Of course, personal poems might be made public when the emotion which inspired them had abated.

Thus we have no single piece of evidence which points conclusively in any direction; it is clear that the Strofische Gedichten could have been set to music, but there is no evidence that they actually were. We are therefore reduced to the highly subjective question, are the songs singable? Here the answer is, in most cases, an unqualified yes; the 6-line stanzas, in particular, almost sing themselves. Yet many lyrics have this quality which were never intended for singing. Thus we are left in an uncertainty which will probably never be resolved; and I know of only one point which might even hint at an answer. Van der Kallen remarks that some of the irregularities may arise from the

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1. See N. de Paepe, Str. Ged., p. 182.

melody in Hadewijch's head; it is also possible that this may explain some of the more difficult stanza-forms. That of XXXVI quoted above, for example, seems rather untidy and clumsy when read; yet, set to music, it might well be very attractive. I have experimented with this, and come to the conclusion that almost any tune is better than one; but Hadewijch, of course, might disagree.

CHAPTER V:REPETITION

In this chapter and the next I shall consider some of the features of Hadewijch's style which are most noticeable in the Strofische Gedichten, dealing first with those which employ some form of repetition. These features serve a variety of purposes; most commonly, as is the case with the special rhyme-forms, to strengthen the structural unity of the poem or to heighten tension or add emphasis to some part of it. Repetition is one of two main weapons in Hadewijch's armoury here, the other being contrast, to be discussed in Chapter VI; both are deployed in a variety of ways.

We shall first consider the device which of all is most closely related to the formal structure of the poem; concatenation, the linking of two stanzas by the repetition of the words or thought of the last line of one in the first line of the other. We have already seen an example of this in XVII, combined with internal rhyme; and it occurs to some extent in twenty-four of the songs.<sup>1</sup> In most, however, it is fragmentary, linking only odd pairs of stanzas instead of forming a chain on which the whole poem is strung. This chain is almost complete in only two songs, XXXII and XL; also in the first six stanzas of XXXVI, but only two of the remaining eight stanzas. In no case is it found throughout a poem. The most complete and detailed of all is XL, in which we have already noticed the skilful use of rim *estrap* to emphasise the development of the argument.<sup>2</sup> We now find this emphasised also by the concatenation, which thus serves as a link both of form and content. In this poem the link is lacking only at one point, between

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1. II, XII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXII, XXV, XXVIII, XXIX, XXXI, XXXII, XXXIII, XXXIV, XXXV, XXXVI, XXXVIII, XXXIX, XL, XLII, XLIV.

2. See Chapter IV.

st. 5 and 6; though the eighth stanza and the tornada are also linked only by their last lines. The concatenation here does not follow any one pattern. In no case is there an exact repetition of the last line, though the approximation is sometimes close; more often a phrase from the end of the one stanza is picked out, reshaped, and used at the beginning of the next. These phrases do not invariably occur in the last line of the one or the first line of the other.

The closest correspondence is that between st. 3 and 4:

1.24: Ocht hi verwint die cracht der minnen

1.25: Die dus verwint der minnen cracht;

also very close are st. 1 and 2:

1.8: Eer hi verlinghet die verheit der minnen

11.9-10: Wie sal die snelle wesen dan  
Die sal verlinghen verre minne?

and st. 7-8:

11.55-56: Die loep des troens en es niet so snel  
So der minnen loep es inder minnen.

1.57: Die loep des troens ende diere planeten;

though in both the latter instances <sup>the</sup> two elements of the link are separated by one line.

Less close connections are found in st. 2-3:

1.16: Hi sal verlinghen Die verheyte der minne

1.17: Dat ons die minne so verre si,

where there is an intensification of meaning through the use of the more concrete adjective 'verre' to replace the noun 'Verheyte'; and in st. 6-7:

1.48: Daer hi ghebruket der sueter minnen

1.49: Der minnen ghebruken dat es een spel.

The least obvious link is that between st. 4 and 5,

1.32: Ocht hi verwint die cracht der minnen

1.33: Die minne verwint dat hise verwinne,

where the heavily stressed 'cracht' is neglected in favour of the less emphatic 'verwint', thus achieving a change of emphasis in the following stanza. The subtlety of this link is increased by the reversal of the order of 'minne' and 'verwint'.

In the last chapter we noticed that the rim estramp divides the eight stanzas into four pairs; we now find that the concatenation reinforces that division. The most marked connections are those between st. 1-2, 3-4, and 7-8, those between the other stanzas being weaker. The pattern is spoiled by the absence of true concatenation in 5-6, though some link is formed by the motif of thirst which appears in both stanzas; sughet and dorste in ll.38-9, scept and drincket in l.40.

There is thus considerable variety of degree and type in the concatenation in this poem; in my opinion this variety is to be construed less as a fault than as an example of Hadewijch's technical skill and poetic feeling. To use the same formula each time, particularly where, as here, the last lines of the stanzas are so closely connected in content and form, would give too rigid a framework and lead inevitably to monotony. It would also, of course, impose strict limitations on the content; possibly stricter than Hadewijch would be prepared to tolerate. The use of varying forms gives flexibility and suppleness to the verse, while still retaining the connection, and Hadewijch seems to be at some pains to achieve this; in two cases - st. 1-2 and 7-8 - where the correspondence between individual lines is close, she places another line between them to soften the effect.

We find similar variation, though to a lesser extent, in XXXII, the other poem in which concatenation is used fairly consistently; it occurs in st. 1-2, 3-4, 4-5, 6-7, 7-8, and 9-10. Here it is in general

much looser, and in most cases consists of picking out one word from the last line of one stanza and re-using it in the first line of the next. Often it has more emphasis on the second occasion, which emphasis is heightened by the bare fact of the repetition. So in 1-2:

- 1.8:        Dan ic al blive in haren bande  
1.9:        Die nu droeghe band van rechter minnen;

or 3-4:

- 11.23-4:    Dat hi meer ne werdet in scine  
              Meester van rechter minnen

- 1.25:        Minne es meester meneghere dinc,

where the contrast is increased by the pause between stanzas and by the repetition of 'meester'. However, we do not always find that the actual word which is repeated receives greater emphasis; sometimes the line as a whole shows an increase in tension, rather than any specific part of it. This is so, for instance, in st. 4-5,

- 1.32:        Ende ics den vremden niet en claghe  
1.33:        Die den vremden dade cont,

or 7-8,

- 1.56:        Hets recht datmen dore hare pine  
1.57:        Die eneghe pine ontsien in minnen.

The link is not always made by the repetition of a word; on a few occasions a near-synonym is used, though this is rather uncommon.

It occurs, for instance, in II, st. 1-2:

- 1.9:        Opdat hi niet en miede  
1.10:       Die niet en spaert vore hoghe minne,

and XVII, st. 9-10:

- 1.54:        Ende men langhe hare vrochte moet wachten  
1.55:        Die beiden mach, hem es wel ghesbiet.

Here, of course, the link is much less noticeable; in fact we might wonder if it was intentional, were it not for the fact that both these



poems show a fair amount of concatenation, vague in the first case, but well-defined in the second.

We have seen<sup>1</sup> the frequent repetition of words such as 'minne' contributing to internal rhyme; we find it used also to provide a link between stanzas, though not very frequently. One instance is in XII, st. 5-6; 'minne(n)' occurs five times in the former, eight in the latter stanza, and there is a close similarity between the last line of 5 and the first line of 6:

1.50: Om der minnen ghenoech te sine  
1.51: Die hen in minnen ghenoech dus gheven;

a similar case is XLII, st. 7-8:

1.56: Daer minne der minnen nie minne en hal  
1.57: Dat minne der minnen iet soude helen.<sup>2</sup>

In XII, st. 4-5, we find a fairly elaborate form of concatenation. We have already pointed out that Hadewijch's linking is not confined to the last and first lines of stanzas, but may have one line interposed between the two halves of the link. In this case we have not only an interposed line, but the one link-line of st. 4 is expanded into two in st. 5:

11.39-40: Ende daer siet hi claer waer sonder scijn  
In meneghe suete pine.

11.41-42: Hi siet in claerheden dat die mint  
Met volre waerheit pleghen moet;

and 'waerheit' recurs once more in the following line. This delay and expansion seem to strengthen the link rather than weaken it, the latter stanza forming an explanation for the former. The similarity of vocabulary between the two stanzas is unusually great for Hadewijch;

1. In Chapter IV.
2. It is noticeable that in each case another word also is repeated; 'minne' occurs so frequently in the Strofische Gedichten that its repetition would by itself provide only a weak link.

the phrase 'in minnen anscine' occurs in both, and 'vonnessen' (1.37) and 'suetie pine' (1.40) both recur in 1.58: 'Ende dat vonnesse suet die pine'. This correspondence is the more noticeable since 'ansijn' and 'vonnese', though not rare, do not occur very frequently in Hadewijch's work. Even where two stanzas have the same theme (as here, humble and devoted service to Love), such a degree of correspondence is unusual. Where two stanzas are so closely related, there is of course a danger that they may become isolated from the poem as a whole; but the link between st. 5-6, also a fairly close one, prevents this.

There are various purposes, apart from the straightforward one of providing a formal connection between stanzas, for which Hadewijch uses this technique. Emphasis on the word or phrase repeated - very seldom is it a whole line- is the almost invariable result, and simple emphasis seems most often to be the purpose; as in XXII, st. 4-5:

1.28. Ende (mijn herte) doet dolen in ene wilde woestijne

1.29. Soe wrede wuestine wert nie ghescapen,

where the emphasis is heightened by the replacement of 'wilde' by the stronger 'wrede', while retaining the alliteration. Sometimes greater stress is achieved by a change of emphasis, as in XX, st. 3-4, ll.17-18:

Die leeft buten der minnen hoede,

Hi es argher dan al doet.

1.19. Beter es die doet dan bitter leven.

In some cases, as we have already seen in XII, the repetition may lead to an explanation of the phrase concerned, which then of course gains more prominence from the natural pause between stanzas. This is the case in XXXI, st. 5-6,

11.39-40. (ic bevanghe) Een wesen boven alle sinne:

Die toen verhoghet alle sanghe.

ll.41-2. Die toen die alle sanghe verhoghet,  
Die meinic: minne in hare ghewout;

and in XXXIV, st. 8-9,

ll.63-4. Te werkenne int rike dat si mi hiet  
Int hoechste van haren ambachte;

l.65-7. Dat rike daer ons die minne toe riet,  
Ende dambacht dat si ons werken heet,  
Dats minnen pleghen ende anders niet;

where the concatenation, usually, involves two lines in each stanza, and is also strengthened by the recurrence of the -iet rhyme in both.

Sometimes, also, the repetition may give occasion for a further expansion of the theme of the previous stanza, rather than of the phrase itself; such a case is XXXV, st. 1-2,

ll.6-8. Wie oprijst, ic blive int dal,  
Van riken troeste onberaden,  
Met swaren wagen altoes gheladen.

ll.9-11. Die waghe es mi alte swaer,  
Die niet en leghet bi ghere noet;  
Hoe mochte een herte ghedueren daer . . .

and XV, st. 1-2, where the emphasis is increased by the casting of l.12 in question form:

ll.10-12. Ende hi niet en hevet  
Daer hi bi levet,  
Waerop soude hi dan teren?

ll.13,18. Die op minne teret al sonder spoet . . .  
. . .Hem es wel wee ter minnen.

Concatenation may also, as we have seen, be used to change the direction of a poem by means of a shift in emphasis. Where this is so, straight repetition cannot be used, and we usually find, either that one word is picked from the first stanza to be given new emphasis in the

second, as in XL st. 4-5 quoted above, (p. 118 ) or that the whole line is recast so that the vocabulary remains much the same but the meaning is changed; this occurs in XVIII, st. 1-2,

ll.3,7. Hi mach gherne den tijt ontfaen . . .  
 . . . (die) gherne wilt doghen in allen tijt.

ll.8-9. In allen tiden moet men doghen  
 Die hogher minnen dienen sal;

and in XLIV, st. 5-6

ll.25, 29-30.

Men en mach in minnen verliesen niet . . .  
 . . . Dats: te verlatene op selc gheniet  
 Als 'die hanct, beide dat menne afsla.'

ll.31-3. Die hangt, hoe goede beide hi hevet,  
 Ende die in bant van minnen levet,  
 Dats al eens, ende die als om minne beghevet.

Concatenation is a device which must to some extent be deliberate; a poet of Hadewijch's stature could hardly fail to notice when she repeats herself, and in any case concatenation in Hadewijch's work seldom if ever gives the effect of idle repetition. We may assume fairly safely, therefore, that it is used with a purpose, though the purpose itself may not have been consciously felt. In spite of this latter, it is of interest to enquire what that purpose might be. Concatenation, though not common among the early troubadours, was used fairly widely by the later members of the movement, among others by Guiraut Riquier, and its usual purpose, as indeed in all poetry, was two-fold; to strengthen the formal structure of the poem - particularly important in troubadour poetry, where the development of the theme is frequently weak - and also to act as a mnemonic where the verse was intended to be recited or sung. Thus it is that most troubadour concatenation is of a form which is

very uncommon in Hadewijch, the last line of each stanza being repeated word for word as the first line of the next; the troubadour emphasis on form naturally insisting that the chain should run throughout the song. This very strict concatenation may be found, for instance in Guiraut Riquier's 'Pus sabers no.m val ni sens', where it seems to serve no purpose beyond the two just mentioned, and in this way is typical of troubadour practice. I have, however, just discussed various other, possibly secondary, uses of concatenation which are to be found in Hadewijch's work; and it seems to me that with the exception of XL and XXXII, where the concatenation is almost complete, and possibly of XXXVI, where the first six stanzas are linked in this way, for Hadewijch the 'secondary' purposes come first, and that the emphasis, with its various uses, was more important to her than structural linkage or the provision of mnemonics.

My reason for this is the large number of songs in which concatenation occurs, but in a few stanzas only, and the very small number in which it is anything like consistent; also the variety of forms in which it is employed, though this is perhaps less important. If Hadewijch regarded concatenation primarily as a device for providing formal continuity between stanzas, we must assume either that she considered it unnecessary to link more than a small proportion of the stanzas of each poem in this way, in most cases less than half, or that she was unable to carry out her intention in the other stanzas. The explanation I have given for irregularities in other directions, that she refused to let the form dictate too strongly to the content of her work, does not hold water in this case; the number of 'irregularities' is too great. The other two possibilities, however, appear equally unconvincing; Hadewijch knew too much about her craft to imagine that a few isolated links

would be as effective as a complete chain, and she was too skilled in it not to be able to forge such a chain if she chose. The consistent grammatical crossed rhyme in XXIII, for instance, is a far more difficult technical feat; and that did not defeat her.

We are left, then, with only one possibility; that with the exceptions mentioned above, the linked stanzas which occur so frequently are not intended as structural concatenation at all, but are used purely to give special emphasis to a word, a phrase, or an idea, for any one of a variety of purposes. This would explain why in some cases only two stanzas of a whole poem are linked, and why, since Hadewijch frequently uses the same device several times in the one poem, half or even more of the stanzas may be connected, yet without any apparent system. I do not mean to say that concatenation is not used in some cases with the aim of connecting two specific stanzas; it seems likely that it is so used, particularly where, as in XII, st. 4-5 quoted above, the content of the stanzas concerned is unusually close, or where, as in XVIII, st. 1-2, she wishes to change the direction of an argument without introducing the new matter too abruptly; but that concatenation was intended as the thread on which the entire poem was to be strung seems to me in most cases very unlikely. The type of concatenation where one key word is repeated also heightens the impression given by many of the songs that, rather than working to a predetermined planned theme, Hadewijch follows her thoughts wherever they lead her, with the recurrence of the key word initiating a new train of thought. As we shall see in the last chapter, this impression can be misleading; so that it is an open question whether we have here a deliberate device or a spontaneous and unconscious skill.

We have next to consider one of Hadewijch's most favoured devices, one to which I have already referred and of which concatenation forms in a sense one subsection: that is, repetition. By this I understand the repeated use of a word, or more seldom a phrase, in the space of a few lines; or, in the case of the latter, in a subsequent stanza. This, in its various forms, occurs in no fewer than twenty-six of the *Strofische Gedichten*.<sup>1</sup>

By far the most common form is the repetition of a key word, which is to be found in twenty-two poems; repetition of a phrase, occurring in only six,<sup>2</sup> is relatively infrequent. A few poems contain both forms. The words which are so repeated are few in number, surprisingly so considering the number of occasions on which this technique is employed. 'Minne', which is used in this way sixteen times, is by far the most common; 'nuw' is used five times, 'lief' and 'verwinnen' twice each, and 'suet' and 'jaer' occur once each, these both being a matter of one or two lines only and much slighter than the others; they are included here only because the repetition is clearly deliberate. I have ignored the many cases where a word recurs without giving the impression that it is deliberately repeated to produce a specific effect. In most cases the repetition is confined to one word or phrase and to a minority of stanzas in any one poem; in a few instances a single word is used throughout the poem, or different words or phrases are employed in this way in the same poem.

The most important group is undoubtedly that in which 'minne' is the repeated word; not only because it is the largest, but also because

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1. I, II, III, VI, VII, VIII, IX, X, XI, XII, XIV, XVIII, XIX, XX, XXI, XXV, XXVI, XXIX, XXX, XXXIII, XXXIV, XXXVI, XXXVII, XL, XLI, XLII.

2. VIII, XII, XVIII, XXVI, XXIX, XXX.

of the central position occupied by Minne in Hadewijch's thought. These cases are complicated, also, by the number of different meanings that this word can contain. Of the two songs in which 'minne' (or 'minnen') is used repeatedly throughout, the first, II, is a borderline case. Here Minne, although it occurs twenty-seven times in 104 lines, recurs naturally, as the central point of the poem, rather than as a technical device, without the very frequent repetition that occurs in other poems. The other case, however, XXXVI, shows a much more deliberate use; here 'Minne' occurs seventy-six times in 149 lines, several times in every stanza; far more than would be necessary for the argument of the poem. There are also in this poem several instances where it appears with unusual frequency in a few lines, of which two will serve as examples; firstly, ll.67-70:

Die minnen raet  
Na minne verstaet,  
Ende bi minnen anevaet  
Om minne meneghe rike daet;

secondly, ll.50-52:

Maer die fierlike dorevaert  
Alder minnen aert,  
Daer minne met minnen minne anestaert.

The difference between these two passages is plain. In the first, the purpose is simple emphasis. Three out of the four occurrences of 'minne' here have the same meaning: the being whom Hadewijch served. Only in l.69 is there a different meaning, where 'bi minnen' may be most easily translated as 'lovingly', the love coming not from the supreme being but from the lover. The repetition of 'minne' in its usual meaning here builds up a very considerable degree of emphasis. The second quotation is quite different. Here again the word 'minne'



occurs four times; but in each case with a distinct and separate meaning; first, as the experience of love; second, the lover, third, love the emotion; fourth, the Beloved. Thus I would translate these lines: 'He who bravely explores the whole nature of the love-relationship, to the point where the lover contemplates his Beloved with Love'. The first and fourth instances are of course very close in meaning and may serve to illustrate the 'confusion of meaning' referred to in Chapter I, but I consider that they represent at least different aspects of the same Being, their identity being coincidental. Thus we have here a very concise and complex use of language, not to be fully understood without some mental effort.

Of the two methods, this is the more common; the repetition of the word in different senses, together with the concentration needed to disentangle the meaning, serves to stress the importance of the idea expressed. Perhaps the most concentrated use of the device occurs in XXXVII, l.41; this is a poem almost entirely addressed to Minne, in which that word consequently occurs frequently. L.41 is unusually concise:

Minne wilt dat minne al minne met minnen mane;

meaning: Love (the supreme Being) desires that the lover should lovingly demand (to receive) the totality of Love. This is very unusual in that it uses the word 'minne' no less than four times in the one line, though occasions where it occurs three times in a line are not uncommon. Moreover, this makes a very long line, which also adds to the stress. So great a degree of repetition is perhaps necessary in this poem, in which as I have said 'minne' occurs frequently, but usually for simple emphasis and not in so great concentration. To stand out in these circumstances such a complex line would need all the weight it could be given.

Another case of high concentration is found in XXXIV, st. 4, where the technique is somewhat different. Instead of the sledge-hammer shock of a single line containing an enormous amount of repetition, we find a succession of lighter blows from less concentrated repetition spread over the whole stanza, or rather over two stanzas, since 'minne' also appears six times in st. 5; in both stanzas it is used in both the complex and the simple manner. Thus we have here the technique of insistent persuasion rather than of the knock-out blow. The stanza runs as follows:

11.25-32. Noch nie en wart sake in minne verloren  
 Die men dore minne ye ghedede:  
 Minne gheldet emmer, na ocht voren,  
 Minne es altoes der minnen mede.  
 Minne kindt met minnen der minnen sede;  
 Hare nemen es altoes gheven.  
 Minne gheeft met hare behindichede  
 Wel meneghe doet int leven.

In this case the effect is strengthened by the use of parallel constructions in several lines, in addition to the repetition of 'minne'.

Of the other words which Hadewijch uses in repetition, the only one which is capable of both the complex and the simple uses is 'lief'; in fact, in both instances - IX, 11.72-3 and XXV, 11.61-4 - the complex form is employed. The latter case is the more elaborate :

Maer daer lief met lieve so vaste gheraect,  
 Dat lief van lieve lief niet en mach,  
 Ende lief met lieve so lief doresmaect  
 Dat lief levet lieve op lieves sach . . .

and the pattern recurs in the last line of the stanza (1.70):

Daer men lief lief dan lief al kinne.

There is also one instance where repetition of 'lief' and of 'minne' are briefly combined, in the moving plea in XVII

1.67-8:    Ay, liet mi mijn lief lieve van minne ontfaen,  
          Daeromme en worde minne niet al verdaen . . .

In the case of the other repeated words, 'nuw', 'verwinnen', 'suet', and 'jaer', the effect is of simple emphasis. The most elaborate is VII, a New Year's song which is in effect an exercise in the word 'nuw'; it occurs fifty-one times in 88 lines, though seldom more than once in a line. The effect of this constant repetition - which occurs mainly in the first four and the last four lines of the stanza, seldom in the central four lines - is that of an incantation; as will appear from ll. 1-4:

Bi den nuwen jare  
Hoept men der nuwer tide  
Die nuwe bloemen sal brenghen  
Ende nuwe bliscap menichfout;

or ll.61-4:    Die nuwer minnen scolen  
          Met nuwer minnen volghen,  
          Na nuwer minnen rade,  
          In nuwer trouwen ere . . .

where an incipient monotony is carefully forestalled by the use of 'trouwen' instead of 'minnen' in l.64. The exhortatory final stanza of XXXIII, with a higher concentration of repetition, has a similar incantatory effect:

ll.53-6:    Met nuwen verlichtenne hebt nuwen vlijt,  
          Met nuwen werken sat nuwe delijt,  
          Met nuwen storme nuwen hongher so wijt,  
          Dat nuwe verslende nuwe ewelijken tijt.

Both the complex and the simple forms of verbal repetition have their dangers; that of the former is the possibility of using the same

word in so many different meanings that the reader, instead of being intrigued, becomes bewildered and therefore bored. My own feeling is Hadewijch rarely if ever goes too far in this respect, but this must be a matter of personal taste; and I must confess to being a crossword-puzzle addict. It is undeniable that such a mentality is of great assistance in trying to understand lines such as XXV. 70 quoted above.

The chief danger of the simple type of repetition is that it may very easily become monotonous; to avoid this a very sure instinct for the arranging of words and stresses is needed. Anything so amorphous as sound-harmony is of its nature very difficult to demonstrate, but Hadewijch clearly possessed such an instinct in a marked degree. For instance, one of the surest ways to produce monotony would be to overdo the repetition; this is carefully avoided. Where Hadewijch uses a high concentration of repetition, as in XXXVII. 41, she does so only in a single line or in a very short passage; where she wishes to use it in a longer passage, the concentration is less intense.

To illustrate this skill, let us consider one of the two cases of repetition of 'verwinnen', XIX. 50-56. It is interesting to notice, by the way, that both instances - the other is XIV. 21-22 - though strictly of the simple emphatic type, use a combination of positive and negative forms of the word to point a very strong paradox - yet another of Hadewijch's favourite devices. XIX. 50-53 runs as follows:

Ay, duø gheweldeghe wondre minne,  
Die al met wondre verwinnen mach,  
Verwinne mi, dat ic di verwinne,  
In dine onverwonne cracht.

The first line, which does not contain the word 'verwinnen', is linked to the second by the repetition of 'wondre' - first as adjective, then as noun - and of the alliterative sequence w - w - m. Monotony

is prevented by 'wondre' forming the second element of the sequence, with heavy stress, in the first line, and the second element, with slightly less stress, in the second. 'Verwinnen', which replaces 'wondre', with very heavy stress, in this line, recurs twice in the third, but not in the same position; here it falls right at the beginning of the line and right at the end, and the stress diminishes slightly on each occasion. Finally, in the fourth line, it takes a central position and an immensely heavy stress, all the greater because of the contrast afforded by the use of the negative form here. Moreover, the use of the past tense here provides an assonance with 'wondre'.

The final three lines of the stanza are of much lighter weight:

ll.54-6. Ic plach te kinnenne dat verwinnen;  
 Daer es int verwinnen kinnen  
 Dat mi ye alre seerst verwach.

Yet the tension generated by the vast emphasis of the preceding lines is allowed to dissipate only gradually; the recurrence of 'verwinnen' twice more prevents too sudden a drop, while its positioning in a crossed rhyming pair with 'kinnen' greatly reduces the stress that falls upon it. This gradual reduction in emphasis is furthered by giving it first the more heavily accented position at the end of the line, and then, with the crossing of the pair, passing the main stress onto 'kinnen'. Finally, the fairly heavily accented last line, in which 'verwinnen' does not occur but which retains the sound 'ver-', rounds off the stanza.

The repetition of phrases is not only less frequent but also less striking. It is naturally not possible to repeat a phrase as often as one may repeat a single word; it is also difficult, while avoiding monotony, to repeat it exactly; and consequently we find in most cases not a literal repetition, but a slight rephrasing. Thus it resembles

more closely the concatenation discussed at the beginning of this chapter. Like concatenation and verbal repetition, it rarely occurs in more than one or two stanzas of a poem.

In one case, however, XXX, it forms a constant stylistic feature almost throughout the poem, and as such has value as a part of the formal structure as well as providing local emphasis. The lines concerned here are the second and fifth of the 6-line stanza; these two lines are identical in seven of the fifteen stanzas, though they differ between stanzas, closely similar in five more, and in the remaining three - st. 5, 7, and 12 - they share the same rhyme word. Thus they form a kind of internal refrain; and the effect is strengthened because in most of the stanzas the repeated line contains the main thought of the stanza. St. 4 will serve as an example

11.19-24.           Die minnen wilt behaghen,  
                       Hine sal hem niet beclaghen  
                       Sijn menichfoude draghen  
                       Dat hi dore minne draghen moet;  
                       Hine sal hem niet beclaghen:  
                       Om minne draghen het es al spoet.

Here the lines are identical; st. 1 and 10 will illustrate their normal similarity:

11.2, 5.           (men moet) Der minnen wesen blide  
                       Men moet hare leven blide;  
 11.56, 59.       Mi dunket nu, het was een tanen  
                       Het was van minnen een tanen.

This repetition, even where it involves little more than the rhyme-word as in st. 5 (Hi moet die doghet bescouwen / dat mochte men ane hem scouwen), adds considerably to the musical effect of one of Hadewijch's most harmonious stanza-forms by its effect of a refrain. This is assisted by the arrangement of the different lengths of line

in this poem. On its first occurrence the 'refrain' - line falls between two 3-stress lines of the same length as itself, these three lines containing a high proportion of enjambement and being followed by a longer, 4-stress line after which there is almost invariably a break in the meaning. Then comes the repetition, followed by another 4-stress line. The repeated line, not too prominent on its first appearance, thus gains emphasis on its second occurrence as a short line between two longer ones.

This, however, is the only occasion on which Hadewijch uses such repetition systematically; usually it is employed for purely local emphasis. One of the strongest instances of this is in XII, where it is used partly for emphasis and partly as a connecting link between stanzas. Here we find in l.4 'Te draghenne dat joc, der minnen bant'; in l.11, at the beginning of the second stanza, 'Mijn joc es soete, mine borden~~x~~e es licht', and in l.16, later in the same stanza, 'So es hen lichte borden~~x~~e swaer'; finally in ll.21-22, at the beginning of st. 3,

'Welc es die bordenne licht in minnen,  
Ende dat joc dat soe soete smaket?'

which is followed by a full explanation of the image.

A somewhat similar rephrasing is found in XVIII, in the second and fourth stanzas, where the idea of l.14, 'Die hem sen ende herte stal', is picked up again at the end, in l.27, 'Hoe mi mijn herte hevet ver-stolen'. Here the increase of emphasis through repetition is much subtler; in XII the repetitions are so close together that the connection is obvious, and the image itself fairly noticeable. Here the image 'herte stelen' is in itself less striking, and when two full stanzas have elapsed has probably been forgotten; the increased emphasis on its reappearance is largely due to subconscious memory.

A similar instance relying on subconscious memory - and like the foregoing possibly subconscious also in Hadewijch herself - occurs in VIII. In st. 2 we find:

11.9-10. Die minne wilt werden hine sal niet sparen.  
Hets wesen boven alle sinne;

the last line of st. 3 is:

1.21. Dits leven boven menschen sin,

the intervening lines being an explanation of this mode of life; st. 4 begins (1.22) Die minne wilt werden, hi werct groet werc. Thus here again the repetition serves both for emphasis and for a subtle link between these stanzas, reinforcing the continuous line of thought contained within them.

The only case where such repetition appears to serve no useful purpose is in XXIX. St. 4, 11.34-35, runs:

Eer dat maria, die goede,  
Met diepen oetmoede;

and st. 5, 11.44-45:

Eerne ons maria  
Met diepen oetmoede ja.

It seems to me that the repetition here is too exact, and in lines which by their brevity and position in the stanza are already fairly emphatic makes a rather pedestrian and uninspired impression, the more so because of the clumsy use of a superfluous 'ja' to provide a rhyme. As always, of course, we have to reckon here with the possibility of corruption of the text; and this is one case where, though I would not wish to emend the text, I prefer to assume such corruption. In a case like this it is always a temptation to claim that faults are due to a corrupt text; but I find it much easier to believe that Hadewijch would commit errors or deviations of form than errors of poetic judgment.



The next point to be considered again comes under the general heading of 'repetition', though of a specialised kind; the crossed pairs. We have already noticed in the previous chapter two instances of this device combined with rhyme, in XXIII where it is used consistently throughout, and in XXIX where it occurs in two lines only. These need no further discussion, but there are other instances which do not involve the rhyme. This is an uncommon feature, occurring in only four songs other than those just mentioned, in IV, V, IX, and XVIII; and in only one of those with any consistency. In most cases it is merely a matter of the reversal of word order, with little if any effect on the meaning; in one instance, V, there is a reversal of ideas. In no case is the device as striking as in the crossed rhyming pairs.

The verbal crossing is found at its simplest in IX, ll.59-62, where it also forms a link between the fifth and sixth stanzas:

st. 5. Die hare volghen, si liden  
Meneghen nacht bi daghe.

st. 6. Wie soude van minnen altoes gheprisen  
Die ghevet bi daghe so meneghe nacht?

This simple reversal, with a slight change of meaning, is also used as a link in IV, ll.18 and 19. Slightly more complicated forms, with a change in the meaning but none in the line of the argument, occur in IV, 13-14:

Die hem met trouwen in waerheit ghevet  
Ende met waerheden dan trouwe levet,

and in XVIII. 9-10:

Die hogher minnen dienen sal,  
Ende sinen dienst in minnen hoghen.

This playing with words adds in emphasis and musical effect, but carries with it the same danger as does straightforward repetition: that the listener or reader may be so dazzled by the words as to miss the meaning of the whole; which may be why in all these three cases the second line is of negligible importance to the sense of the poem.

This is not so in the final instance I have to discuss here, V, in which it is not the words themselves which are repeated and reversed but their emotional values. This poem comprises one of the most intensive uses of paradox and contrast in all Hadewijch's work; its subject is the unpredictable and contradictory nature of Love, and I shall discuss it more fully in these respects in the next chapter. Here we are concerned with the first two lines of each of the last four stanzas; these lines are parallel in form and each mentions two contrasted states, either of Love itself or of the Lover. They are as follows:

- st. 4      Bi wilen heet, bi wilen cout,  
            Bi wilen bloede, bi wilen bout;
- st. 5.      Bi wilen lief, bi wilen leet,  
            Bi wilen verre, bi wilen ghereet;
- st. 6.      Bi wilen ghenedert, bi wilen ghehoghet,  
            Bi wilen verborgen, bi wilen ghetoghet;
- st. 7.      Bi wilen licht, bi wilen swaer,  
            Bi wilen doncker, bi wilen claer.

Of these four pairs only that in st. 6 is a true parallel; in both lines here the unfavourable state is mentioned first, and then the favourable. In each of the other three the order is the same; in the first line the desirable condition precedes the undesirable, in the second line the position is reversed. In the final stanza there is a double contrast, since 'licht' may be opposed both to 'swaer' and to 'donker'.

This form of crossing is naturally much subtler and less obvious than the more common verbal type; indeed here it would be very easy for the conscious mind to overlook it altogether. Yet it serves its purpose even without conscious recognition, by toning down the abruptness of the contrast. This should be apparent if we consider st. 6 and st. 5. St. 6 has, in this order, ghenedert, ghehoghet, verborgen, ghetoghet, and each adjective contrasts with those preceding and following it in a way that corresponds to the drill sergeant's 'Left - Right - Left - Right'. In st. 5, on the other hand, we find lief, leet, verre, ghereet, where there is no such martial emphasis since there is no contrast between the second and third adjectives. Since the mind subconsciously tends to assimilate like elements, there is no harsh break between the two lines, and thus the continuity of the stanza is better preserved.

There is one other technique which is frequently employed by Hadewijch and also falls under the heading of 'repetition'. Here again, it is not a question of the literal repetition of words but of the ideas and emotional values behind the words, by using in quick succession either several synonyms or near-synonyms or a variety of words of the same emotional tenor; parallel phrases are sometimes used in this way. The succession may be of nouns or adjectives, less commonly of images; sometimes it is a direct series intended solely as a means of increasing emphasis, occasionally an explanation of something already mentioned. It may be combined with contrast, as we have seen in V. Though it is rarely so consistently used as in this poem, it occurs in some form in almost all the Strofische Gedichten, as might be expected since it is, after all, one of the oldest of rhetorical

and poetic devices, and one which in the twentieth century has by no means out-lived its usefulness.

There are two stanzas, from different poems, which show an extremely complex use of this 'piling-up' technique, combining many of the different features already mentioned, and it is convenient to discuss these first in detail before illustrating the simpler forms which are so thickly sown throughout Hadewijch's work. The most elaborate of all is XXI, st. 3, ll.19-27:

Oec moet hi trecken sere die minne sal voltjen:  
 Hare wide wijt, hare hoghste hoghe, hare diepste afgront;  
 Hi sal in alle storme die weghe doresien;  
 Hem wert haers wonders wonder cont:  
     Dat es, die welde wide te gane,  
     Te doreloepene ende niet te stane;  
     Die hoghede dorevilieghen ende doreclemmen,  
     Ende dien afgront doreswemmen,  
     Daer minne al minne te ontfane.

Here, on the one hand, we have the cognate adjective and noun in 'wide wijt' and 'hoghste hoghe', and the repetition of 'wonders wonder', with the double use of minne in two meanings in the last line, and the parallel meaning of 'diepste afgront'. There are also the almost identical meanings of 'doreloepene' and 'niet staen', deriving considerable emphasis from the combination of positive and negative verbs. We have also, on the other hand, the cumulative technique in two parallel series of three images; first the three phrases of l.20, which themselves form an expansion of 'sere' in l.19, and which are summarised in l.21. Secondly, ll.23-26, which elaborate on l.20; 'wide wijt' and 'hoghste hoghe' are here each given two governing verbs, but the construction is not entirely parallel; 'te doreloepene ende niet te stane' is repetitious, the meanings being closely similar, whereas 'dore-

vliegen ende doreclemmen' is cumulative, containing both the possible means of conquering height. 'Diepste afgront' is paralleled simply in l.26. Finally, there is also a connection between the last lines of each section of the stanza, ll.22 and 27, with 27 as an expansion of 22.

The other example, part of XLII st. 3, is similar though much less elaborate. L. 19-23:

Wie sal die diepe dale poghen?  
 Die hoghe berghe, die velde wijt,  
 Met diepen oetmoede in nuwen vlijt,  
 Met toeverlate in hoghe delijt,  
 Staerc inden strijt?

Here, in 'diepe dale, hoghe berghe, velde wijt', we have a similar phrasing to 'wide wijt, hoghste hoghe, diepste afgront' in the previous example; the parallel is in fact closer than at first appears, for Hadewijch uses 'berch ende dal' so often in the Strofische Gedichten as features in the landscape of Love that in this context the words become almost synonymous with height and depth. 'Velt' is less commonly used to denote width or distance, but serves here to complete the list of the three dimensions of the journey - up, down, and forward. As in XXI, we have again two related cumulative series; l.21, 'met diepen oetmoede in nuwen vlijt', is appropriate to the 'diepe dale', l.22 to the 'hoghe berghe'; in these the repetition of 'diepe' and 'hoghe' points the parallel. The third pair, 'velde wijt' and 'staerc inden strijt', is less close, but the notion of endurance is common to both.

Such complex accumulation, however, is uncommon; the usual forms are much simpler and intended purely for local emphasis. For examples of the use of synonyms, see XIX, ll. 26-27, Mer si woude mi verclaren/ Ende openbaren, and l. 73, Aldoet si hem cracht ende gheweldichede;

of words closely related in meaning, XXII, 1.17:

(dat ghebod) En heeft forme, sake noch figure.

These types are in a minority; the great majority of accumulations are of words not similar in meaning, but connected by their common relevance to the subject under discussion, sometimes a common sphere of reference or emotional tenor. The series may include only like terms, either favourable or unfavourable; contrasting series may also be used, but these will be discussed in the next chapter. A typical favourable series is IV, 11.9-10:

Hem es alle uren wel ghereet  
Bloyen, bliscap, somer, ende dach;

a typical unfavourable one X, 1.22:

Ende en ontsien pine, noch leet, noch kere.

The latter type is more common, as is to be expected since Hadewijch's chief emotional themes are the unpredictability of Love and the difficulties encountered in her service. We also find occasionally purely neutral lists of doubtful effectiveness;

XX. 49-50.           Want ons orcont die heyleghe kerke,  
                          Hare meerre, hare mindre, hare papen, hare clerke,

has perhaps some value in giving authority to the following statement 'Dat minne es vanden hoechste werke', as well as scarcity value as one of Hadewijch's very few references to the Church; but in XXIX. 56-60:

Moyses <sup>met</sup> ~~ende~~ Salamoene  
Prijdsen alle sine cracht besondere,  
Sine wijsheit ende sine wondere,  
Tobias, ysayas, daniel,  
Job, Jheremias, ezechiel,

the last two lines seem to serve no useful purpose beyond filling out the end of the stanza.

One of the more effective forms of this repetition for effect is where a metaphor follows and parallels a plain statement, as in XVII. 19-20:

Dat ghetal diere rouwen moet sijn ghesweghen,  
Die grote sware waghen bliven ongheweghen;

but possibly the most striking is the long list of parallel phrases, such as is found in VIII. 29-33:

Den vremden dienen, den armen gheven,  
Den sereghen troesten als hi mach,  
Den vrienden gods met trouwen leven  
In heyleghen, in menschen, nacht ende dach,  
Met alre macht, boven ghereken.

Here no phrase until the final line is stronger than any other, but their remorseless succession, saved from monotony by the varying length of the phrases and division of the lines, leads up well to the absolute demand of 1.33:

Met alre macht, boven ghereken.

A somewhat similar effect is found in XXVIII. 35-47, though here the parallelism is more exact, there being much less variation in the length and arrangement of the phrases; a further difference is that the whole passage is one succession of paradoxical contrasts; ll. 41-44 will illustrate this;

Si maect den staerken cranc,  
Ende den sieken al ghesont,  
Si maect den rechten manc;  
Si heyelt dien die was ghewont.

Such statements are of course the commonplaces of courtly love poetry, and a closely similar passage is to be found in the oldest of the known troubadours, Guilhem IX d'Aquitaine:

IX. 25-30.        Per son joy (Amor) pot malautz sanar,  
                      E per sa ira sas morir,  
                      E savis hom enfolezir  
                      E belhs hom sa beutat mudar  
                      E.l plus cortes vilanejar  
                      E totz vilas encortezir.

Yet, however, commonplace, when skilfully used they do not fail of their effect. The rhythm here is of course stronger and less graceful than in the passage already quoted from VIII, and the emphasis is for that reason more marked, but the purpose is different in each case. An explanation of the duties of the servants of Love, aimed probably at actual or potential such servants, needs to be more persuasively framed; a statement of the infinite powers of their mistress, Love herself, may be, and perhaps should be, as challenging and uncompromising as language can make it.

Here too, though, Hadewijch takes care that her blunt statements should not be left in the air, out of harmony with the gentler tone of the rest of the poem, by making the last two phrases longer - three lines each - and less abrupt, so that the return to longer phrases in the next stanza does not jar:

ll. 45-50.        Si maect den onbekinden  
                      Die wide weghe cont  
                      Daer menich in doet dolen;  
                      Si doet hem weten al  
                      Watmen leren sal  
                      In hogher minnen scolen.

These statements also, while following the general pattern of the earlier ones, lack the force of contrast which is found in these, and so gradually release the tension which the enumeration had built up. Finally, the last line 'In hogher minnen scolen' is picked up and serves



as the first line of the following stanza, which then goes on to discuss the lessons learnt in that school. The change of subject is thus effected with the minimum of jarring.

These, then, are the commonest ways in which Hadewijch uses repetition. On a few occasions, as in the nearly complete concatenation of XXXII and XL, and the near-refrain of XXX, it plays a part in the overall formal structure of the poem; on a few others - mainly where we have the frequent recurrence of a single word - she may be showing off her technical skill; but in the great majority the purpose is to increase the local emphasis, and in some cases to smooth the transition from one line of thought or angle of approach to another. As we have already seen, repetition is often used in combination with paradox and contrast, and these factors are what we shall next consider.

CHAPTER VI:  
PSYCHOLOGY AND STYLE:  
CONTRAST, PARADOX, AND OTHER FEATURES

The two features of paradox and contrast are very closely related; so closely that sometimes it may be difficult to decide into which category any given instance best fits. Together they form the most widely distributed, and one of the most striking, of Hadewijch's technical devices; there are very few of the *Strofische Gedichten* which do not contain one or the other in some form. They are frequently found in conjunction with other devices, most commonly one of the varieties of repetition discussed in the previous chapter.

Paradox is, of course, a sub-division of contrast, and a little more than this; it is contrast carried to its furthest logical extreme, and to a point beyond logic where, in Hadewijch's view, faith must supersede reason: 'Credo quia absurdum'. Perhaps it is precisely because of Hadewijch's strongly mystical nature, her conviction that Reason is inadequate fully to understand the mysteries of Love, that she makes such great use of paradox in her work; though the use of paradox to describe the effects of secular love - 'Venus' - is commonplace in medieval literature.<sup>1</sup> Twenty-two of the *Strofische Gedichten*<sup>2</sup> contain what I would call paradox; though as I have said, the boundary where mere contrast becomes true paradox is difficult to draw, and opinions may vary as to its location. Any decision in the borderline cases is bound to be subjective. Consider, for instance, the lines in XXVIII discussed at the end of the last chapter, and compare them with the rather similar lines in XXXIX. 12-15:

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1. As in 'Beatrÿs' ll.43-48 and 'Floris ende Blance floer' 344-5.

2. I, II, III, V, VIII, IX, XII, XIII, XIV, XV, XIX, XXIII, XXV, XXVII, XXXI, XXXIV, XXXVI, XXXVII, XXXIX, XL, XLIII, XLV.

Den selken gheeft si al aes van sisen,  
 Selken maectse van aes al sijs.  
 Si maect den onghelerden wijs,  
 Ende si ontwijst den wisen.

Which of these, neither or both, should be classed as paradox, which as contrast? My own inclination is to consider the second as paradox, but not the first. This is partly due to the different nature of the activities described; weakening the strong and healing the sick appear less startling than making sages of the unlettered and fools of the wise, though even in the first passage the line 'Si maect dat soete es soer' appears to be true paradox. The main reason, however, is that true paradox should produce a mental shock at the sudden contradiction, and that in my opinion XXXIX contains this element of shock, while XXVIII does not, but may be read as a straightforward list of the admittedly somewhat contradictory powers of love, lacking the necessary touch of irrationality. The instances which I consider as 'paradox', therefore, are those in which I myself have experienced the 'shock' while reading the poems and in which the shock persists in subsequent rereading.

The paradoxes used by Hadewijch fall into two general categories: those concerned with the nature of Love itself, and those dealing with the lover's experiences in the service of Love. The latter are slightly more numerous, due largely to the frequent recurrence of one particular idea, that of 'suete pine'. This is in its origin a notion familiar to us from troubadour poetry, which often repeats that the lover must accept willingly, even joyfully, the torments inflicted on him by his lady; because the greater his suffering, the greater will be his reward. The same idea, of course, is found in Christian thought before the troubadours; here, as well as the hope of reward, possibly more

stress is laid on enduring pain gladly for the joy of service than is the case with the troubadours. The question of which was Hadewijch's source is of little relevance here, partly because the troubadours themselves may well have derived it from the teaching of the Church, mainly because Hadewijch was no doubt glad to be able to use an existing feature of her chosen form that fitted in so well with her own principles. Since it already existed, there was no need to invent it.

Among the many instances in which this motif is used, both reasons are given; the hope of gain perhaps more frequently - but since a paradox explained is no paradox, these cases do not concern us here, and there are several others where the contradiction is allowed to stand unexplained. Among the more striking examples are XIII. 7-8:

So levic voert op minnen sach,  
Met droevere herten blide,

and XII. 39-40:

Ende daer siet hi claer waer sonder scine  
In meneghe suete pine.

In both these cases the effect is increased by the relative shortness of the lines and their position at the end of the stanza. The same idea appears in XLV. 35, 'U slaghe sijn mi ghenoech ghenade', and VIII. 20, 'Hi doghet al leet sonder pinen'. Here the tone is more subdued and less aggressive, and the paradox consequently less forcibly expressed, yet in the context it loses little of its effect for the restraint.

A different phrasing of the same motif occurs in XLIII.

12-13: Weder ic verliese ochte winne,  
Minne sal wesen mijn ghewin,

where the paradox lies not in the notion of 'Suete ellende' but of 'ghewin' as the consequence of 'verliesen'. In this case the

explanation follows immediately in l.14:

Want si es selve ghenoech in allen saken.

This simple statement, contained in a long line at the end of a stanza, derives extra force from its juxtaposition with the shorter lines of the paradox which it resolves.

In almost all the cases where this motif is used in paradox it is cast in this form, that suffering is sweet. Once, however, we find the reverse, in what seems to be the exact opposite of the views of XLIII. 12-14, in XV.6:

Hem es alle bliscap pine.

Here, joy is suffering; it is not however, the joy of the service of love which is thus characterised, but whatever secondary happiness may come the way of one who is unfortunate in his quest for love. This, then, is less true paradox than a simple contrast between the joy which is the normal (troubadour) concomitant of spring and the suffering of the unsuccessful lover; the joy of others increases his sorrow.

The other instances in which the paradox concerns the lover's experiences are for the most part commonplace, as in I.28, 'Ic en mach minnen noch laten', or I. 79-80,

Ende laten ons die minnen fijn  
Vrimaken ende benden,

both of which are among the small-talk of love lyric, though the second also reflects a Christian idea, 'Whose service is perfect freedom'. Neither of these makes any very great impression; but occasionally we find an image which is both striking and effective, as in

XXIII. 107-8:

Hi soude in minnen oerwoede  
Verbernen in hare diepste vloede.

There is another idea which occurs in six different poems and which concerns both the lover and Love, that of conquest through being conquered. We have already met this in XIX. 50-53; it appears also, in a closely similar form, in XIV. 21-22:

Si sijn verwonnen dat si verwinnen  
Dat onverwonnen groot;

where the next two lines continue the paradox in a different form:

Dat hen alle uren doet beghinnen  
Dat leven in nuwer doot.

The idea recurs, in three different formulations, in st. 6, ll.32-34, of the same poem:

Die den slach sleet wert selve gheslegghen;  
Dat licht wert even swaer ghewegghen;  
Die cracht wert ierst verwonnen,

where the first line reminds us strongly of Fraser's 'Golden Bough': 'The King who slays the slayer and shall himself be slain'. The main effect here is of course cumulative.

In most cases, as those quoted above, the conquest-paradox relies for much of its effect on the repetition of 'verwinnen' in various forms, and thus links up more closely than most of Hadewijch's paradoxes with her extensive use of repetition; as does the cumulative effect in the last example. In one case, however, she uses a near-synonym instead:

XXVII.26: Die de minne verwint, hi wert selve verdaen;

but this is a much less elaborate example, though it is followed two lines later by a parallel statement: Ende diense ghevet voeden vertertse Al tsijn in nuwer jacht. In my opinion, this is much less effective than l.26, being too long for a follow-up; either one over-long line or two lines where for the stanza-pattern there should be

only one. The form of this whole stanza, however, is so irregular, and so unlike that of the other stanzas of the poem, that textual corruption, and not Hadewijch herself, may well be responsible.

The paradoxes which are concerned strictly with the nature of Love are fewer than we might expect; indicating, perhaps, that Hadewijch was here more concerned with her own troubles, and the problems of those like her, than with Minne which was her ultimate goal. This might seem to support de Paepe's 'relatie-beleving' theory,<sup>1</sup> and it is of course true - to use her commonest image - that on a hard journey we may be more concerned with thoughts of our present difficulties than of our final destination. I would, however, prefer to regard this as an element in the confusion of relationship and Beloved in the meaning of Minne, since the paradoxes of Love's service reflect to some extent the nature of Love itself, and Hadewijch's vision of her Beloved was no doubt clearer to her than the way to him. However this may be, the instances which relate to Minne itself are for the most part uninspired: typical is V. 33-35:

Hoe Minne versleet  
 Ende ommeveet  
 In een hanteren.

Returning to the conquest motif, we find it applied to Minne in two different poems in very similar phrasing; first, in II. 28-9, as a straightforward statement:

Soe suete es minne in hare natuere  
 Dat si alle andere cracht verwint;

secondly, in XXV. 21-23, as a problem:

Mi wondert vander sueter minne  
 Dat hare suetheit alle dinc verwint  
 Ende si mi dus verdoet van binnen.

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1. See Ch. I.

A similar plea is found in XXXVII. 17-18:

Waerdi minne, minne, als ghi wel sijt,  
Waer soudi nemen vremde nijt?

Though this latter does not contain the conquest motif, it does contain the bitterness of experience which we have noticed above. These, perhaps, are less paradoxes than problems for which Hadewijch herself has no answer.

A paradox which she does understand, but, as in most cases, does not explain, occurs in XXV. 29-32, where it forms a link between stanzas:

st. 3.     Dat gherochte, dat hoghe present  
          Der nedere stille, doet mi verdoven.  
st. 4.     Hare nedere stille es onghehoert  
          Hoe hoghe gheruchte dat si maect.

This is one of the very few cases where a paradox is repeated; normally a single statement suffices. But even here the emphasis is changed; in the first case, the 'gherochte', the passionate longing for love, is deafening;<sup>1</sup> in the second, the 'stille', the deepest nature of Love, is 'unheard', uncomprehended. The same image, probably with the same meaning but not here expressed as a paradox, is to be found in IV. 19:

In hoech gheruchte scilentie ontfaen.

The examples given so far should make it clear that Hadewijch seldom uses paradoxes for a cumulative effect as she so often does in repetition; XXXIX. 12-15 and XIV. 32-4 are the most striking examples of such aggregation. For the most part, the language is simple and the impression natural, as though the paradox is used as the clearest

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1. Van Mierlo would read 'verdoven' as 'bedwelmen', 'stupefy, stun', which is its normal Middle Dutch meaning; I prefer the less common sense of 'deafen', since I think it better underlines the 'gherochte/stille' paradox.



way of expressing a paradoxical situation, or the confusion within the poet's mind, rather than to make a literary effect; it must also have come very easily to Hadewijch's divided nature. Had this not been so, we should have expected more repetition or accumulation, and possibly more explanation than is found here.

Contrast, also, would be a natural device for her to use, for all her work shows her as hypersensitive to the contrasts in her own life: the contrast between what she attempted and what she attained; between what she sought of Love and what she received; between human life as it ought to be and as it in fact is; between the pride that was her nature and the humility she sought to impose on herself. All these are reflected in her writing, and the poems in which contrast is used in one way or another are too numerous to list; scarcely one is completely lacking in this element. As in the case of paradox, they may concern either Love or the Lover, and many are simple, even commonplace, as XXXIV. 1<sup>2</sup>3:

In allen tide, nuwe ende out,  
Den somer heet, den winter cout.

There are certain pairs of ideas which recur many times in different poems; such are 'lief ende leet', which appears among other instances in V.6 and XXIV. 88, 'suer ende 'suete' (XXXII. 26, XXXIX. 7), honger/sade, nuw/out, dach/nacht, and berch/dal; this list is not comprehensive.

The simple, single instances are in the majority, and given the contradictory and unpredictable nature of Love as it is described in the Strofische Gedichten many of them are inevitable and unremarkable; but as well as this 'natural' usage they are also employed in some cases to give special emphasis to an idea, or to express an emotion.

Where emphasis is desired, this is usually brought about by an accumulation of contrasts such as we have already seen in XXVIII. 35-48

quoted in Chapter V, and in the stanzas of V discussed in the same chapter. These are both unusually extensive, and there is only one other passage which can compare with them in this respect: XLI. 16-23:

Ay minne, uwe abolghe ochte uwe hulde  
 En connen wi onderkinnen niet,  
 Uwen hoghen wille ende onse sculde,  
 Waeromme ghi comt ochte vliet.  
 Want bi cleynen dienste condi gheven  
 Uwe soete wondre in claerheit groet;  
 Ende dat sciijt bi clenen mesdoene verdreven,  
 Ende dan ghefdi slaghe ende bittere doet.

Here, as in V, the concern is mainly with Minne, but also to a lesser extent with the lover; the last four lines are unusual in that the contrast here is not openly expressed, as it usually is, but lies in the difference between the scale of the service or misdemeanor and that of the reward or punishment for it, and not only in the contrast between the pairs of lines.

Perhaps the most interesting of the three cases is V, where in the paired contrasts in each stanza we have not only a protracted cumulative emphasis, but also by their regular recurrence in each of the last four stanzas a structural feature which binds the song together. This in itself increases the effect, while too great monotony is avoided by the crossing of most of the pairs.

Hadewijch, however, has no need of many lines to make her contrasts effective, nor is the contrast always an end in itself. As we shall see later, she always takes trouble to give a strong ending to her songs. One of the finest of them is the last stanza of XIV, which, although not of great length, depends for much of its effect on the cumulative use of contrast: ll.73-78:

Die minne met allen dus hevet dorewaden,  
 Met diepen honghere, met vollen saden,  
 Hem en mach dorren noch bloyen scaden  
     Noch hulpen tijt engheen;  
 Int diepste ghewat, ten hoechsten graden,  
     Blijft hare wesen in een.

Here the first four lines, through the contrasts they contain, cancel each other out; the encouraging sound of 'Hem en mach dorren noch bloyen scaden' is negated by the all-embracing grimness of 'Noch hulpen tijt engheen'. The last two lines, as so often - and not always so successfully - in Hadewijch, contain an unexpected twist; 1.77 could follow naturally on, and continue, the contrasts of the lover's position; in fact it leads straight into the last line, the triumphant ultimate statement of the nature of Love, which also resolves the ambiguity of what has gone before. This last line derives much of its decisive effect from the fact that it is itself in formal contrast with what has preceded it, being so emphatically a denial of the existence of contrast or contradiction. In this stanza we may surely see the triumph of Hadewijch's basic faith over the problems and frustrations which tormented her; a triumph expressed as clearly in the form of the stanza as in its content.

Some of these problems presented themselves so forcibly to her that we find them expressed in almost identical wording in more than one poem, as we also noticed in some of the cases of paradox. So in XXXIIII.3 we find 'Die minne begheren ende moeten ontbaren'; in XLI.8 'Die minne begheert ende niene volsmaket'; in XLIV.6 'Die minne begheert ende niene volhevet'. Or the same contrasting images may recur in similar situations; perhaps the strongest instance of this is XLIIII. 71-72:

Van minne hebbic nacht bi daghe,  
 Die mi bi nachte soude doen hebben dach;

where the bitter disappointment shows through the lines. There is a similar feeling in XVII, where the image is more extended than is usual in Hadewijch; st. 7 begins:

37-40:   Want ic sach ene lichte wolke opgaen,  
           Over alle swerke so scone ghedaen  
           Ic waende met volre weelde saen  
           Vri spelen in die sonne;

the next two lines show an abrupt contrast of mood, which has however been prepared by the use of the ambiguous 'wanen', meaning either 'think' or 'delude oneself':

41-42:   Doen wardt mijn hoghe maer een waen;  
           Al storvic, wie es dies mi wanconne?

Then l.43, in the next stanza, returns to the image and states flatly: 'Doen sweec mi nacht over die doch', a phrase which makes a considerable effect both because it is so much shorter than the previous description, and because it describes a development which, in the emotional line of the poem, has already taken place.

A third instance of this kind occurs in the tornada of XIX, one of the few poems which ends in depression;

92-94:   Ic roepe, ic claghe;  
           Die minne heeft die daghe,  
           Ende ic die nachte ende orewoet.

Here we have an effective combination of parallel and contrasting pairs; both the parallels falling to Hadewijch's sad lot and thereby emphasising it, while Love has only 'die daghe', pure and simple. The increasing length of the lines also contributes to the heaviness and despair of this ending.

Such cases, where the same image or even phrasing occurs in more than one of the songs, should in my opinion be ascribed rather to the

depth of Hadewijch's feeling on these points than to any lack of imagination. It is very common that, when some experience or emotion has touched someone very closely, he will speak of it in almost exactly the same words time after time, as if the familiar phrases form some kind of a shield against his hurt or incomprehension. Something of the kind may well be the case here; such repetition is in any event not a serious fault. The troubadour poetry which the Strofische Gedichten so closely resemble is, moreover, notorious for the very limited number of images and phrases which it employed; possibly more limited in total than Hadewijch's single work.

More than any other device she uses, it is the contrasts and paradoxes, particularly the former, which betray Hadewijch's state of mind; and that most commonly when she is depressed or bitter. So in III.35-36:

Die dus dede, hi hiete die vroede;  
Ic en bens niet, dats mi leet,

where the abruptness of l.36 and the perfunctory phrase 'dats mi leet' suggest either a considerable degree of bitterness or one of Hadewijch's rare moments of rebellion against her taskmaster, rather than genuine regret.

A stronger hint of the rebellion which may sometimes be felt simmering beneath the surface of the obedience she enforced on herself occurs in XXI. 71-72:

Hare slaghe sijn alle goet;  
Maer die wedersloeghe, hi vochte.

In this context the idea of l.71, which is found so frequently throughout the Strofische Gedichten, takes on a somewhat ironic tinge; the rebellious outburst, however, is brief, and the following stanza provides a change of mood and a return to the usual role of submission; ll. 73-75:

Hets onghehoert nu die over minne iet claghen:  
 Hare name es so ghemint Dat men hare al verdreghet.  
 Die si nu stoert Ic rade hen dat sijs niet en ghewaghen.

Os is this also ironic? But irony is not a device very much used by Hadewijch, as we shall see later in this chapter; and in the same stanza, we find what appears to be an attempt to minimise the rebellion by associating it with the 'Minne verwinnen' idea;

<sup>77-81</sup>  
 11. ~~73-75~~:

Maer die fier es ende coene  
 Sie selve te sinen doene  
 Ende were met slaghen den slach;  
 So siet hi noch den dach:  
 Die minne brinct hem selve die soene.

Bitterness, again, is expressed in almost identical form in XXXV and XXXVIII;

XXXV. 6: Wie oprijst, ic blive int tda;

XXXVIII. 31: Die met u climt, ic blive int tda.

These two songs, especially the former, are among the most reproachful of Minne; XXXV, indeed, shows a reconciliation only in the last stanza, and both place a fair amount of emphasis both on the contradictory nature of Love and on the contrast between Hadewijch's misery and the bliss of those whom Love, for some reason not apparent to Hadewijch, regards with more favour.

Where Hadewijch shows her own feelings by means of a contrast, those feelings are usually of depression; but occasionally we find her expressing her confidence and devotion in this way, as we have already seen in XIV. 73-78, and as we now see, again in similar phrasing, in XVI. 61-62

Ic weet wel dat de minne  
 Levet, al stervic aldus vele;

and XLIII. 94-5:

Al eens si sterven ochte leven;  
Om minne sterven es ghenoech ghelevet,

In most cases the contrast appears either within a line or in two successive lines; but occasionally we find the same technique as in the last stanza of XIV, where the first element occupies several lines and the second is much shorter. Where this is done it never fails of its effect; another striking instance is the last stanza of X, which it is necessary to quote in full.

11.37-45: Dicke roepic hulpe also die onverloeste  
Lief, wanneer ghi comen selt,  
So noepti mi met nuwen troeste,  
So ridic minen hoghen telt,  
Ende pleghe mijns liefs als alrevroeste,  
Ocht die van norden, van suden, van oesten,  
Van westen al ware in mijnre ghewelt.  
So werdic saen te voete ghevelt.  
Ay, wat holpe mijn ellende vertelt!

We have here an unusually complex use of contrast. First, there is an element of contrast between 1.37 and 11.38-43, though this is a matter of gradual development rather than of direct confrontation, as the sentence which begins with a plea for recognition and reward gradually becomes an account of the proud enjoyment of these benefits - though only, as it appears, in imagination. This is clear from the main, central, opposition, that of 11.38-43 with 1.44, where the contrast is brutal indeed; the slow build-up of pride and power is destroyed in one short line, with fewer syllables than, though the same number of stresses as, the three lines immediately preceding. The last line follows logically on 1.44, expressing the despair of the sudden fall; but its effectiveness results not only from the abruptness of that change of

mood but also from the fact that it is itself in opposition to the first line of the stanza, and it is from this, at best half-conscious, contrast that it derives its overwhelming force of hopelessness.

'Dicke roepic hulpe' in l.37 is replaced at the end of the poem by 'Wat holpe mijn ellende vertelt'; there could be no clearer expression of Hadewijch's sense of utter loneliness in these black moods.

It is no coincidence that both these cases are the ends of poems; Hadewijch was always at particular pains to give her songs effective endings,<sup>1</sup> and not infrequently used contrast for this purpose,<sup>2</sup> though in no other case with such success. Perhaps the most effective of the others is the tornada of XVI, ll.101-103:

Hoe ic werde verquolen,  
Dat minne mi hevet bevolen,  
Dat blijft sonder verlaet;

though some of the power of the short, emphatic lines is here lost because it is only loosely connected with the preceding stanza.

In addition to these contrasts of ideas and images - and there are many simple enumerative contrasts such as are found in XXII. 13:

In pine, in raste, in sterven, in leven,

or XLI. 45: In sueten, in sueren, in troeste, in vare,

whose effect is cumulative - there are also numerous contrasts of mood. These occur most commonly between stanzas, though occasionally also within the stanza. Possibly the commonest situation of this kind is where, after a passage, or even a whole poem, reproaching Minne, the final stanza contains an exhortation - or self-admonition - of obedience; so in XXXVIII the tone of the sixth stanza, and of much

1. This will be discussed in Chapter IX.

2. e.g., in IX, XVI, XVII, XXVI, XXVII.



that precedes it, is set by these lines:

11.43-48:           Si toent met liste den selken hare treken  
                       Als 'ic al di ende du al mi'.  
                       Si comt den selken saen so bi  
                       Dat sine gherijnt op therte breken;  
                       Ende selken laetse hare al vri:  
                       Dus canse ontweghen ende weder reken;

but in the seventh and final stanza we find:

11.49-53:           Te niete werden al in minnen  
                       Dat es dat beste dat ic weet  
                       Van alle den werke die ic kinne  
                       Al wetict mi wel onghereet.

In X we have already discussed the elaborate use of contrast in the final stanza; but this stanza is itself in contrast with the preceding one, and some of its force of despair comes from this contrast. This is in fact an elaboration of a theme which we have found expressed in a single line in three separate poems: *Wi oprijst, ic blive int tdael*. The burden of st. 4 is: Why should anyone hesitate to serve love, when the reward is so great?;

11.33-36: Soe soude hem die edelheit openbaren.  
                       Ay, daer verclaert der minnen dach,  
                       Daer men vore minne nie pine en ontsach  
                       Noch van minnen nie pine en verwach.

This is the ideal which, as 'onverloeste', she cannot attain; and the illusion of success contained in the central line of st. 5 makes the present failure all the more poignant.

At the end of a poem, however, it is more common to find a change from depression to confidence, rather than the other way round; so in III, st. 8, we find a plea for recognition and comfort:

11.64-68: Lyet mi tghelucke in minnen ghenesen  
                       Dat mi ye hevet so ghehat,  
                       Ic soude noch der minnen al minne wesen  
                       Opdat mijn wee iet hadde te bat;

while the tornada which follows rejects such weakness and insists on self-discipline:

ll.73-75: Wi sijn inder minnen cost te lat,  
Des sijn wi hare te vremde in desen;  
Dus bliven wi arm . . .

Such abrupt changes of tone are also to be found within a poem; compare these two stanzas, 5 and 6, of XXXVII:

ll.17-24: Waerdi minne, minne, als ghi wel sijt,  
Waer soudi nemen vremde nijt,  
Daer ghi den ghenen met doresnijt  
Die u gheeft cussen in alle tijt?

Ja, ghi sijt al, minne, ghi sijt so vroet,  
Uwe name es minne ende van prise so goet,  
Hets emmer ghenoech al dat ghi doet,  
Wie dats blijft inden wedermoet.

So sudden and unprepared a shift of attitude may damage the emotional unity of the poem; and in this case we might wonder whether the intention in st. 6 was ironic, were it not that st. 7 gives a kind of explanation:

ll.25-28: Uwe name verciert, uwe ghelaet verscoent,  
U ophouden verteert, u gheven croent;  
Hoe sere ghi ons hebt ghehoent,  
Met ene cussenne ghi al volloent.

Here, in fact, the whole poem falls into two contrasting parts, st. 3-5 being of complaint, after the neutral nature-opening, and st. 6-14 of submission, though with the occasional suggestion that better treatment might be meted out to the servants of Love; the final stanza, beginning 'Lof si der minnen ende ere', ends on a distinctly reproachful note:

ll.55-56: Ende si moetse al troesten van hare sere  
Die gherne voldoghen in minnen kere.

The attempt to express the contradictions of the nature of Love sometimes becomes confusing where the contrasts are not clearly and logically stated; such a case in XXXIV, st. 4, ll.25-26 and 29-32:

Noch nie en wart sake in minne verloren  
 Diemen dore minne ye ghedede . . .  
 . . . Minne kindt met minnen der minnen sede  
 Hare nemen es altoes gheven;  
 Minne gheeft met hare behindichede  
 Wel meneghe doet int leven.

and st. 5, ll. 33-34:

Hets oversoete in minne verdolen,  
 Hare wilde weghe die minne doet gaen.

Here the last two lines of st. 4 seem to stand in no logical relationship to the rest of the stanza or to st. 5. This is not so much contrast as contradiction; we shall see more of such faults of construction when we consider the poems as a whole.

Another apparent contrast of mood within the stanza, a change from despair to resignation, is to be found in XVII, st. 8, ll.43-48:

Doen sweec mi nacht over den dach:  
 Dat ic ye was gheboren, o wach!  
 Maer die sijn al ghevet op minnen sach  
 Met minnen saelt wel orsaten noch minnen.  
 Al benic weder onder den slach,  
 God troest all edele sinne.

The tone of acceptance does not reappear in the following stanza, beginning 'Die minne es in alle beghinne ghenoech', and going on to lament the later disappointments; but this is perhaps to be considered less as a structural fault than as a desperate attempt by Hadewijch to comfort herself in her misery. This whole poem is rather loosely connected and seems to be a musing on her present wretched situation,

a personal rather than a didactic poem; and in these circumstances such fleeting changes of attitude add to the impression of spontaneity which is one of the enduring charms of this song.

In summary, Hadewijch frequently uses contrast to express her disappointment and even disillusion with Minne, but also, very often, to check that disappointment; and here she occasionally finds phrases which have almost the incantatory power of a proverb; as for instance in XII. 17-20, where it is pride, and not humility, which sustains her:

Ende si doghen meneghen vremden vaer,  
Die buten minnen wonen;  
Want der knechten wet es vaer,  
Maer minne es wet der sonen.

Contrast is, of course, one of the commonest devices for producing special emphasis; but Hadewijch's use of it is so frequent as to go beyond the limits of 'common usage' and make it a peculiar technique of her own. This was almost certainly not a deliberate attitude, though certain of the more striking instances may well be for deliberate effect. Hadewijch's psychology, as it appears in her work, is such that contrast would be for her a normal, and indeed a necessary, means of expression. Her life, as we see it, was a struggle; a struggle to submit her proud nature to the dictates of the Faith she believed in and the Power she served; and she was totally involved in that struggle. We seldom if ever find her taking a dispassionate standpoint; she has two basic moods in her writing, and therefore probably in her life. The first, which we see most frequently in the Strofische Gedichten, is that of total depression and despair, the other of exultation and confidence; between the two falls the resignation in which she schooled herself, and which often makes a somewhat artificial impression.

These moods, which alternate fairly rapidly in some of the poems, as in XVI, themselves require the use of contrast in their exposition; but beside these moods, arising respectively from the fear of failure and the confidence of success in her struggle, there is another element which also needs contrast to express it. This is the inconsistent behaviour, as it seemed to her, of the object of her devotion, Minne. Love had at first rewarded her service; ultimately it must reward her in full; but now she receives nothing but suffering in return for her efforts. The source of all love seems to hate her; yet it has once, and surely will again, receive her to itself in complete love.

Thus we have two main sources of contrast, and also of paradox, in Hadewijch's own experience, both arising from her relationship to Minne, but from the two poles of that relationship; first, in herself, the need and desire to submit, frustrated by her innate pride; second, in Minne, the apparently unloving behaviour of what should be perfect love. Confused by the interaction of these elements, adrift in her stormy emotions, it is only to be expected that Hadewijch should try to resolve the problems, or at least to express them, in the only way in which they could be at all adequately expressed. This, it seems to me, is the reason why the majority both of contrasts and paradoxes are so unspectacular; they were not used, in most cases, to make a brilliant literary effect, but to express and if possible to solve the poet's own difficulties.

Another way in which problems of this type may more easily be handled is by personifying their elements. Again, it is difficult to make out exactly how far Hadewijch uses this technique, at once psychological and literary. The reason for this is that Hadewijch too frequently omits the definite article, and sometimes the indefinite,

for this to be the reliable indication of personification, which it often is. The difficulty is increased by the restriction of capital letters in all three mss. to the beginning of stanzas, even 'god' being spelt with a small 'g', so that this modern indication also is lacking; the use of personification can thus be deduced only from the context.

In very many cases, the omission of the article cannot possibly have this aim, but only serves the purpose, so common in poetry, of either emphasising the noun concerned or, more simply, making the line scan properly. Instances of this are:

XXIII. 11-13:    Ons vechten ane die kere seer,  
                  Ende weerden wij metten sere keer,  
                  So moeten wij keer doen sterven;

where the grammatical rhyme forces the omission of the article;

XXXII. 9:        Die nu droeghe band van rechter minne,

where scansion is probably the reason, and 'den' may have been swallowed up in 'droeghe'; and

XLIII. 85:        Fiere herte doelt na minnen gronde,

where the omission of the article produces greater emphasis and immediacy. There are many other such cases, which do not however concern us here.

There are others, though, which come much closer to true personification, which van Mierlo refers to as 'een soort van verpersoonlijking',<sup>1</sup> where it is difficult to decide whether personification is intended, since the ascription of personal attributes or actions to the subject is limited. Examples of this are:

XIII.51-52:      Behaghen hevet ons beseten,  
                  Ghenoechte maect ons vri;

XVI.17:         Merct ocht mi rouwe iet condich si;

XXXV.45:        Mestroest heeft mi so wederstaen;

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1. J. van Mierlo, *Inleiding Strophische Gedichten*, p. 87.

XLIII.73-75: Begherte doet mi dat ic claghe,  
 Ghenoechte seet mi altoes clach,  
 Ende redenne ~~doet~~<sup>radet</sup> mi dat ic verdraghe;

XXII, st. 9, beginning:

Dat ic ontrouwe ontsie, dats wonder clene;  
 Si heeft mi ghepijnt meer dan ye scene.

All these seem to go beyond the mere omission of the article for effect or scansion, yet none of them seems to treat the emotions involved as separate individuals in the way that true personification does.

The number of cases in which this true personification occurs is small; I am convinced of its presence in only four poems. One reason for this is that Hadewijch, as we shall see in a subsequent chapter, rarely sustains any image, or literary device, for long; she will introduce it in one line and drop it in the next. In the brief examples we have, it is frequently not possible to know whether we are dealing with a manner of phrasing or with an intentional personification. In this case I have excluded all instances which seem to me doubtful. Of the four remaining cases, the least definite, because of its brevity, is XV. 53-54:

Redenne heetse merren na ghereiden,  
 Ende vriheit wilse te hant gheleiden;

another brief instance is XVI. 11-13:

Nu hevet mijn ongheval  
 Sine heervaert ghesticht op mi,  
 Het gadert overal;

where the military image indicates a deliberate personification which is supported by the extension of the image in the following lines:

Mine hoghe weghe die waren vri  
 Si sijn sere beleghet.

There is also III. 10-11:

Ay, wat dedic den ghelucke  
 Dat het mi ye was so onhout?

and the similar phrasing of ll. 64-65:

Lyet mi tghelucke in minnen ghenesen,  
 Dat mi ye hevet so ghehat,

where the repetition suggests intent.

By far the most elaborate instance, however, is XXXV st. 4-6, of which the following lines will serve as an example:

- ll.51-52: Begherte en mach niet swighen stille,  
 Ende redenne ghevet hare clare den raet;  
 1.55: Ghenoechte name gherne toeverlaet;  
 1.57: So toent hare redenne den hoechsten graet;  
 1.59: Ay, hadde ghenuechte dan redenne doet.

Here it is the extensive use of such phrases which makes a cumulative effect of personification, rather than any one of them individually. Possibly XXX, the song which deals in most detail with the conflict between reason and emotion, should also be included here, with such lines as:

- 1.40-42: Doen quam die redenne ende dede mi sien;  
 'Sich waer du di wils voeghen,  
 Ende wat di eer noch moet ghescien.'  
 1.61: Doen dede mi redenne lede;  
 1.66: Doch leerde mi redenne waerheit leven;  
 1.89: Ane der redenne hulde ghewinnen.

However, this appears to me to be a convenient form of words to express the dilemma rather than a true personification of Redenne. This is debatable, but it seems to me to be a discussion of Hadewijch with herself rather than a conflict between two elements of her personality conceived as separate beings. A comparison of this poem with XVI. 11-12 should make the distinction clear; in the latter, misfortune,



being depicted as the leader of an army on the march against Hadewijch, is quite clearly treated as having a separate existence external to Hadewijch. The image thus gains the immediacy which is the hall-mark of true personification and which is lacking in the more intellectual approach of, for instance, XXX. 86: *Dat si der redenne hulde ghewinnen.* Indeed it is arguable that this is the only one of the *Strofische Gedichten* in which this externalisation occurs.

I would conclude, therefore, that the number of cases of true and deliberate personification, where by imagination an element is transferred from the psychological to the physical world, is very small; but that Hadewijch frequently uses 'semi-personification', where the language of personification is employed without the full imaginative and emotional translation from the one sphere to the other; and that she uses this to assist her in thinking out or expressing her problems. She treats the elements of these problems as separate entities for the sake of clarity without seeming really to consider them as such. It is noticeable that almost all the instances I have quoted involve two or more contrasting or conflicting elements, as for instance in the question of the relationship of *Minne* and *Redenne* in XXV and XXX. This fact, in conjunction with the very rare use of this device for spectacular purposes, and the use of so many semi- rather than complete personifications, argues strongly that Hadewijch does not use this technique purely as a literary device, intended to give variety and effect to her songs, but rather as a psychological and intellectual aid to thought and expression.

We are faced here, once more, with the question of 'Minne', and whether the *Minne* of the *Strofische Gedichten* is in any sense a personification. In the first chapter I have given my reasons for rejecting

de Paepe's interpretation of the word as 'gepersonieerde relatiebeleving', and in Chapter VIII I shall consider the imagery which uses Minne as an equivalent to the Lady of the troubadours; but perhaps a further word on the subject may not be amiss, since we have here yet another parallel with troubadour practice. What these poets seem to have done, at least in some cases, is to take a living woman of their acquaintance, endow her with perfections and ruthlessness never yet attained by a human woman, sometimes give her a false name of their own choosing, and then treat the resultant abstraction of feminine enchantment as if it were the original Lady. (Some troubadours, of course, may have dealt purely in abstractions.) This is, naturally, no more than the usual exaggeration of love-songs of the idealizing kind, if carried to extremes. Hadewijch uses a somewhat similar technique, though as her subject itself contains all extremes she has no scope left for exaggeration. The troubadour veils his living Lady behind his idealisation of her; Hadewijch refers to the person of her Beloved by the borrowed name of an abstract quality - the quality which is at once the salient feature of the Beloved and that which parallels most closely the troubadour model - Love, or Minne. I do not see that this can be considered in any sense as a personification; the purpose of personification is to confer personality on some abstraction or quality, whereas what Hadewijch does here is to use the name of a quality as that of an actual being. It is perhaps this choice of name, even if as I have suggested in my first chapter she was led to it by the lack of any other name more suitable, which more than anything save the sheer mastery of language makes the Strofische Gedichten at once so vivid and so moving. For the hint of abstraction which the name adds to the actuality

of Minne avoids both over-familiarity and over-remoteness, making it clear that we are dealing here with a being certainly more than human, but not so incomprehensibly so as to be unapproachable on a human plane. The use of the abstract name, Minne, for the actual being, retains the parallel with troubadour poetry while setting sufficient distance between them to make it clear that it is only a parallel, and not an identity.

That Minne is regarded as <sup>a</sup> living entity, and not as an abstract quality, is very clear from the poems. We have noticed that where abstract nouns are used the article is often omitted in semi-personification; in the case of 'minne', Hadewijch goes further, and omits it in the majority of cases. XXX.7, 'Die minne moets mi onnen', is one of the relatively few instances where it is present. It is used with unusual frequency throughout this poem, but not invariably even here; we find, for instance, such lines as 37, 'Mochte mi minne ghenoeghen', where apart from the omission of the article, the attitude shows plainly that minne is considered as a separate being. This is so even where the article is present, as in XXX. 43-46:

Mi maecte rike int ierstē die minne.  
 Si dobbeleerde mine sinne  
 Ende toende mi alle ghewinne.  
 Twi vlietse nu weg als een truwant?

or XXXV. 25-28:

Ic toende der minne mine pine,  
 Ic bad hare dat sire hadde ghenade;  
 Si dede mi met ghelate in scine  
 Dat sijs en hadde wille noch stade;

or IX. 57:

Die minne loent altoes al comt si spade.

That the use of the article may be purely arbitrary is shown by the fact that this last line occurs in exactly the same form, but without the article, in XV. 83.

There are various other points which emphasise the personality of Minne; one of the most important is the grammatical fact that 'minne' is a feminine noun, and thus Hadewijch can use feminine pronouns in referring to it; the more personal effect of the feminine may be one more reason why she chose this name for her Beloved. This has the additional advantage of forming a closer parallel with the troubadours, whose songs also concerned feminine subjects, though it placed Hadewijch in the somewhat curious position of a woman offering homage and devotion to another 'woman', which will be discussed later.<sup>1</sup>

Another clear indication of personality is the large number of phrases in which qualities or possessions are attributed to Minne; for example, der minnen bant, scole, cracht, anscine, natuere, seden, all of which occur several times throughout the poems. The third is the large number of occasions on which Minne is directly addressed. There are fifteen lines in the Strofische Gedichten, most of them in the last few poems, which begin 'Ay minne' and continue in the second person, as XLV. 17, 'Ay minne, ja ghi die nie en loghet'; several which use variations on this address, such as XLV. 25, 'Ay, weerde minne, fine puere', and many other direct appeals to Minne which have no such prefix, but only the one word, Minne:

XXXVII.9: Ic danke u oec, minne, haddijs verdient;

or XLII. 3-4:     Dat ghi ons, lief, ontbleven sijt,  
                  Dat es ons een onverwinlic seer.

There are also the indirect appeals, which may be the more moving

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1. At the end of Chapter VIII.

for not making a direct approach; such as XVII. 67-68:

Ay, liet mi mijn lief lieve van minne ontfaen,  
Daeromme en worde minne niet al verdaen,

where a distinction is made between Minne, the Beloved, and minne, the quality, as we have already seen elsewhere. In these cases there seems to be an attempt to distinguish between the two by using 'lief', as a noun, for the former and 'minne' for the latter, but this is rare in the Strofische Gedichten.

In spite of all this, however, Hadewijch is careful not to make Minne appear too human; to do this would be to run the risk of making it too familiar a figure, too much on the human level, and thus losing the awe and respect which Minne must inspire. The emphasis which, as we have seen, is laid throughout on the incomprehensibility of 'der minnen natuere', does much to obviate this risk, but is sometimes in danger of approaching too closely the mere feminine fickleness celebrated by the troubadours. Again, the stress on her 'cracht' and 'ghewout' serves to counteract this tendency; but it is perhaps the use of wide phrases and generalities which does most to preserve the necessary mystery; such lines as:

XXXVI.122-4:   Minne es al daer,  
                  Ghinder, ic en weet waer,  
                  Vri, sonder vaer.

or the use of 'dach ende nacht' already referred to, or XXXI. 49-52:

Ghewout van minnen die al verwint  
Die es te verstane onghehoert,  
Ende bi in dole ende verre bekint,  
Ende een vrede die alle vreden stoert.

Thus in her central figure Hadewijch contrives to combine the comfort of familiarity and the majesty of the incomprehensible, and so to reflect her own ambivalent attitude to Minne.

There is one other method which Hadewijch uses to show her own feelings and emotions, which has already been mentioned in passing; that is, irony. This, however, is very rare; and it may well be that Hadewijch's self-confidence, which permitted her to make a frontal attack, was not great enough to encompass this more devious and biting method of expressing her grievances. Also, the humility which she imposed on herself has the effect of making her complaints to minne reproaches rather than reprimands, and this would tend to steer her away from a device which so frequently is tinged with contempt. It is, moreover, extremely difficult to decide whether, in the few instances that can be found, there is an ironic intent, or whether the lines are meant to be taken at their face value. One such instance is XXXVII, st. 6, ll.21-24:

Ja, ghi sijt al, minne, ghi sijt so vroet,  
 Uwe name es minne ende van prise so goet;  
 Hets emmer ghenoech al dat ghi doet,  
 Wie dats blijft inden wedermoet.

It is almost impossible to tell whether this stanza expresses irony or resignation; and the context provides little assistance, the preceding stanza being one of reproach and the succeeding one of praise. It is even possible that Hadewijch herself did not know which she intended, and she may have expressed her puzzlement in l.29: *Dus es minnen werc boven al ghedreghen.*

A somewhat similar case occurs in XXI. 73-75:

Hets onghehoert nu die over minne yet claghen:  
 Hare name es so ghemint Dat men hare al verdreghet.  
 Die si nu stoert Ic rade hen dat sijs niet en ghewaghen.

Again, this may easily be taken at its face value, as the idea, familiar to us both from the troubadours and from Hadewijch's own work, of

necessary subjection to the Beloved; but taking it in conjunction with the preceding 1.72: Maer die wedersloeghe, hi vochte, the idea of which recurs immediately after the passage concerned, the possibility of irony cannot be ruled out.

One of the very few passages where Hadewijch openly shows real bitterness and not only disappointment is XVI, st. 5-6: 11.45, 48-50:

Doen ic met hare omghinc . . .  
 . . . Gherne boven alle dinc  
 Si mi een ane hare hinc;  
 Nu scijnt die storm wel sere ghesacht.

11.51-52: Dus heeft mi minne verraden

Met vele dat si mi hadde ghetoghet . . .

1.50 and those that follow contain far too much feeling to be written off as a mere statement of fact. Other lines may contain the full weight of Hadewijch's despair, as the last line of X does: Ay, wat holpe mijn ellende vertelt!, but almost nowhere else in the Strofische Gedichten, not even in the rebellious passages noticed earlier, do we find such a concentrated essence of active bitterness. It is almost the only occasion in the poems when she allows herself to become angry; and even this is of short duration.

There is only one other poem in which we find the same bitterness and rare anger; that is XLIV, which is unique as an expression of the poet's pain and reproach. The stanzas in which an ironic intent seems clearest are 5-7:

25     Men en mach in minnen verliesen niet,  
        Al eest so dat sijt spade versiet;  
        Si gout ie gherne dat si onthiet.  
        Die dies gheloeft, hi wachter na,  
        Dats te verlatenne op selc gheniet  
 30     Als: 'Die hanct, beide dat menne afsla'.

Die hangt, hoe goede beide hi hevet,  
 Ende die in bant van minnen levet,  
 Dats al eens, ende die als om minne beghevet.  
 Ay minne, daer siet noch selve toe,  
 35 Hoe verre ghine ie in scine verdrevet,  
 Siet dat hem uwe natuere voldoe.  
 (s. 7) Het mach wel sijn dat minne voldoet;  
 Maer die nancet es den armen goet.  
 Dat minne hare tere met minnen verdoet  
 40 Dat es wel recht, si es so groet,  
 Ende si ons altoes doe scoen ghemoet:  
 Hare sparen es argher dan al doet.

The bitterness of ll.28-33 and 37-38 is the most striking in any of the Strofische Gedichten. However, though both this passage and that just quoted from XVI can easily be read in an ironic sense, they are not, in my submission, truly so. XLIV can also be read, and to my mind plausibly, as a dialogue - almost a quarrel - of Hadewijch with herself. Then ll.25-27, 34-36, 39-42 would be the voice of the usual, rather despondently trusting, Hadewijch who tries desperately to submit herself to Love's will; ll. 28-33 and 37-38 of the rebellious side of her character which sees no advantage in submission to suffering. If this reading is correct, it is undeniable that the rebellious element uses irony; but this is not the same as saying that Hadewijch herself, in full deliberation, uses it. Her character would seem to have been a straightforward one, as is often the case in people inclined to emotional extremes - Bredero might be another example - and the underhand element which is often found in irony would probably make little appeal to her as a weapon. Moreover, her main preoccupation was, of course, to improve herself so as to become worthy of Minne; too harsh an attack on Minne would therefore be inappropriate, and in any case Hadewijch needed to be able to rely on eventual absolute success; she would not be able to destroy that hope in herself.



CHAPTER VII:IMAGERY: NATURE AND SOCIETY

Having in the last few chapters discussed some of Hadewijch's stylistic techniques, we now turn to the other major aspect of the *Strofische Gedichten*: the imagery. Here it is difficult to generalise. Some of the images are commonplace, some striking, a few unforgettable in their grandeur. Many are borrowed from the troubadours, but not all; they cover a wide range, and like the technical devices many of them give us an insight into the poet's character and attitudes. Classification thus becomes difficult, but they do fall into certain groups. These are: nature and natural phenomena; the social, political and religious life of the time; and 'der Minnen lant', which is where we find the greatest borrowing from the troubadours. In this class, to be discussed in the next chapter, I include both the landscape (roads, mountains, valleys) and the whole complicated theory of the service of Love - what might be described as the political system of that Land. The medieval ideal of chivalry is thus concerned in both of the last two groups, but will be considered mainly under the latter.

Let us begin, then, with Nature. This group covers an immense range, from the veins of the human body and its physical needs to the physical world with the flowers of Spring and the silence of Winter, and outward to the stars. First, however, we have a sub-group the discussion of which relates almost as much to the structure of the poems as to their imagery: the introductory nature-scene. This is one of Hadewijch's acquisitions from her troubadour masters; though it is not compulsory in troubadour poetry it is very common, and the great masters such as Rudel and Bernart de Ventadour use it almost without exception. We shall consider later whether Hadewijch uses this merely as part of

the troubadour pattern, or whether she makes it an integral part of her own poetry; for this it is necessary first to see exactly how she uses it.

In troubadour poetry, Spring, being the season of renewal and of love, is by far the most frequently used as an opening, though any season was possible and autumn or winter are not infrequently found, as a contrast to the more obvious choice. The season chosen might either correspond with the poet's mood or contrast with it; thus Spring might symbolise elation or contrast with dejection, winter could indicate sorrow or, though rarely, contrast with joy. Both these facts are also true of Hadewijch, as may be seen from forty-one of the forty-five poems; this being the number in which the nature-scene appears - a very high proportion.

Four, then, of the Strofische Gedichten have no initial reference to nature;<sup>1</sup> XIX, XXII, XXIX, XXXI. Of the others, six (IX, XXV, XXX, XXXIV, XXXVI, XLV) are general, not referring specifically to any one season; eighteen are Spring songs (II, III, VI, VIII, XI - XVII, XXIII, XXIV, XXVIII, XXXII, XXXIII, XXXVII, XXXVIII). One only is concerned with Summer, XXI; three (XXVII, XLIII, XLIV) with Autumn; eight (I, IV, V, X, XXVI, XXXV, XXXIX, XLII) with Winter; and there are five New Year songs (VII, XVIII, XX, XL, XLI). Of the forty-one with the nature-opening, the majority (23) coincide with the poet's mood; twelve contrast with it; and the six general scenes are neutral. It is not always easy to decide to which season a given poem belongs; many of those classed as spring-songs look forward to the coming summer, as for instance does XXXVII:

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1. On certain points I differ from van Mierlo's classification: he considers that XIX, and possibly XXXI, have general scenes; the New Year songs, which I classify as Winter, he counts under Spring; XXXVII (Spring in my reckoning) he classes as Summer; and XLIII (my autumn) as Winter. Thus he gives: 2 without, 8 general; 23 Spring; 2 Summer; 2 Autumn; 8 Winter. (Inleiding Str. Ged., p. 49).

Het sal die tijt ons naken sciere  
 Dat ons die somer sine baniere  
 Set op met bloemen meneghertiere . . .  
 . . . Want ons die daghe werden lanc  
 Ende die voghele hoghen haren sanc;

so also XLIII could belong to winter, where van Mierlo places it,  
 were it not for the reference to All Saints Day, which would generally  
 be considered as falling in late autumn:

Als ons ontsteet die winter sware,  
 Die meneghen maect dat herte swaer,  
 In dien tide es openbare  
 Die feeste van allen heylegghen baer.

To illustrate the parallel and contrasting uses of the nature-  
 opening, consider these two spring-scenes:

XXVIII: Die voghele sijn nu blide  
 Die de winter dwanc;  
 So selen in corten tide,  
 Dies hebbe die minne danc,  
 Die fiere herten, die hare pine  
 Ghedoghet hebben over lanc  
 Op toeverlaet van minnen;

and XV: Al es die tijt blide overal,  
 Ende al es groene berch ende dal,  
 Dat wert hem wel clene in scine  
 Die ter minnen hevet ongheval;

or the winter openings of XXXIX:

Almeest sijn alle creaturen  
 Bedwongen vanden wintere cout.  
 Vele meer die mint es bi natueren  
 Bedwongen in minnen ghewout;

and V: Al droevet die tijt ende die vogheline  
 Dan darf niet doen die herte fine  
 Die dore minne wilt doghen pine.

Three of these are fairly brief, as indeed are the majority of Hadewijch's nature-scenes; it is unusual for them to occupy more than four lines, and many are shorter than this. Sometimes, however, she does expand them and some occupy a whole stanza, or - rarely - even more, as does XXXVII quoted above. One of the longest, which again runs over into the second stanza, is X:

st. 1: Die voghele hebben langhe ghesweghen  
 Die blide waren hier te voren;  
 Hare bliscap es ghelegghen,  
 Dies si den somer hebben verloren;  
 Si souden herde saen ghesegghen  
 Hadden sine weder ghecreghen;  
 Want si hebbenne vore al vercoren,  
 Ende daer toe worden si gheboren;  
 Dat machmen dan an hen wel horen.

st. 2: Ic swighe vander voghele claghe:  
 Hare vroude, hare pine, es saen vergaen;  
 Ende claghe dat mi meer meshaghe.

Occasionally, after a brief nature-scene in the first stanza, Hadewijch will return to it in the second, as in XIII:

st. 1: Men mach der nuwer tide  
 Op den nuwen dach  
 Wel hopen in elke side,  
 Altoes alst nu wel mach.  
 Die minne bekint den menegghen slach  
 Dien ic dore hare lide;  
 So levic voert op minnen sach  
 Met droevere herten blide.

st. 2: Al haddic nuwe jare,  
 Ende nuwen tijt ende groene,  
 Nochtan levede ic met vare . . .

Generally speaking, however, the nature-scene serves only as an opening to the poem, and no further reference is made to it after, at

latest, the second stanza. I know of only one exception to this, in XVII. Here the first stanza runs:

Als hem die tijt vernuwen sal  
 Nochtan es berch ende dal  
 Wel donker ende ontsiene overal;  
 Doch gheet die hasel bloyen.  
 Al hevet die minnare ongheval,  
 Hi sal in allen groyen.

The second stanza picks up the opening again: 'Wat hulpet hem bliscap ochte tijt . . .' and it is then forgotten until it recurs in st. 9, ll.49-54:

Die minne es in allen beghinne ghenoech;  
 Doe mi minne eerst minnen ghewoech,  
 Ay, hoe ic met al hare al beloech!  
 Doen deedse me haesselen slachten  
 Die in deemsteren tide bloyen vroech  
 Ende men langhe hare vrocht most wachten.

This, however, as I have said, is a unique example; like the troubadours, Hadewijch usually provides little more than a conventional beginning for the poem.

It is a question whether her nature-scenes show an interest in, or love for, nature, or whether they merely form part of the technical apparatus borrowed from the troubadours. It seems clear that the idea is borrowed; 41 of the poems have some kind of nature opening, many of them containing no further reference to nature at all. The extreme brevity of some of these openings also suggests this; as, for instance, V, with its one-line introduction 'Al droevet die tijt ende die voghe-line', and no other nature-imagery. Also, the six 'general' openings, with their very brief references to the season, might suggest lip-service to a tradition which Hadewijch thought outworn; as, for instance, IX:

Altoes mag men van minnen singhen,  
 Eest herfst, eest winter, eest linten, eest zomer,  
 Ende jeghen hare ghewout verdinghen;

or XXX: Men moet in allen tide  
 Der minnen wesen blide.

Let us, however, compare Hadewijch's openings with those of the troubadours and see whether they sound any more perfunctory. From the troubadours, first, an opening stanza by Marcabru:

Lanquan fuelho li boscatge  
 E par la flors en la prada  
 M'es belhs dous chans per l'ombratge,  
 Que fon desus la ramada  
 L'auzelet per la verdura;  
 E pus lo temps si melhura,  
 Elh s'an lur ioya conquiza;

one of Bernart de Ventadour:

Quant l'erba fresqu'e.l fuelha par  
 E la flors botona el verian,  
 E.l rossinhols autet e clar  
 Leva sa vutz e mou son chan,  
 Ioy ai de luy e ioy ai de la flor  
 E ioy de me e de midons maior  
 Daus totas partz suy de ioy claus e sens  
 Mas sel es ioys que totz autres ioys vens;

and, finally, one by Raimbout de Vaqueiras:

Eras quan vey verdeyar  
 Pratz e vergiers e boscatges,  
 Vuelh un descort comensar  
 D'amor . . .

Compare now these openings from the Strofische Gedichten:

II: Tsaermeer sal in corten tide  
 Tsap vanden wortelen opwaert slaen;  
 Daer bi sal, verre ende wide,  
 Bempt ende cruut sijn loef ontfaen.

Dies so hebben wi sekeren waen:  
Die voghele werden blide;

XIV: Ten blijdsten tide vanden jare,  
Dat alle voghele singhen clare,  
Ende die nachtegale openbare  
Ons maket hare bliscap cont,  
So heeft die herte meest sware  
Die edele minne hevet ghewont;

and XVI: Men mach den nuwen tijt  
Wel bekinnen overal;  
Die voghele hebben delijt;  
Die bloemen ontspringhen in berch in dal;  
Waer so si staen,  
Si sijn ontgaen  
Den wreden winter diese qual.

The three Provençal openings have a marked and delicate charm and are in no way inferior to Hadewijch's work; yet there is a considerable difference between the two groups - a difference of approach. The vision of the troubadour tends to be static, that of Hadewijch dynamic.<sup>1</sup> The troubadour's main preoccupation is his (sometimes imaginary) relationship with his lady; the nature-opening is an embellishment in accordance with the rules of the game, as it were, a tapestry, a backdrop against which the poet expresses his feelings. Hadewijch's problem is different. She is not concerned with any one member of the human race, but with the master of the universe; thus, with what van Mierlo describes as her cosmic vision, the whole universe is involved. The convention, because it is related not to one individual but to mankind and to God, has a greater relevancy and a more fitting aptness. Here we have no neat tapestry hung on the wall to be admired and to keep the draughts out. Her birds also have their problems and their feelings:

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1. Van Mierlo refers to her 'epic, cosmic feeling' - Inleiding Str. Ged., p. 51.

XXXV: Die tijt es donker ende cout;  
Dies druven woghele ende dier;

her plants do not just exist, they live, and feel the struggle and joy of living:

II: Tsaermeer sal in corten tide  
Tsap vanden wortelen opwaert slaen;

and abstract season itself has consciousness:

VIII: Die tijt vernuwet ende tegheet  
Die oude die langhe hevet ghestaen.

Not a pretty picture, but an active and vital one. Everything in the scenes seeks its own purpose; because of this independent existence, the comparison with Hadewijch's own mood and problems has greater validity than is usually the case with the troubadours' neat and formal renderings. Seen in this light, the brief 'general' introductions could be, not a near-rejection of the tradition, but an expansion of it; an involvement of all time and all seasons in the totality of Love:

XLV: Ay, in welken soe verbaert die tijt,  
En es in al die werelt wijt  
Dat mi gheven mach delijt  
Dan: verus amor.

Thus she gives the nature-opening far more force and power than most of the troubadours do; it is not merely a borrowed device, but one adapted to her own ends and so completely mastered that it becomes an integral part of her work. It illustrates indeed the great difference in outlook between her and the majority of the troubadours; for their unimpassioned charm would be intolerably flat in conjunction with Hadewijch's passionate verse, while her dynamic vitality would hardly agree with their gentlemanly complaints.

The foregoing refers, as I have said, to many of the troubadour nature-openings, perhaps to the majority, but certainly not to all.



Some of the finest have as dynamic an approach as Hadewijch's, and frequently a lightness of touch which she, in her preoccupation with serious matters, cannot approach. Such openings are Bernart's skylark (song XVII):

Quant veyra la lauzeta mover  
De ioi sas alas contral ray  
Que s'oblida e.s layssa cazer  
Per la doussor qu'al cor li vai . . .

or Rudel's nightingale (song II):

E.l rossinholetz el ram  
Volt e refranh ez aplanã  
Son dous chantar e afina.

These are, however, the exception rather than the rule; and even in such cases, even where the poet may well be concerned with a genuine and not an artificial emotion, these delightful scenes seem to me to be less an integral part of the thought and emotion of the main poem than are most of Hadewijch's openings. The reason is, again, the difference of outlook; for nature is involved only by comparison in the poet's love for his lady. But for Hadewijch in her search for the Love of God, the whole universe, God's creature, is necessarily involved.

We may wonder, however, whether she really had any deeper appreciation of nature than the troubadours; particularly in light of such vivid scenes as those quoted above. We cannot tell whether she was describing what was before her eyes, or constructing pictures from imagination or memory; nor how much she was influenced by the literary tradition of such scenes based on their use in the literature of antiquity.<sup>1</sup> The Middle Ages, being a period of the development of courts and cities, were not renowned for a love of the country-side and her

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1. For this tradition, see E. R. Curtius, *Europäisches Literatur und Lateinische Mittelalter*, Ch. 10, 'Die Ideallandschaft'.

language is, for the most part, very general; flowers, beasts and birds are not further specified. It is true, however, that whereas the troubadour scene often suggests a well-tended park, she does seem to have in mind the countryside itself; beyond this, her nature-openings may well spring only from a consciousness of the changing seasons which would form part of her dynamic vision. It is surprising how many of the openings imply organic change and the growth and decay of the world of nature:

VIII: Die tijt vernuwet;

XXXVII: Het sal die tijt ons naken sciene;

XXI: Als ons die bloemen vanden somere comen sijn,  
Daerna sijn wij der vrucht in waen;

XXVII: Men mach biden corten daghen  
Merken des somers keer.

She takes the grand view; it is the overall scheme, rather than the fine detail, which fascinates her.

This shows also in the nature-images which appear elsewhere in her work. Very few of them are specific, and where individual animals are mentioned they are usually literary commonplaces, such as the nightingale in XIV.3 or the swan in XXXVIII. 21-22:

Men seghet, die swane, als hi die doot  
Smaken sal, dat hi dan singhet;

or the scorpion, archetype of hypocrisy:

XXI. 50-53:  
Nu sciennen mi hare lone  
Ghelijc den scorpioene,  
Dat toent scone ghelaet  
Ende na so sere verslaet;

or the clearly biblical reference to sheep in XI, 31-32:

Men siet in elke side  
Die scape lopen wide.

These are the only references to specific animals of the many nature-images in the Strofische Gedichten; and there are only three mentions of specific plants, one of which, the rose, is again purely literary:

II.91-94: Ghelijc dat ons die scone rose  
 Metten dauwe comt uten dorne ghegaen,  
 So sal die mint dore alle bose  
 Met toeverlaet hare storme ghestaen;

then there is the purely passing - though not purely literary - mention of 'ghers ende coren' in the nature-opening of XXXVIII; thus the only one which might show any personal awareness is the hazel, which is far from stereotyped, and which we have already noticed in XVII, where it not only appears in the opening but recurs later in the poem. A similar recurrence, which is an unusual feature, is to be found also in VI, in which the image of March, used in the opening, is taken up again in st. 3.

With these few exceptions all the nature-images are general in application; the mountains and valleys which are so frequently mentioned have no geographical location save sometimes in the human spirit:

XI.15-20: Hier ende overal  
 Sie ic ongheval  
 Toter hoechster minne,  
 Also ic nu claghen sal.  
 So wert die berch wel dal  
 Na mijn versinnen.

Otherwise they are merely features of the land of Love, the elements of whose shifting landscape have no precise location and no names:

XLII.17-20: Ay minne, wie sal u in hem volhoghen  
 Dat ghine vertrect al dat ghi sijt?  
 Wie sal die diepe dale poghen,  
 Die hoghe berghe, die velde wijt?

A high proportion of Hadewijch's nature-images are concerned with this imagined country, and these will be discussed in the next chapter; but some of them clearly refer to life in this world. These, as we might expect, show the same dynamic outlook as we have already found in the nature-openings, with the same emphasis on change and development, on growth and, to a much smaller extent, on decay. There are a very few passages which describe a state rather than a process; one of them is XIII. 33-36:

Selke wanen in minne  
 Hebben groot gheval;  
 Hen sciјnt in allen sinne  
 Ghebloyt berch ende dal:

but here the picture is illusory:

Maer als men ter waerheit gripen sal,  
 So esser luttel inne;  
 Ane werken van trouwen proeft men al,  
 Ocht men ane minne iet winne.

XII.5-6: Hen bloeit altoes die trouwe in hant  
 Ende edele bloemen met diere vrocht,

may at first sight appear to be a static image, but the conjunction of 'bloemen' and 'vrocht' shows that here too the phenomenon of growth and development is implicit in the poet's thought.

The prime necessity, for the lover, of spiritual development appears clearly in VI, st. 3, in an unusually extended nature-image, which can be seen as a development of the picture of early March in the nature-opening:

25-34: Die minne met wane draghet  
 Dien hevet noch rijm bedwonghen,  
 Dat hi niet en can ghegroyen  
 Alset ghenoecht der minnen; so ghevoelt hi

Der edelre minnen waghe;  
 Daer en werdt gheen loef ontspronghen,  
 Hi en mach oec niet wel bloyen  
 Daer en si die sonne bi;  
 Dat es: gherechte minne,  
 Die bloyen doet die sinne.

The same idea appears more concisely in XVII. 5-6:

Al hevet die minnare ongheval,  
 Hi sal in allen groyen.

That this development is not only an imperative, but a promise, appears from II. 95-96:

(Die mint) sal vri, al sonder waen,  
 Dorewassen alle nose;

and IV. 43-44: Ay herten, en laet u niet vernoyen  
 U meneghe smerten; u sal saen bloyen.

It is also clear that this development, carried to its conclusion, brings the lover to a state impervious to change, where deterioration and improvement are alike impossible:

XIV.73-79: Die minne met allen dus hevet dorewaden,  
 Met diepen hongere, met vollen saden,  
 Hem en mach dorren noch bloyen scaden,  
 Noch hulpen tijt engheen;  
 Int diepste ghewat, ten hoechsten graden,  
 Blijft hare wesen in een.

Among these nature-images, there are very few referring to water, either to rivers or to the sea. There are occasional mentions of storms, but in general - as in XVI. 50: 'Nu scijnt die storm wel sere ghesacht' - the image seems to be dead; what is referred to is an emotional frenzy, and meteorology has little if anything to do with it. Four poems - IV, XI, XLI, XLIV - contain mentions of sailing but these concern human activities rather than natural phenomena. The water-images that remain are, for the most part, unusually static, conveying

the impression of a mystery which may be experienced but never entirely comprehended; as VII. 43-44:

Die afgront daer si (minne) mi in sende,  
Die es dieper dan die zee;

or XLII. 33-36:

Dies, minne, u name es uutgheghoten,  
Ende met wonders vloede al overgaet,  
So sijn die opwassende dorevloten,  
Ende minnen in woede boven raet;

not static, this one.

The only mention of a watercourse, rather than the sea, retains this sense of mystery:

XII.54-56: (Die minnen) selen met minnen al minne doresien  
Ende met haren verhoelnen aderen al tien  
Int conduut daer minne haer minne al scincket.

That is, if 'aderen' here means not literally 'veins' but rather the springs of love in the mind; though van Mierlo, who takes 'tien', to mean 'zurgen', in consequence reads 'aderen' as 'veins';<sup>1</sup> or rather, since such terminology was very vague in Middle Dutch, as any organ capable of absorbing the love which Minne pours out in her fountain ('conduut'), or possibly the way by which the 'spirits' believed to control the medieval body travelled through it. This, which is supported by the adjective 'verhoelnen', suggesting an internal organ, is perhaps the better reading. In XXX. 37-39, however,

Mochte mi minne ghenoeghen!  
Ic ghingher mi toe voeghen  
Dat al mine aderen loeghen,

human veins (or organs) are almost certainly intended; as the bearers of life-giving fluids to all parts of the body they are mentioned

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1. Van Mierlo, *Strophische Gedichten I*, p. 72 and Glossary.

as representative of the whole being. This is almost Hadewijch's only mention in the Strofische Gedichten of a part of her own body; she seems to have had little interest in anatomy - naturally a rather undeveloped science when medicine consisted largely of blood-letting and herbal remedies. Where her images involve parts of the body they are, with this one vivid example, commonplaces, mostly drawn from the standard language of love-poetry, as in XXV. 41-42:

Ghenuechte loke wel die oghen  
 Ende plaghe gherne dies si hevet;

III. 43-44:

Den enen gheeft si, dien sijs an,  
 Die suete cussenne van haren monde;

or XXII. 69: Die der minnen cracht sijn herte stal.

There is, however, one instinct of the human body with which Hadewijch is so preoccupied that she uses it in no fewer than nineteen of her songs. Appropriately enough, it is the one which has been proved to be the strongest of all - hunger. Hunger, thirst, food and drink are among the commonest images she uses to convey her longing for love, and its satisfaction. The hunger-images are much more frequent than those of thirst; naturally enough since, although the human body can survive only a matter of days without water as opposed to weeks without food, hunger was - as it still is - the commoner phenomenon.

Her desire for Love's sustaining presence is very clear from such lines as these:

III.st. 8: Lyet mi tghelucke in minnen ghenesen . . .  
 . . . Soe soude mijn hongher wesen sat;

VI. 71-72: Ende al gave si (die minne) iet, hongher blevet:  
 Want ict gheheel al woude;

XLIV. 5-6: So hevet hi rouwe ende hongher sware  
Die minne begheert ende niene volhevet.

Hunger and its satisfaction are frequently used as contrasts,

as in XLV. 38: Benic in honghere ochte in sade;

XIV. 74: Met diepen honghere, met vollen saden;

or XL. 42: Begherte scept, ghenuechte drincket;

and there is also the inevitable paradox of the nourishment which consumes the consumer, most clearly expressed in XXVII. 28:

Ende diense ghevet voeden vertertse Al tsijn in  
nuwer jacht,

implicit also in XXXVI. 108-110:

Bider minnen woet  
Wert hi al gheten  
In die minne.

The 'sweet pain' paradox also appears in this image, in XXIII. 38-39:

Hine woende in honghere van minnen gronde  
Met allen vollen saden.

With images such as these it is always a question how far they are living; whether Hadewijch was in fact using physical hunger and feeding as an illustration, or whether hunger was already in such general use as a mere synonym for desire as to call up no physical parallel in the reader's mind. It is always difficult to answer this question in the case of a poet like Hadewijch who, as we shall see, uses imagery casually and in passing and rarely works out any image to its logical conclusion; the more so, when so little contemporary lyric is available for comparison. Some of these images are indeed commonplace, scarcely to be noticed in the reading; as XLIII. 50-51:

Ay minne, die sijn van uwen aerde  
Voedet uwe natuere na uwen aert;



or XV. 25: Die dus in hongher van minnen leven.

Others, on the other hand, are extraordinarily vivid, and it is difficult to consider them as literary commonplaces; such are XII. 27-28:

Begherten diepheit scept emmermeer,  
Ende dat sceppen drinket al die minne;

or XVI. 50-55: Dus heeft mi minne verraden  
Met vele dat si mi hadde ghetoghet,  
Met menegher sueter saden  
Daer nuwe joghet bi wert ghesoghet.  
Verweende ontbite . . .

That this is in fact a living, conscious image is conclusively demonstrated in XXXIII, where the hunger-image is extensively developed in five successive stanzas:

st. 6: . . . Die hoghe dade  
Die hongher gheven in nuwen sade;  
st. 7: Sat ende hongher, beide in een . . .  
st. 8: Dats sat: comt minne, menne canse ghedraghen;  
Dats hongher: houtse op, so eest een claghen;  
st. 9: Hoe maect der minnen comste sat?  
st. 10: Hoe maect hongher der minnen ophouden?

It seems clear from this that Hadewijch did actually experience her longing for Love as something so close to hunger that that was the clearest and most natural image she could use to express it.

There is another image which also comes very readily to her to express an idea closely related to the foregoing; not the active hunger for love, or the satisfaction of it, but the passive state of the deprivation of enjoyment. The image is that of darkness and light, and we have already noticed it in passing in the discussion of contrasts; for in almost all the nine poems in which it occurs, the two notions are contrasted. The only exception is X. 34-36:

Ay, daer verclaert der minnen dach,  
 Daer men vore minne nie pine en ontsach  
 Noch van minnen nie pine en verwach.

There is no question here of a dead image; the darkness and the light, the night and day, are so strongly experienced as to be almost tangible, and the phrases in which she uses this metaphor are of an extraordinary power. So we find the admonition in XXXVII. 46-47:

Verchiert u metter waerheit lichte  
 Dat u ghene deemsterheit ane en vechte;

and in XXXV. 61:

Ic dole in deemsterheit sonder claer.

Probably the most effective use of this image, however, as well as the most detailed, is that in XVII. 37-44:

Want ic sach ene lichte wolke opgaen,  
 Over alle swerke so scone ghedaen  
 Ic waende met volre weelde saen  
 Vri spelen in die sonne;  
 Doen wardt mijn hoghe maer een waen!  
 Al storvic, wie es dies mi wanconne?  
 Doen sweec mi nacht over den dach.  
 Dat ic ye was gheboren, o wach!

There could be no stronger expression of the desolation which the supposed abandonment caused her; nor of her desperate hope when things appeared to be going well. It would be difficult to imagine a stronger confrontation of the extremes; all the stronger, indeed, because the fact of her disappointment is already established before the night itself is mentioned. It may be objected that a cloud is not usually considered to represent light; but surely this must be thought of as a cloud of light, a radiance, such as the sun may produce when shining through a slight haze. Such a haze often heralds a fine day; and this would explain her hope 'soon' to play in the sun, in terms both of

the image and of her quest for union with love. Another possible interpretation would be to take 'zwerk' in its alternative meaning of 'dark clouds'; the 'lichte wolke' could be a single high cloud lighted by the sun's rays striking upward at day-break, while lower clouds are still black. Such a bright dawn, indeed, often means disappointing weather later in the day; so that this may be a better reading.

This same image, of night instead of daylight, disappointment in place of fulfilment, appears several times more briefly, in very similar words;

XXXV. 32: Des moetic nachte bi daghe leven;

XLIII. 71-72: Van minnen hebbic nacht bi daghe  
Die mi bi nachte soude doen hebben dach:

and XIX. 93-94: Die minne heeft die daghe  
Ende ic die nachte ende orewoet.

Also in XIX occurs the desperate plea:

43-46: Ay, edele minne, welc tijt, wanneer  
Seldi mi gheven lichte daghe,  
Dat mijnre deemsterheit werde een keer;  
Hoe gherne ic die sonne saghe.

Some trace of this love of daylight seems to exist even in two phrases which have, properly speaking, nothing to do with this imagery; in

XX. 5-6: Hine levet onder der sonnen  
Die der minnen ghenoech vermoghe,

and XL. 52-54: Hine const verstaen dies noeit en plach:  
Hoe minne wilt minne ende niet el,  
Van al dat ie besceen die dach.

Surely, too, we may see it in II. 73-74:

Woude mi minne nuwe daghe  
Gheven die mi sijn so out;

the 'nuwe daghe' would be days of fulfilment, of sunshine, in place of the present weariness and despair. This contrast of light and darkness, day and night, is certainly not unique to Hadewijch; from the earliest times it has been used to represent both joy and sorrow, and understanding and ignorance; but Hadewijch takes the old image and invests it with such burnished power that it shines like new-minted coin rather than the battered small change of imagery.

From the day and the night it is a small step to the stars; and we may perhaps wonder why she did not take that step more often, for they appear only three times in the Strofische Gedichten. Yet it is not, after all, so surprising, for the stars are commonly used to represent a vague and impersonal majesty and an immense - and equally vague - distance. Now Hadewijch does not deal in vagueness; nor is she - or her Beloved - in the least impersonal. We have noticed that the immediacy and concreteness of her nature-scenes distinguishes them from the abstract formality of many troubadours; we have noticed also the urgency of her hunger - a most personal sensation - and the almost tangible quality of her darkness and light. The heart of her faith and desire is a mystery; but all her writing, including the Strofische Gedichten, is an attempt to describe and elucidate that mystery in terms as concrete as possible. She is a mystic; and to quote Chesterton's Father Brown: 'Real mystics don't hide mysteries, they reveal them. They set a thing up in broad daylight, and when you've seen it it's still a mystery. But the mystagogues hide a thing in darkness and secrecy, and when you find it, it's a platitude.' To the mystic, the distant, implacable, untouchable stars are useless;<sup>1</sup> and yet the three

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1. Dante uses the stars to close each book of the Divine Comedy; but always as a known and finite, though glorious, part of the universe.

occasions on which Hadewijch uses them provide some of the most magnificent lines in her whole work.

They are: (to show the effect it is necessary to quote at some length):-

- XII. 65-70: So en mach hen biden vremen wreden  
 Nemmer messchien, sine leven so vri  
 Also: 'ic al minnen ende minne al mi'.  
 Wat mach hen dan meer werren?  
 Want in hare ghenaden staen si:  
 Die sonne, die mane, die sterren.
- XVII. 13-18: Wat mach hem bliscap ommevaen  
 Die minne in hachten heeft inghe ghedaen,  
 Ende die de wijdde van minnen woude ommegeaen  
 Ende vri ghebruken in trouwen?  
 Meer dan sterren anden hemel staen  
 Hevet die minne dan rouwen.
- XL. st. 7: Der minnen ghebruken dat es een spel  
 Dat niemant wel ghetonen en mach . . .  
 . . . Die loep des troens en es niet so snel  
 So der minnen loep es inder minnen.
- st. 8: Die loep des troens ende diere planeten  
 Ende der tekenne die metten trone gaen  
 Machmen iet met ghelike weten  
 Ende met maten van ghetale bevaen.  
 Maer gheen meester mach hem dies vermeten,  
 Dat hi minne met sinne mach doen verstaen . . .
- tn. Si hebben der minnen wijdde vergheten  
 Die minne met sinne wanen bestaen . . .

The greatness of the imagery here lies exactly in its lack of vagueness, in its precision and concreteness. The only one of the three which contains any trace of generality is the second, where the stars could be taken to signify merely an immense and unspecified number; in my opinion, however, such a reading would be false. Compare

this with the third example; in both the multitude of stars is compared unfavourably with 'der minnen wijdde'; in the latter it is also clearly and specifically stated that the stars and their courses can be counted and known; and it seems to me that this, by implication, holds good in XVII also. This makes the comparison at once more concrete and more effective: the number of stars is huge, but it is or can be known; the number of sorrows is greater than this; it may even be uncountable, literally infinite, but at least it goes beyond the largest possible definite yardstick.

XL contains the same idea, in a far more elaborate and detailed form; only the comparison here is not with the sorrows of Love, but with its whole nature, with the immense range and speed which are incomprehensible to humanity. XII contains no such comparison, but is perhaps the most striking of the three; an effect which is heightened by its triumphant position at the very end of the poem. The reason for its immense impressiveness is very simple; it means exactly what it says. Those who are truly identified with love can control the sun, the moon and the stars; the universe is in their power.<sup>1</sup> Under this are naturally subsumed all the lesser powers of earth and of human existence on every level; it is not necessary, would indeed be an anticlimax, to mention them.

Yet the splendour of these three passages does not depend only on Hadewijch's words but, by a paradox which she herself might appreciate, also on the older, more general view. For her words are a denial of the remote, innumerable stars, the stars of the astrologers with their baleful or beneficent - but always impersonal - influence on

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1. The final lines of Dante's Paradiso have the same idea:

Ma già volgeva il mio disio e'l velle,  
 sì come rota ch'igualmente è mossa,  
 l'amor che move il sole e l'altre stelle.

human character and actions. Her stars can be counted and their courses charted; they stand in the power of Love and Love's servants; and their glory is not diminished, but only correctly appreciated, by recognition of this. Hadewijch found no more splendid imagery, either in the field of nature or elsewhere; and its splendour lies in its rejection of superstition, in its true and concrete vision.

Concrete, again, are the social images, those drawn from the life she saw around her. The great number of these allusions tends to support de Paepe's theory that Hadewijch was a 'social' poet and her work 'gezelschapskunst'. True reality for her may lie deeper than the level of everyday existence; but she makes no attempt to deny the validity of that existence. It is true that we find no criticism of social conditions in the *Strofische Gedichten*, but this is not surprising since her interest lay with the spiritual rather than the material needs of men; it is at least clear that she was conscious of the functioning of the social milieu in which her earthly life lay.

It is clear, also, from her choice of images, that she belonged to the upper strata of that society; either to the aristocracy or possibly to the developing merchant class. The great majority of her images are drawn from courtly life and its two main occupations, law and war; the lower classes are represented only by a single reference to 'dat arme diede' (XXVI. 39), which may in any case refer simply to the unenlightened rather than the uneducated; one to 'die liede ghemene' (XI. 44), which makes it quite clear that she is not one of them; and a few scraps of peasant wisdom which may well have been common currency also among the more cultivated. Also there is none of the ostentation which might be expected of one who had accomplished the almost impossible feat - for a woman - of rising from the 'ranks'.

There are two passages in which this aristocratic outlook appears very clearly; first, XII. 19-20:

Want der knechte wet es vaer,  
Maer minne es wet der sonen;

so positive and dogmatic a distinction would be unlikely from one who belonged by birth to the 'knechten'.

Also, XXXI, 4-6:

(Die minne) mine natuere maect so wijt  
Dat ic mijn wesen al verpachte  
In die hoghe gheboert van haren gheslachte.

Love here seems to be regarded not merely as noble, but as of such high nobility that Hadewijch may do homage to her without endangering her own rank; surely such emphasis suggests one conscious of her own high birth. Even stronger, perhaps is XXIII: 51-53:

Haddic mijn hoghe gheslachte bedacht,  
Ic hadde edelen ghedachten gheslacht  
Ende mi der minnen al ghegheven.

It is true that the 'hoghen gheslachte' may refer simply to the family of Love; but even so, it is a phrase that would come naturally only to one of high birth. The last stanza of X, also:

So ridic minen hoghen telt . . .  
. . . Ochte die van norden, van suden, van oesten,  
Van westen al waren in mine ghewelt,

delusion though it proves, suggests the pride of the aristocrat rather than of the bourgeoisie, however prosperous.

This is supported also by the single mention of trade in the Strofische Gedichten, in <sup>the</sup> <sub>L</sub>tornada of IX:



Die vroeck hare claer  
 Hebben openbaer  
 Ende saen hare bliscap kinnen,  
 Ende gloriieren daer binnen,  
 Eest dat hen wel vergheet,  
 So hebbense, god weet!  
 Vele beteren coep der minnen  
 Dan icker noch weet.

It is perhaps significant that this unique image should occur so brutally in these bitter and disappointed lines; it may not be fanciful to wonder whether the aristocrat's invariable scorn for the merchant - particularly at a time when the merchants were increasing in wealth and influence - may not underlie the choice of this image in this context.

The theory of her noble origin is reinforced by several images referring to the court and to the feudal system, which are used with complete naturalness. In XI. 39-42 we find:

Hilden si hen allene  
 Ende vri ter minnen lene . . .  
 Die minne soude hen minne wel bringen;

in XXIV. 18-20:

Mine hulpe minne met haren rade,  
 Der gheenre ben ic een  
 Die vander minnen pine hevet in leen;

in XXVIII. 31-32:

Orewoet van minnen,  
 Dats een rike leen.

It might be argued from XI. 43-47:

Ic en bent niet allene,  
 Noch oec die liede ghemene, . .  
 Maer die vanden riken lene,  
 Si sijnt die ic mene,

that she was not of high birth, since she does not appear to class herself with the great feudatories; but it is clear from the lines

that follow that 'leen' has not its literal meaning here but, as in the other cases, is merely an image for the service of Love:

48-51: Die de minne te haerre scolē  
 Gheleidt hevet meneghen dach,  
 Ende gheleert den wisen slach,  
 Ende te doelne op minnen sach . . .

Worldly status is here quite irrelevant.

Her references to the Court of Love are highly concrete; she seems actually to visualise a real Court, rather than to use a metaphor.

In XV. 61-64:

Daer minne die jonghe met nuwen troest,  
 So wanen si dan al sijn verloest,  
 So sijn si also te hove,  
 Ende leven hen selven alrevroest,

there is a straight simile instead of the usual metaphor; but for instance in XXI. 46-49:

Ic gheve der minnen orlof nu ende altoes;  
 Die wille, volghe haren hove, Mi es wel wee ghesciet;  
 Ic waende gheweest sijn vrouwe int hof sint icse ierst coes,  
 Ic leide al toe in love; ic en caen ghevolghen niet,

the image, almost more than even a metaphor, is clear and almost tangible; even down to the detail of 'hove volghen', which reminds us that in Hadewijch's day the courts of princes had to be constantly on the move in order to maintain peace and security. Her stated ambition here, 'vrouwe sijn int hof', is somewhat unusual in its reference to her femininity; Hadewijch so successfully assumes the role of the knight of Love, and so seldom refers to herself as a woman, that it is sometimes a slight shock when we are reminded that that is what she was.

Curiously enough, the other detailed reference to a court also contains a feminine touch:

XIX.29-35: Verlichte redene ghevet orlof  
 Ende metter hoechster minnen raet  
 Met hare te doresiene alder minnen hof  
 Ochte daer van allen ghenoech in staet;  
 Ghebreect daer iet,  
 Dat ment versiet;  
 Dat trouwe voldoe met hogher daet.

This interest in housewifery is unusual, even though maintaining the supplies of a court was usually the duty of a male comptroller; there is indeed only one other instance in which Hadewijch even mentions the usual feminine duties, in XLIII,

102-104: Alle die vore groetheyt der minnen beven  
 Ende in hopen ute hare groetheit leven,  
 Die minne sal hen wassen meer dan laken;

An ending the effectiveness of which is slightly marred for us by its resemblance to a detergent advertisement. It is of course possible that her source here was not the laundry but Christianity, which has used this image from very early times. If this is so, it becomes even clearer that Hadewijch's inclinations lay far more with the pursuits of men than those of women; especially if, as seems likely, the songs were written for a female community.

Reinforcing this impression, military and paramilitary references are not uncommon. We have noticed the 'conquer/be conquered' paradox in an earlier chapter; 'verwinnen' is also used several times where the paradox is less explicit, as in XVI. 21-22:

Die minne die al verwint,  
 Hulpe mi dat ic moet verwinnen,

where the sense of conflict is fairly weak; the flavour is much stronger in l.42 of the same poem: 'Doen mi die minne ierst jeghen vacht', as it is also in XL.25-28:

Die dus verwint der minnen cracht,  
 Hi mach wel sijn kempe wel bekint.  
 Want men leest vander minnen macht,  
 Dat si al andere dinc verwint. .

The image of strife is more specific in III. 26-27:

Want mi es die scilt so sere dorehouwen  
 Hine can intoe niet meer slaghe ontfaen;

and Love's superior swordsmanship is ruefully celebrated also in

XXXIX. 52-54: Si can na hare ghetesen  
 Wel scermen onder den scilt  
 Al en mæchs niemant ghenesen.

We find a military image even in the nature-opening of XXXVII:

Het sal die tijt ons naken sciere  
 Dat ons die somer sine baniere  
 Set op met bloemen meneghertiere;

and a banner recurs later in the same poem, this time that of Love;

41-42: Minne wilt dat minne al minne met minnen mane;  
 Si hevet opgheset hare hoechste van.

The siege, so typical of medieval warfare, appears in two vivid instances; in XXIX. 49-50, describing the birth of Christ,

Doen wardt die casteel verwonnen  
 Daer langhe strijd was an begonnen;

and, at unusual length, in the distress of XVI. 11-20:

Nu hevet mijn ongeval  
 Sijn heervaert ghesticht op mi;  
 Het gadert overal.  
 Mine hoghe weghe die waren vri  
 Si sijn sere beleghet;  
 Mi es vrede ontseghet;

Merct ocht mi rouwe iet condich si.  
 Wordic gheweghet  
 Daer minne gheseghet,  
 Ay edele minne, dies dankic di.

Related to these is the fortress<sup>1</sup> of XLI. 61-64, referring to complete submission to Love's will, in its stately emphasis one of the most impressive of Hadewijch's endings:

Dit es ene die alre staercste veste,  
 Ende die scoenste were die ye man sach,  
 Ende die hoechste muere ende die grachte beste,  
 Daer minne meer bi ontvlien en mach;

though the image of Love as a prisoner in the soul is perhaps a little strange.

The military sport of jousting appears twice; a brief reference in XV. 61, 65-66:

Daer minne die jonghe met nuwen troest . . .  
 . . .(Si) wanen hebben voldae die joest  
 In allen vollen love;

and a slightly more elaborate one in XXXII. 49-56:

Vriheit mach men wel bekinnen  
 In joesten ende in hoghe daet,  
 Die met fierheden dorewaet van sinnen  
 Daer storm van minnen hem jeghenstaet.  
 Want men in joesten prijs ontfaet  
 Daer men bi minnen waerdich scine.  
 Minne es so riken toeverlaet,  
 Hets recht datmen dore hare pine.

This is unusual in that the comparison is explicit.

It is not surprising that we should come across the masculine sport of hunting, as we do in XLIV. 51-52:

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1. and possibly also 'sale' in XIV. 29-30, if it has the meaning of a castle built on a cliff over a precipice.

Wat doedi mi jaghen uwe jachte,  
 Ende ghi mi so verre vore ontvaert;

since this has always been a very common image, but it is surprising to find Love connected with the - also masculine - pursuit of gambling, in XXXIX. 12-13; along with such commonplaces as

Si maect den onghelerden wijs,  
 Ende si ontwijst den wisen;

we find: Den selken gheeft si al aes van sisen;  
 Selken maectse van aes al sijs.

Even though the two images have much the same significance, the picture of Love cheating at dice, however miraculously, is, to say the least of it, slightly incongruous, even in view of the bitter disillusionment we find in this poem; it is too petty.

Love, however, is not merely an adversary in battle; she is also a supreme power, a judge, and so legal images appear frequently in the Strofische Gedichten. She has her own law: XIV. 31-32:

In recht van minnen es opghedreghen  
 Die den slach sleet wert selve gheslegghen;

and, like the medieval lord, it is she who administers it:

XV.73-75: Ay minne, die fine doghet  
 Die alles es voghet,  
 Ende alle dinc moet dwinghen;

XXI.82-84: Die minne nemt te verdoene,  
 Si gheeft hem vollen perdoene  
 Ende maecten haers al vri.

That her decision is final appears from XXXVI. 41-44:

Hi doet in scine  
 Dat hi sal lesen  
 Alle die vonnessen sine  
 In die minne,

and XXXV. 41-42:

Die vonnessen doen mi bederven  
Dat minne mi dus ontbliven moet.

The word 'vonnese' appears in five poems (XXVII, XXVIII, XXXV, XXXVI, XXXIX) and almost always it is without appeal. How stern, and how apparently arbitrary, it might be is seen in III. 43-45:

Den enen gheeft si, dien sijs an,  
Die suete cussenne van haren monde;  
Den anderen sleet si inden ban.

Sometimes an appeal is considered, and may even be successful, as in III. 46-54:

Ay deus! wie sal den ghenen absolveren  
Dien de minne te banne doet?  
Si selve; wilt hi jeghen haer playderen,  
Dat hi haer doe so stout ghemoet,  
Dat hijt al houde vore groten spoet  
Pine ende yoyen in een hanteren,  
Ende hijt al effene neme vore goet;  
So leertenne minne jubileren  
Ende maectenne al haers wonders vroet.

But this is the only possible course of action with minne as judge and defendant in the action against herself; it is better to accept the judgment, as in XXII. 66-67:

Met wat node mi die minne bevinghe,  
Vore hare ghewout en hebbic gheen ghedinghe.

The equation of justice and power must have been all too familiar to Hadewijch and her contemporaries.

The liegeman incurred certain responsibilities of supplying men and matériel to his lord. Minne, the war captain and administrator of justice, also demands tribute from her servants, and there are many references in the Strofische Gedichten to 'der minnen pacht' or 'scout'

which Hadewijch has to pay. For her, the 'pacht' is the duty of service, and the cheerful enduring of the pain that comes with it. This is a duty:

XXVI.62-63: Ende dan al vergouden der minnen pacht  
Also men te rechte al soude,

and Love insists on payment:

V.25-28: Die minne al maent  
Die grote scout  
Haerre riker ghewout  
Daer si ons toe spaent;

yet that it is a heavy task is clear from XLIV. 53-54:

Ghi doet mi ghelden selke pachte;  
Mi gruwelt dat ic ie mensche waert.

Love is thus a demanding lord, or at times an invincible adversary; she is also a teacher. References to 'der minnen scolen' appear in seven of the songs (II, VI, VII, XI, XIV, XVI, XXVIII) and to her 'gheleer' in four more (XX, XXI, XXVII, XXXVI). These schools are hardly to be taken literally; the devoted service of Love provides its own schooling, and it must be this that is meant. These references are without exception commonplace, and indicate no more than that the true servant of Love must study constantly how to please his Mistress; if he does this he cannot fail to benefit:

XIV.41-42: Dat kinnesse dat minne doet kinnen  
Dien die hare ter scolen gaet;

XXVIII.48-50: Si doet hem weten al  
Watmen leren sal  
In hogher minnen scolen.

The lessons, though necessary, may not always be pleasant, as is clear from XXVIII. 51-54:

In hogher minnen scolen  
Leert men orewoet.



Want si brenghet dien in dolen  
Die hem wel verstoet;

though they may have delights incomprehensible to the outsider:

XVI.98-100: Dat soete dolen  
Inder minnen scolen  
En weet hi niet diere niet en gaet.

Thus even as a teacher Love retains her paradoxical character.

Only in one poem is any detail given about the 'rike gheleer' (XX.76, XXVII.7, XXXVI.73) to be obtained in this school; this is in XIV, where the school image is continued through five stanzas (7-11). In ll.47-48 we find the definite statement:

Die hoechste lesse inder minnen scolen,  
Dats hoe men minnen ghenoech mach sijn.

Some benefit may apparently be obtained, even without completing the course, by those who are willing to endure the necessary suffering; but for those who seek only the pleasures of Love, it is more difficult;

59-60: Si moeten hen wel met doechden chieren  
Ochte daer es die scole verloren.

St. 11 gives the qualification for graduation and its rewards:

61-66: Maer die met waerheiden in minnen dichten  
Ende met clare redene dan verlichten,  
Daer sal die minne hare scole in stichten:  
Die selen meestere wesen  
Ende ontfaen der minnen hoechste ghichten,  
Die wonden sonder ghenesen.

The mixing of the metaphor in the last line of this stanza reinforces the impression given by the school-image on all occasions, that it is commonplace phrasing rather than a true, living image; the unhealing wounds, which should come from the warrior rather than the school-

teacher, are far more vivid than the whole long passage about the school. The latter, however, must have had some force as a metaphor, and the incongruity may be deliberate, to heighten the effect of the paradox.<sup>1</sup>

At a time when the Church had a near-monopoly of education, it is a short step from education to religion; and given the object of Hadewijch's devotion, it is no surprise to find religious images used in her work. It is surprising, however, that they are comparatively few in number. One of the songs, XXIX, it is true, is concerned largely with the Mother of God; but it is among the weaker pieces, and I agree with de Paepe<sup>2</sup> that Mary is here treated as an example of the successful union with Minne through perfect humility which Hadewijch sought for herself and her companions, rather than the whole piece being written in her honour as has commonly been thought.

The most common Biblical reference, appearing in various forms in a number of songs, is to that most influential work for the whole of the mystical movement, the Song of Solomon. Ch. 2 v. 16, 'My beloved is mine and I am his', is paraphrased as 'Ic al minnen ende minne al mi' on no less than three occasions, in XII.67, XXVII.46, and XXXVI.92, and with slight variations in several more poems, including XIII.50, 'Du mi, lief, ende ic di'. It is noteworthy, as de Paepe points out,<sup>3</sup> that this idea is always expressed as a hope and a desire, not as a present fact. Ch. 1, v. 3 of the same work is the source of another reference in XLII. 25-26:

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1. For the structural function of imagery in this song, see Ch. X.
  2. N. de Paepe, *Strofische Gedichten*, pp. 217-221.
  3. Op.cit., p. 212.

Het is gheljc uwe hoghe name  
 Als olye ute gheghoten, minne.

The influence of the Songs of Songs may perhaps explain why the only other reference to appear in more than one song is to Solomon himself; he appears in I, XXVI, XXIX, and XXXI. His wisdom appears to have impressed Hadewijch greatly; consider I.73-75:

Ay, Salomon ontradet dat werc,  
 Dat wij niet en onder soeken  
 Die dingen die ons sijn te sterc;

yet the understanding of Love is beyond even him:

XXXI.25-28: Troest ende meslone in enen persoen,  
 Dats wesen vander minnen smake;  
 Al levede die wise Salamoen,  
 Hi liet te ontbindenne so hoghe sake.

Perhaps we may see in these cases not only the poet's favour, but also the appeal to authority so essential to the medieval writer; though such an appeal is uncommon in the Strofische Gedichten.

We do find two cases where the Church is cited as authority, in XXIII, st. 8 and in XX.49-52:

Want ons orcont die heyleghe kerke,  
 Hare meerre, hare mindre, hare papen, hare clerke,  
 Dat minne es vanden hoechsten werke,  
 Ende edelste bi naturen;

Hadewijch, however, does not strike one as a person to accept authority gladly, and she is evidently conscious of the inadequacy of churchmen - if not of the Church itself:

XXIII.101-104: In al der kerken clercke ghemerc,  
 So segghic dat en merke cleric  
 Hoe scone het den ghenen stoede  
 Die in minnen wrachte sterc werc.

Like many béguines, she certainly makes the impression of one who would prefer to find her own way, rather than of a slavish adherent to the guidance and doctrines laid down by other men; which may be why her other religious references, vivid and emphatic though they are for the most part, are drawn from the simple, dramatic commonplaces of Christianity rather than from doctrinal complexities; her use of them is very simple, and it is this that makes them so effective in spite of their commonness. As examples:

II.44-45: Minne es dat levende broet  
 Ende boven alle ghenuechte in smake;

IV.31-32: Vele esser gheroepen ende scone ghetoent  
 Ende luttel vercoren;

and, in its utter simplicity one of the most powerful lines of all, XIII, 61:

(57): Nu merket, ghi alle vroede,  
 Hoe der minnen cracht es groet;  
 Si hevet die gheweldeghe roede  
 Over al dat god gheboet;  
 Si brachte hem selven ter doet.

The proverbial or semi-proverbial sayings which we find in four of the poems (III, XIX, XXI, XLIV), are similarly characterised by their simplicity; as well as by their extreme aptness. In XIX we find two contrasting sayings, one of which is specifically attributed to peasant lore;

ll. 8-9: Bi sconen dageraden  
 Hoepmen der lichter clare daghe;

but in ll. 15-16:

Dat seghet die dorpere: Jeghen avont  
 Salmen loven den sconen dach.

The poem starts with an equivalent to the second which bears all the hallmarks of peasant caution:

Groter goede vore den tide  
 Ende groet gheloven vore dat gheven,  
 Dies en darf niemant sijn te blide.

XXI. 36: Fiere herte en was noyt blode, is perhaps from the castle rather than from the village; but XLIV. 30, falling at the end of one of her bitterest passages, must have its source in the oppressed peasant, rather than the enfranchised lord;

11.25-30: Men en mach in minnen verliesen niet,  
 Al eest so dat sijt spade versiet;  
 Si gout ie gherne dat si onthiet.  
 Die dies gheloeft, hi wachter na,  
 Dats: te verlatenne op selc gheniet  
 Als: 'die hanct, beide dat menne afsla'.

In the next stanza, she comments on this:

Die hangt, hoe goede beide hi hevet,  
 Ende die in bant van minnen levet,  
 Dats al eens, ende die als om minne beghevet;

but these more selfconscious lines lack the impetuous force of the others. There is one other 'proverb', one of the most biting of all, which occurs in l.38 of the same poem:

'Maer die nanoet es den armen goet'.

Thus we find Hadewijch at home in her century, using for images the realities of practical chivalry: war, law, religion and education, with a leaven of peasant wisdom from the soil. The sea, or ships, so closely associated with the Low Countries, do not appear to have touched her, even if she did live in or near Antwerp; there are only four references to sailing, in IV, XI, XLI, and XLIV. In all, the sea represents the vast and unpredictable nature of Love; in XLIV and XLI the lover is warned of its dangers;

XLI.49-52: Ay, die verre verzeylt hi moet ghedoghen  
 Dat hem davonture ghevet;  
 Also die mint moet nauwe poghen  
 Eer hi der minnen ghenoech vollevet;

in IV he is admonished to persist;

l.45: Ghi sult alle storme doreroeyen;

only in XI.76-78 do we find the full wonder and majesty both of the  
 sea and of Love:

Maer diere in verseylde,  
 Hij woende op haren diepsten gronde  
 Ende si toende hem al hare conde.

It will be seen that, as I remarked previously, Hadewijch makes no comment on her time, apart from the inevitable laments at lack of zeal, but uses its realities to sharpen her own arguments. Seldom, indeed, as is the case with all her imagery, do we find an image developed and not merely referred to lightly, in passing; one of the very few cases is IX, st. 4 and 5, where she seems to take the Aristotelian idea of the Magnanimous Man - or perhaps it is closer to the 'modern' idea of the status symbol - and applies it to the lover; one of the few instances where an image is used in a deliberately didactic manner, and one of the few where it is explicitly applied:

Scone ghelaet ende scone cleder  
 Ende scone redene scieren den man:  
 Al doghen om minne ende niet te wreder  
 Dat es scone ghelaet die dat wel can;  
 Die werke sijn die cleder dan,  
 Met nuwen niede ende niet te ghemededer,  
 Ende den vrenden te aller noet ghereder  
 Dan ane sijns selfs bekinnen:  
 Dats varuwe, die tekene scieren  
 Alre meest vore hogher minnen.

Vorwaerdeghe wort ende grote ghichten  
 Buten huus ende scone cost daer binnen  
 Eren den man meest ende verlichten;  
 Hier bi machmenne best bekinnen;  
 Also eest oec met hen die minnen,  
 Eest dat si inder waerheit stichten,  
 Ende met scoenre cost daer binnen dichten,  
     Alsoet minnen best betame,  
     Ende gheven al minne om minne:  
     Die ghichte es minnen best bequame.

It is, however, difficult or impossible to know whether she is deliberately using Aristotle's ideal, ~~or~~ and if so ~~or~~ whether she was aware of its origin. Although some of Aristotle's ideas were current throughout the Middle Ages, mainly via other authors such as Chalcidius, the main body of his work became available only in the thirteenth century, in translation from Arabic. To decide the origin of Hadewijch's image, it would be necessary to know both her exact date and that at which the ideal of the Magnanimous Man first reached the Low Countries; agreement on both points is likely to be difficult to reach. If this image is original to Hadewijch, it is an interesting coincidence; but it may be no more than a detailed application of the aristocratic ideal of feudal magnificence, and perhaps another indication of the poet's high birth.

CHAPTER VIII:IMAGERY: DER MINNEN LANT: - GENERAL REMARKS

In the last chapter we surveyed that part of Hadewijch's imagery which refers directly to reality; we have now to consider the other main division, that which deals with reality at one remove, with reality transmuted by fantasy. The imagery of the preceding chapter was, with the exception of the nature-opening, Hadewijch's independent choice; and, as we have seen, even in the nature-opening she used the conventional device in her own way, which was appreciably different from that of the troubadours, and dispensed with it when she saw fit. In this second section, she approaches reality far more through the eyes and imagination of the troubadours. It is not so much the feudal system in which she lived that she here depicts, as the courtly ideal of chivalry as it was applied by the troubadour to his service of his lady. This is, for a great part, the standard imagery which she took over with the standard form, because it happened to suit well with her own ideas; thus we expect, and shall find, fewer striking images than where she gives her own imagination free rein. I have entitled this section 'Der Minnen Lant' - a favourite phrase of the poet's - because it seems to me best to describe the artificial social convention which is here applied to a very real spiritual life.

As the 'original' imagery may be divided into natural and social, so also may that of the land of love. In this case, unlike the first section, it is the nature imagery which shows more originality; here, in describing the landscape of Love, she draws no more than the basic idea from the troubadours, or, perhaps more probably, from courtly romance; its elaboration is entirely her own.



This idea is that of the travelling soul, forming a parallel with the knight errant of courtly romance. It is unusual among the troubadours, but may be found, for instance, in Jaufré Rudel's Third song, 'Pro ai del chan essenhadors',

ll.41-43:   Ma volontatz s'en vai lo cors  
               La nueit e.l dia escalarzitz,  
               Laintz per talent de son cors;

it is perhaps also implicit in the repeated 'de lonh' of the same poet's famous 'Lanquan li jorns son lonc en mai'; indeed, throughout this whole poem. This rudimentary motif Hadewijch adopts and makes of it one of her main themes.

It appears in two forms; the journey to the land of Love - Die weghe ter hogher minnen lant (IX.22), and the journey through that land -

Sine willen dorevaren al dat lant  
 Dat minne met minnen in minne ye vant   (X.23-24)

The two are, however, to some extent synonymous, since for Hadewijch the whole universe belongs to Love; which is, after all, master of sun, moon, and stars. The lover is outside love's territory only if he himself rejects Love, or, more commonly, when Love denies herself to him.

The former case we find in XIII.29-32:

Diere es vele die scinen ochte si neghen  
 Daer men hen minnen riede,  
 Ende dolen uter trouwen in vremden weggen:  
 Dat saghic dat ghesciede;

the latter in XXX.43-48:

Mi maechte rike int ierste die minne.  
 Si dobbeleerde mine sinne  
 Ende toende mi alle ghewinne.  
 Twi vlietse nu wech als een truwant?  
 Si dobbeleerde mine sinne;  
 Nu dolic inder vremder lant.

The 'weghen' - rarely 'straten', as in XI.89 - recur many times in the Strofische Gedichte, as does the verb 'dolen', the choice of which speaks vividly of the difficulty of finding the way to Love. The roads themselves are difficult to follow; they are frequently described as deep, dark, and narrow, in phrases whose vividness impresses on us the weariness of the mud-stained traveller; such phrases as we find in XLI.33-35:

Ay, in alendeghen donkeren weggen  
Laet ons die minne dolen wel,  
In meneghen storme sonder seghe . . .

or XXXIV.9-10:

Suer ende donker ende overwreet  
Sijn der minnen weghe in hare begin.

On these roads Love is the only guide, and though she may assist the traveller on his way, as in XXVIII.45-47:

Si maect den onbekinden  
Die wide weghe cont  
Daer menich in moet dolen,

she is as likely to mislead him so that he wanders far out of his way, as in XVII.25-30:

Hoe mach hem gruwelen ende rouwen tleven  
Die sijn al hevet op al ghegheven,  
Ende in donkeren dole wert verre verdreven,  
Daer hi meer ne waent doen kere,  
Ende in onthopenden storme al wert tewreven;  
Wat rouwen gheliket dien sere?

a lament that is echoed in ll.61-62 of the same poem:

Dat es den minnare al te swaer:  
Na minne te dolen ende hine weet waer.

Yet, after all, these roads, and these alone, lead to union with Love; thus, by yet another of the paradoxes of Love, to be lost in them is a joyful privilege, as the poet declares in XXXIV.33-34:

Hets oversoete in minne verdolen  
Hare wilde weghe die minne doet gaen.

So, as we would expect, we find reflected in the imagery Hadewijch's own ambivalence; on the one hand enthusiastic effort, on the other regret or even resentment at the difficulties encountered.

So vivid is the imagery of the roads that we may wonder what journeys along the roads of thirteenth-century Brabant impressed them so deeply in Hadewijch's mind that they became for her the symbol of any difficult endeavour. They must have been an accurate symbol, in a time when the paved highways were very few and far between, and traffic had for the most part to proceed along narrow, muddy lanes deep-cut in the earth, darkened by uncleared forest or scrub and beset by robbers; 'suer ende donker ende overwreet' indeed. Here it is not the difficulties of the spiritual journey which are imposed on the roads, but the condition of the roads which is aptly compared to the inward struggle.

It is, however, not only the roads themselves which make up the landscape of Love, but all the normal hazards of geography. These are described most fully in a stanza which we have already noticed as one of Hadewijch's finest, XXI. st. 3:

Oec moet hi trecken sere die minne sal voltijen;  
Hare wide wijt, hare hoghste hoghe, hare diepste afgront.  
Hi sal in alle storme die weghe doresien;  
Hem wert haers wonders wonder cont:  
    Dat es, die welde wide te gane,  
    Te doreloppen ende niet te stane,  
    Die hoghede dorevlieghe ende doreclemmen,  
    Ende dien afgront doreswemmen,  
    Daer minne al minne te ontfane.

Similar phrasing is employed in XLII.19-20:

Wie sal die diepe dale poghen,  
Die hoghe berghe, die velde wijt?

In spite of the mention of 'weghe' in the first example, this sounds more like a cross-country journey. It would probably be a mistake to try to attribute any constant symbolism to the features mentioned, since Hadewijch seems to use imagery mainly for an instant illuminating impression rather than as an intellectual explanation, yet it is possible to do so, and in view of the medieval fascination with symbolism it might after all have been intended. Then the 'wide' would probably be the tedium of the seemingly endless struggle, with so little apparent result; the 'hoghede' the occasional exaltation which must be met with humility and not too much rejoiced over, since it is transitory; and the 'afgront' the depths of disappointment and depression which are also transitory and must not be allowed to lead to final despair.

The 'wide' reappears in XLIII.15-21, in a moving plea for comfort:

Ay minne, docht u iet te tide,  
Het ware mi wel langhe tijt  
Dat ghi besaecht dat ellendeghe wide,  
Dat mi te lanc es ende te wijt,  
Ende ghi mijn herte maket blide,  
Dat over selden es verblijt,  
Sint ic na u ierst moeste haken.

Here there are no mountains of exaltation; nothing but the unremitting, seemingly unrewarding effort.

The same idea, possibly combined with the 'afgront' of depression, is to be found in the 'woestine' of XXII; first as a puzzle;

ll.26-28: Hets een wonder onverstaen  
Dat mijn herte aldus hevet bevaen  
Ende doet dolen in ene wilde woestine;

then as a vehement statement;

ll. 29-30: Soe wrede wuestine wert nie ghescapen  
So die minne in haer lantscap can maken.

The use of 'can' is significant; her resentment is not because there are deserts in the search for Love, but because Love herself has made those deserts when she might have made pleasant pastures. To Hadewijch's rebellious spirit, her suffering all too often seems unnecessary.

The reading of 'berch' as exaltation and 'dal' as depression would seem to be supported by XI.15-20:

Hier ende overal  
Sie ic ongheval  
Toter hoechster minnen,  
Also ic nu claghen sal.  
So wert die berch wel dal  
Na mijn versinnen.

That this is not always so, however, is clear from the plea in

XXI.15-18:  
Ay, worden uwe berghe dale,  
Ende wij dan mochten sien  
Uwe toghen al voltien  
So quaemt ons al wale,

where the mountains are clearly regarded as almost insurmountable obstacles. Again, 'berch ende dal' are used merely to represent any unspecified extremes in XXIX. 47-48:

Doen vloeyde die berch ten diepen dale,  
Dat dal vloyde even hoghe der sale;

and in XIII. 33-36 the meaning could well be purely neutral, a nature image and not one from 'der minnen lant':

Selke wanen in minne  
Hebben groet gheval;  
Hen sciijt in allen sinne  
Ghebloyt berch ende dal;

though here, again, it is just possible to read a naive, poorly founded delight in both the joy and suffering of Love; the rest of the stanza, however, makes this unlikely:

Maer als men ter waerheit gripen sal,  
So esser luttel inne;  
Ane werken van trouwen proeft men al  
Ocht men ane minne iet winne.

From this it is clear that it is dangerous arbitrarily to assign one single meaning to any of Hadewijch's images; their exact meanings shift as often as the images themselves.

The landscape of the country of Love, then, is shown as wild and desolate, relieved only by the occasional mountains and valleys; in this it differs noticeably from the 'locus amoenus' which is the setting of most troubadour songs, bearing a far closer resemblance to the wild mountains and forests which we encounter in courtly romance. This, of course, is in line with the 'knight errant' treatment of the travelling soul which we have already seen and with the epic vision commented on by van Mierlo,<sup>1</sup> with the more dynamic approach to nature in general which we saw when discussing the nature-openings in the previous chapter.<sup>2</sup> It is clear that at the end of the journey a more pleasant scene must be waiting, perhaps more closely approaching the 'locus amoenus', but it is only hinted at, never described, since Hadewijch, being herself still imperfect, was unfamiliar with it. The only indication we have of its existence is in XIII. 19, 23-24:

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1. J. van Mierlo, *Inleiding Str. Ged.*, p. 51.

2. I am indebted to Professor Weevers for drawing my attention to E. R. Curtius' discussion of 'El Cid', in which romance he finds the 'locus amoenus' incorporated in the wild forest of courtly epic. (E. R. Curtius, *Europäisches Literatur und Lateinisches Mittelalter*, p. 207).

Hem soude ghescien wel lede . . .  
 . . . Eer hi dat lantscap mocht scouwen  
 Daer minne haren vrient doet ghelede.

The promise, however, together with the duty of service, is sufficient to override the perils and prompt the request in XXVII. 59-60:

Bidden wi der minnen dat si ons gheleyde  
 In haren weghe ende in hare hoghe ghereide.

So much about the geography of Der Minnen Lant; we have next to consider its social structure. This was the feudal system of Hadewijch's own day, but transmuted by the troubadour adaptation of it to their cult of the Lady. Hadewijch also has a 'Lady', Minne; and Minne is the all-powerful ruler of her pictured land. We have already discussed the question of what Minne in itself meant to Hadewijch; we are here concerned with the use of Minne as an element in the whole troubadour image used by Hadewijch to express her own ideas. In what follows the Lady Minne is an image for Minne the Beloved. In II.12 we read: 'Die minne es joncfrouwe ende coninghinne'; in XLV.24 Minne is described in synonymous terms as 'Vrouwe ende regina'. In both cases, however, this description is supplemented by one which owes more to Christianity than to the troubadours; in both Minne is described, in the same words, as 'moeder alre doghet' (II.20, XLV.23). The troubadours were frequently willing to attribute all the virtues to their ladies, but their interest in maternity was small. Here we see Hadewijch's adaptation of the troubadour imagery to her own ideal.

Another aspect of Love as Queen refers more closely to actual feudal practice than to the troubadours; this is illustrated by XXXIV. 37-40, referring to the servants of Love:

Si selen met minnen in minne doregaen  
 Al dat rike, daer minne es vrouwe,  
Ende al dat heerscap een met hare ontfaen,  
 Ende doresmaken hare edele trouwe;

the same idea is also found in XXVIII. 57-58. Here we have the medieval custom that, while a woman might hold lands in the same way as a man, her husband - or nearest other male relative - would normally administer them,<sup>1</sup> an arrangement which led to a good many abductions and forced marriages of heiresses. This custom is very apt for Hadewijch, who wished to emphasise the lover's complete participation in the delights of Minne while still retaining her ultimate supremacy. The same idea is found in IV. 35-36:

Ende si hare vriende alle croent  
Met dat si es ende wesen sal.

The power and - often arbitrary - authority of Minne is of course one of the main themes of the Strofische Gedichten, but for the most part that power is treated as understood, and there are few specific statements of it. The most impressive is XIII.57-62:

Nu merket, ghi alle vroede,  
Hoe der minnen cracht es groet:  
Si hevet die gheweldeghe roede  
Over al dat god gheboet;  
Si bracht hem selven ter doet;  
Vore minne en es gheen hoede.

Power over all creation necessarily implies power over the individual; and this authority, in a social context, is expressed in XXXIV. 61-64, where we find Minne recruiting Hadewijch among her ministers:

Want mi die minne al goet onthiet  
Ochtic so hage ghedachte  
Te werkenne int rike dat si mi hiet,  
Int hoechste van haren ambachte.

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1. v. W. J. Holdsworth, *A History of English Law*, Methuen 1909, vol. III, pp. 409-410. That this applied also to the continent is proved by the hasty marriage of Eleanor of Aquitaine to Henry II after the annulment of her marriage to the King of France; her motive was to avoid either a forced marriage or the rebellion of her vassals, or a possible combination of both.



Her duties are explained, with a wider application, in the following stanza:

65-68:   Dat rike daer ons die minne toe riet,  
           Ende dambacht dat si ons werken heet,  
           Dats minne pleghen ende anders niet  
           Met alden dienste die daertoe gheet.

Minne, then, is seen in troubadour terms as the all-powerful Lady of the land; the lover is her vassal, with the possibility, if he acquits himself well, of becoming her consort.

The honour and delight, however, must be earned by long and loyal service; and the warning of VIII. 13-14 is clear:

Die dienst sal werden herde groet  
 Daer minne hare werc sal openbaren.

The first duty of the liegeman of Love, as well in Hadewijch as the troubadours, is complete obedience to her will, at whatever cost to himself. Since, as we have seen, Hadewijch found Love often unpredictable and arbitrary in her dealings, this did not always come easily to her; which is perhaps why we find such great stress laid on it in the poems. Scarcely one of them is without this important admonition, frequently couched in the most emphatic terms, as in XXXII. 17-20:

Die hogher minnen dienen sal,  
 Hine mach ontsien ghene pine;  
 Hi sal hem gheven al om al  
 Om hogher minnen ghenoech te sine;

or XXVIII. 13-16:

Hi sal in allen sinnen  
 Gherne daer na staen,  
 Dat hi die staercste doet  
 Van minnen wilt anegaen.

These remarks are for the most part generally addressed to all those who seek to serve Love; it is rare to find the poet applying them to

herself, as she does in XXII. 23-24, when she rebukes herself for complaining of her sufferings:

Mi staet altoes haer onderdaen te sine,  
Daer sijt ghebiedet lude ende stillekine.

We have, of course, no way of knowing how many apparently general remarks were in fact directed to herself.

With obedience, naturally, must go loyalty; and the word 'trouwe', also of frequent occurrence, has in the Strofische Gedichten a meaning which combines feudal loyalty with religious faith, as in V.29-32:

Bi wilen lief, bi wilen leet,  
Bi wilen verre, bi wilen ghereet,  
Die dit met trouwen van minnen versteet,  
Dat es jubileren;

or XIX.60-63:     Mi heeft ghelettet een ongeval:  
                  Dat ic noch niet en kinde  
                  Dat werc noch en minde,  
                  Daer mi trouwe met volhelpen sal;

or, most emphatic, X. 13-18:

Die minne, daer wi na souden staen,  
Dat ons verweghet hare edele waghe,  
Ende nemen vrende naghelaghe;  
Sone mach ons minne niet ontfaen.  
Ay, wat ons nederheit heeft ghedaen!  
Wie sal ons die ontrouwe verslaen?

The service of Love requires not a passive obedience, but an active one; effort and suffering are both necessary, and Hadewijch includes both in the one word 'pine' which occurs so frequently both in her poetry and her prose. Very often it is difficult to know which meaning should be assigned to 'pine dāghen' in any given context; usually it contains both, since unremitting effort must always entail the possibility of suffering.

That unremitting effort was required is apparent from many passages; among others XXXI. 57-64:

Die dus in minnen wilt vervaen,  
 Hine sal ontsien cost noch scade  
 Noch pine; hi sal met allen staen  
 Int alre nauste van minnen rade,  
 Ende met hoghen dienste sijn onderdaen,  
 In al hare comen, in al hare gaen:  
 Die dit op minnen trouwe dade,  
 Hi soude in minnen al minne volstaen;

and scarcely less emphatic, XXXVI. 39-40:

Hi doghet al leet wel sonder pine  
 Om hogher minnen ghenoech te sine.

The emphasis is on willingness to meet this requirement in XVIII.6-7:

Dat hi pine om hoghe minne  
 Gherne wilt doghen in allen tijt.

So far Hadewijch follows the troubadour prescription for the servants of Love: obedience, loyalty, willingness to take pains and to endure pain. The troubadour had also a fourth duty, and this also she adopts; that of discretion. The troubadour, in theory, might neither boast of favours received nor complain of ill-treatment; though in fact they did the first occasionally, and the second almost constantly. Hadewijch cannot be accused of boasting, at least in the *Strofische Gedichten*, but we have on several occasions noticed the frequency of her laments at the torments which Love causes her; for this reason it sometimes seems strange to hear her supporting the troubadour virtue of discretion, as she does in at least six of the poems (XVI, XVII, XVIII, XIX, XXII, XXXII); particularly where, as is usually the case, the disclaimer accompanies such a complaint, as it does in XVIII.26-28:

Want den wreden vrenden blivet verholen  
 Hoe mi mijn herte hevet verstolen  
 Die tijt daer ic altoes na hake;

though here, indeed, the suffering is implicit in her longing, rather than explicit. If we consider this as private poetry, there is of course no problem, since such remarks may be self-admonitory; and some of them, like that quoted above, may be laments for the lack of understanding she experienced, rather than deliberate concealment; this may well be so, for instance, in XVII.19-22:

Dat ghetal diere rouwen moet sijn ghesweghen;  
Die grote sware waghen bliven ongheweghen;  
Daer ne gheet gheen ghelike jeghen,  
So eest best dat mens begheve.

Others, however, such as XVI.65-67:

Mesval ende oetmoet,  
Si arch ocht si goet,  
Ic ben diet gherne den vremden hele,

or XXXII.33-36:

Die den vremden dade cont  
Wat men verdraghet om minnen ere,  
Hi maecte hare herte wel onghesont,  
Ende quetste hare natuere sere,

have a more artificial sound, as though the troubadour motif has been imperfectly integrated into Hadewijch's more sonorous music. Such lines, however, occur very rarely, and are forgivable when we consider how skilfully most of the troubadour imagery is applied in the Strofische Gedichten.

There are certain dangers involved in the service of Minne beyond the care and suffering already mentioned. One of these lies in the lover himself, in 'nederheit', baseness, behaviour unfitting to the knight of Love. Hadewijch follows the troubadours in equating this with the 'dorper', the rustic serf from whom no culture or refinement can be expected. It is perhaps surprising that we find only

a few references to this backsliding, which is surely a major problem, and so many more to external dangers; but the mood of the poems for the most part shows the poet confident in her own ability, though often doubting whether her efforts meet with the reward they deserve. Only once is 'nederheit' specifically attributed to herself - and then only among others - in X.17-18:

Ay, wat ons nederheit heeft ghedaen!  
Wie sal ons die ontrouwe verslaen?

Normally this reproach is directed to others, with considerable scorn, as in IX.11-14:

Die nedere metten armen sinnen  
Die sijnt die den cost ontsien,  
Dat si hen scouwen van der minnen  
Daer hen al goet af soude ghescien;

and 25-30:

Nu es menich dorpre so truwant  
Hi neemt dat hem es naest ghehende,  
Ende blijft vore minne die onbekinde  
Metter truwanten cleet;  
So en heeft hi vorme noch ere,  
Daer minne dat hare bi versteet.

The pride of the aristocrat, as well as that of the chosen servant of God, speaks in this comparison; so in the case of the troubadours we remember that some of them were themselves of noble birth, and the others attached to the courts of the nobility. The few occasions where Hadewijch uses the word 'dorper' to mean literally 'peasant' mainly show the same condescension; for instance, XXVII.51-53:

Hets enech dorpre cume so dwaes  
Hine weet wel wanneer hi sal  
Winnen sijn goet ochte verdoen sijn aes.

A second hazard which Hadewijch shares with the troubadour is uncertainty, 'avontuere', change, the impossibility of knowing what will happen next, combined with the strong possibility that it will be unpleasant. Again, she does not make any very great use of this, perhaps because here her case differs from that of her masters; for her, the 'avontuere' applies only to her progress in search of Love, at most a hindrance, since she is confident of ultimate success and ultimate reward - though this confidence wears rather thin in some of the later poems; whereas the troubadour could never have this certainty in his pursuit of a mortal woman or a charming abstraction at a time when it was fashionable, at least for minstrels, to be lovelorn. The hazards that she meets are a necessary prelude to success, as appears from V.39-42:

Doghet hi grote avontuere  
Eer hi gheraect  
Daer hi ghesmaect  
Der minnen natuere.

Even as a prelude, however, they can be distressing. The plight of the lover is vividly expressed in the tornada of VI:

Nu sijn si in swaren bande  
Ende vreemde in haers selfs lande;  
Daer dolen si in de hande  
Der vremder avonturen,

and in the poet's own pitiful lament in XLV.29:

Ay, ic dole te swaer in davonture.

This motif connects to some extent with the wandering knight of the romances, and therefore also with the image of the journey discussed earlier in this chapter.

The greatest of the dangers, however, and the one on which most stress is laid, is human. The troubadours called these enemies 'losengiers'; for Hadewijch they are the 'wrede vremde' or 'vremde wrede'. They are the rivals sometimes, the tell-tales and mockers always, the malicious ones who cannot tolerate or understand those with a more exalted ideal than themselves. In the *Strofische Gedichten*, they are the worldlings who refuse to understand and follow the Love of God. In XV.38, speaking of the suffering involved in this pursuit, she says: 'het ne werdt van vremden nie ghemint'; which is perhaps understandable, for in the next stanza she says of the pleasure which the struggle brings (1.57) 'Dats onbekent den vremden'; similarly in XVII.79-82:

Der minnen comen troest; hare ophouden versleet;  
 Dat swert die avontuere.  
 Ay, hoe men al met al beveet,  
 Dat en weten ghene vremde ghebuere.

Occasionally it appears that the understanding of Love is specifically denied to these outsiders, as in IV.15-16:

(Die hem met trouwen in waerheit ghevet)  
 . . . Dat verhoelne word wordt hem gheseghet  
 Dat niemant vremders en mach verstaen;

It is clear, however, that the denial is the result of a wilful refusal to understand; not even Hadewijch's pride could deny the word to any sincere lover.

These are all fairly mild examples; but sometimes she speaks of the 'wrede vremde' with a passion which suggests that she herself must have suffered considerably at their hands.<sup>1</sup> An excess of piety

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1. This suffering is referred to several times in the *Brieven*, notably at the end of Br. XIX: 'Om dattie vreemde netellen soudem planten daer de rosen staen soudem', and in Br. XXIII where her correspondent is told to beware of 'Sunderlingheiden diere daer herde vele es . . . Si soudem u gherne van ons trecken met hen. Haren herten es wee om onse sonderlinghe trouwe'.

in a member of the laity has, of course, traditionally been regarded as an eccentricity, even where it is not accompanied by such arrogance as hers. That this was also a medieval attitude seems very likely from lines such as XXX.8-10:

Ic hebbe minnen begonnen;  
Dies mi die vremde wanconnen  
Dies mi benemen niet en moghen,

or XXIV.71-76: Mi doen die vremde vrede  
So onghemate lede  
In dit alende swaer  
Met haren valschen rade;  
Sine hebben mijns ghene ghenade;  
Si doen mi meneghen vaer.

In spite of this, the servant of Love must endure their malice:

XXXII. 9-16: Die nu droeghe band van rechter minnen,  
Als men wel minne sculdich ware,  
Des soudent saen hen onderwinden  
Die Wrede vremde al openbare.  
Sie doen hen meneghen groten vare  
Dien die staen in hoghere minnen hoede;  
Maer wat si hen doen te sware,  
God danc, dat es te clenen spoede.

In spite of the reassuring final line, which may perhaps be self-reassurance, these lines seem to have the force of a bitter experience behind them.

These are the outside enemies; but the service of Love is itself difficult enough without their intervention. It is described by the troubadours as a prison and as a burden; its effects are compared to wounds or blows. All these terms are adopted by Hadewijch, who in her pride felt that she was as badly treated by her divine master as any troubadour by his imperious lady; and for whom, since her soul's salvation depended upon her steadfastness, there was even less possibility



of escape than for the enamoured minstrel, notwithstanding the rare occasions on which she seems to meditate escape. This sensation of being trapped, willingly or unwillingly, is forcefully expressed in XLIV, probably the most bitter of all the songs, in ll.31-33:

Die hangt, hoe goede beide hi hevet,  
 Ende die in bant van minnen levet,  
 Dats al eens . . .

The phrase 'der minnen bant' appears so frequently in unemphatic, commonplace statements, such as X.21:

Die altoes werken in minnen bant,

or XX.11-12: Die mint, hem es al waghe,  
 Hine leve in minnen bant,

that it is sometimes easy to consider it as a nearly dead image, so much used by the troubadours as almost to lose the force of metaphore; as is the case with 'the bonds of Love' today. Yet it occurs in many other passages with such a strong pictorial quality that we can only assume either that it was still living, or that it had been dead but that she sought consciously to revive it. One such use is in XXIV.33-34:

Dien minne dus hevet ghevaen  
 Ende ghebonden met haren bande,

where the effect is considerably strengthened by the use of the cognates 'ghebonden' and 'bande'. Many others, however, use 'hachte' rather than 'bant', which may perhaps suggest that she sought to enliven a dead or dying image by using a different word to convey the same meaning. 'Hachte' has unquestionably more imaginative force than most of the instances where 'bant' occurs, as for instance in XXXI.7-8:

Also ic wil nemen vri delijt  
 So werpt si mi in hare hachte;

or XXVII.23-25:

Maer dien si ghevet minne na minnen sede,  
 Si worptenne in selke ene hacht,  
 Dat hine meer mach ontgaen.

Less common than the fetters, but also a deeply felt image, is the burden - or weight, since 'waghe' appears more often than 'bordenne'. If we take the 'bant' or 'hachte' to refer to the restriction of personal freedom imposed by the service of Love, as well as to the difficulties encountered in that service, the 'waghe' seems to refer to both the difficulties and the responsibility of fulfilling the duties already discussed. It is, however, very difficult to assign a precise significance to many of Hadewijch's images, especially to those drawn from the troubadour version of chivalry, because she herself so seldom does so; images such as 'bant' or 'waghe' may cover a whole spectrum of shades of meaning, just as 'vremde' may refer either to merely ignorant or indifferent, or to actively malicious, outsiders. Most often she appears to use the image which best reflects her mood of the moment; so the hardships which at one time seem to imprison her at another appear as an intolerable burden, or again as wounds deliberately inflicted on her by Love.

That she actually felt them as such, rather than seeking a comparison which would startle or enlighten her readers, is clear from the vivid and positive atmosphere of many of these images; among others

XXIV.21-23:       Wat mach men hem gheraden  
                       Die minne dus hevet verladen  
                       Met haerre swaerre waghen?  
 or XXXV.9-11:    Die waghe es mi alte swaer  
                       Die niet en leghet bi ghere noet;  
                       Hoe machte een herte ghedueren daer . . .

or, using a rare image which seems to combine the qualities of fetters and burden, XXXVII.11-12:

Sint ghi mi ierst in u joc spient,  
 Haddi ye mijn gheluc ontsient.

This image of the yoke appears otherwise only in XII, where it is linked both with 'bant' (1.4: Te draghenne dat joc, der minnen bant) and with 'bordenne' (1.11: Mijn joc es soete, mine bordene es licht), and recurs in 1.22 also; it is not one of Hadewijch's favourite images. Possibly the yoke of a beast of burden was too undignified to lie easily on her aristocratic neck.

The third danger which proceeds from Love herself is more physical and perhaps more intolerable than the others, which after all can be endured with patience; the lover has to suffer wounds, or, less commonly, blows. These wounds are, however, most commonly not the hardships encountered in the service of Love, but the desire and enthusiasm for Love themselves, which drive the lover on regardless of all sufferings and obstacles. These are described in XIV.65-66:

. . . Der minnen hoechste ghichten,  
 Die wonden sonder ghenesen.

This poem also contains, in ll.7-18, the most vivid account of the nature of these wounds anywhere in the Strofische Gedichten:

Hoe mach die edele sin ghedueren,  
 Ja, edelst alre creaturen,  
 Diet hoechste moet minnen bi natueren  
 Ende dan sijn lief niene hevet;  
 Alsenne der minnen strale ruren  
 So gruwelt hem dat hi levet.

In allen tiden als ruert die strale  
 Meerret hi die wonde ende brenghet quale;  
 Alle die minnen kinnent wale  
 Dat emmer deen moet sijn:  
 Suetechheit ochte smerte ochte beide te male  
 In dreeft vore minnen anschijn.

The wounds of passion are painful because of unfulfilled longing; they are also sweet because of love for the one who inflicted them. The image is commonplace enough, yet so powerfully used that it seems almost a new invention.

In this passage, and also in XL.35-36:

Als hi ghevoelt die soete minne,  
Wort hi met haren wonden ghewont,

we inevitably wonder whether she has in mind the Stigmata; since these wounds are the direct consequence of the love for Minne, this interpretation is a possible one. However, I am inclined to agree with van Mierlo<sup>1</sup> - who gives no evidence in support of his opinion - that this is not so, though it is impossible to speak with certainty here. My main reason is that the Stigmata are a very solemn manifestation, and would certainly be treated as such by Hadewijch; in neither of these instances is this the case. In XL, the mention of 'wonden' is fairly casual; it forms only the second of three parallel, and cumulative, statements:

Dien minne verwint dat hise verwinne,  
Hem wert hare soete natuere wel cont.  
Als hi ghevoelt die soete minne,  
Wort hi met haren wonden ghewont.  
Als hi met wondere hare wondere kinnet,  
Sughet hi met niede der aderen gront . . .

In XIV, the wounds receive more prominence, but mainly as part of an extended military image, as I shall show in Ch. X, and they are specifically inflicted by 'der minnen strale', as part of the same image. Finally, there is never the slightest indication that Minne

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1. J. van Mierlo, *Strophische Gedichten I*, p. 255.

herself suffers from the 'wonden', as one would surely expect if they were in fact the Stigmata. It seems to me, therefore, that we are dealing here with the troubadour image of the wounds received by the knight of love, either from his lady or from others, in his lady's service.

Hadewijch is largely preoccupied throughout the Strofische Gedichte with the difficulties and dangers of her calling; yet, even while she so frequently laments that her reward is delayed, she never forgets that it will ultimately be granted. Her suffering is itself a gain - an idea which appears very frequently in troubadour poetry - and for a double reason. First, because to suffer for the sake of the one she loves is in itself a privilege; second, because the greater the suffering, the greater will be the eventual reward. The hardships inflicted on Hadewijch by Minne may be regarded as tests, comparable to those set for the troubadour by his cruel lady. It is impossible to tell which of the two motives is dominant in her mind; probably they alternated according to her mood, but most cases can be read in either sense, as can XXX.23-24:

Hine sal hem niet beclaghen;  
Om minne doghen het es al spoet;

or XVI.80: Pine van minne es al ghewen.

A high proportion of instances are of this kind, somewhat formal and perfunctory, as though the poet is reminding herself of something which it is her duty to believe. There are a few, however, which have more the character of a personal statement of faith; among them XXII.8-11:

Wat kere men mi dade dore die minne,  
Daer willic dueren sonder scade inne.  
Want ic versta in edelheit miere sinne  
Dat ic in doghen om hoghe minne winne;

and XLIII.9, 12-14:

Dore hare es mi al leet ghewin . . .  
 . . . Weder ic verliese ochte winne,  
 Minne sal wesen mijn ghewin;  
 Want si es selve ghenoech in allen saken.

The idea of the difficulties being a test is clear in I.13-17:

Ende die van fieren moede sijn,  
 Wat storme hen dore die minne  
 Ontmoet, ontfaense also fijn  
 Also: Dit es daer ic al an winne  
 Ende winnen sal;

in no other passage is it so explicit. The main reward, however, is naturally the ultimate one at the completion of service; that is, after death. Concerning this Hadewijch has few doubts, as is clear from XLIV.25-27:

Men en mach in minnen verliesen niet;  
 Al eest so dat sijt spade versiet  
 Si gout ie gherne dat si onthiet;

the bitterness of the succeeding lines suggests anger at the delay rather than doubt of the eventual reward. The same faith lies in the simplicity of XV.77-78:

Si sal ons ghelden,  
 Sine sal ons niet ondringhen;

and in the several repetitions of 'Minne loent altoes al comt si spade'. The exact nature of the reward, however, is rarely mentioned even in metaphor. The promise of XXVI.82-84:

(Minne) gheloeft hen een rike  
 Sonder enich ghelike  
 In eweliker seelden,

connects up with that of being the consort of Minne which we noticed earlier in the chapter; but these images convey little more than power and luxury, which are scarcely worthy goals for the knights of Love.

Yet Hadewijch herself can have had little idea of what the recompense would be, having after all caught only brief glimpses of it in her Visions, and it must by its nature be incomprehensible to mortal man. Also, she was under the obligation of making it seem as attractive as possible to human beings, and the easiest way was to make it approximate to the human idea of bliss. For these reasons she is perhaps more impressive when she makes no attempt at comparison, but says simply, as in XXVIII.9-10:

Si sal hen gheven sout           (wages, recompense)  
Boven allen sinnen.

This is a brief survey of the imagery which Hadewijch uses most commonly; we have next to consider in what way she uses it.

We find no startling new images in the Strofische Gedichten; as in her choice of form she drew on the troubadours, possibly modifying theirs with what she may have known of native Dutch lyric or the songs of the vagantes, so also with the imagery. Day and night, nature, the system of chivalry - all these are, and were then, the commonplaces of love-poetry. Probably the majority of her images are so unemphatic as to be scarcely noticeable, as in the case of the frequently-repeated 'dolen in minne', and 'der minnen bant', among others. Others, such as 'Der minnen raet' and 'der minnen natuere', are, as van Mierlo points out,<sup>1</sup> little more than poetic circumlocutions for 'Minne', the purpose of which is at most to stress the particular aspect of Minne mentioned, where they are not conditioned entirely by the exigencies of rhythm or rhyme.

She uses, then, little or no original imagery; it is borrowed wholesale from her sources. Yet we have come across images which, for all their lack of originality, are striking and impressive enough;

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1. J. van Mierlo, *Inleiding Str. Ged.*, p. 87.

perhaps a more difficult feat with an old, known image than with a new one. The question is, how is it achieved? It is noticeable that these imposing images are far more common among those drawn directly from nature than among those filtered through the troubadour convention, those which I have grouped as concerning the social system of Der Minnen Lant. Here, Hadewijch often seems to have followed the troubadours a little too closely; although their imagery is eminently suitable in its matter for her service of Minne, it lacks in many cases - though not in all - the transmuting power which stamps her nature-openings and lifts them to a higher plane than those of the troubadours. Thus the detailed imagery of Der Minnen Dienst has for us for the most part a somewhat pedestrian flavour. There are, naturally, exceptions, many of which have already been quoted as illustrations of types; but on the whole this is the dullest portion of Hadewijch's imagery.

The reason for this is probably that it was the least deeply felt, in spite of its aptness. The poet can hardly have failed to realise that what she was applying here was an artificial system, a specialised refinement of chivalry, which was in itself an ideal many degrees removed from the realities of the feudal system. For example, by the code of chivalry a vassal might not rebel against his lord nor take service with his lord's enemies; yet the number of vassals who did either or both was a constant source of anxiety to the medieval ruler. That such artificiality made less impression on Hadewijch's direct mind than the actual life, of men and nature, which she found around her, is strongly indicated by the far greater vividness of the images of the latter, considered as a group. It is also suggested by the manner in which in the nature-openings she replaced the formalised descriptions of the



troubadours by scenes which have the air of reality. This was far more difficult in the case of troubadour chivalry, where she was dealing with a complete, and completely artificial, system; though on some occasions she manages to breathe life even into this. A powerful reason for her preference for real life is that she was, after all, a woman; and women are as a rule much more inclined to deal with practical reality, and less inclined to the construction of great ideals and ideologies, than men.

This in no way contradicts van Mierlo's idea of her cosmic and dynamic outlook. A feeling for reality, after all, does not imply a restricted or static view of the universe; indeed, it implies the reverse, since the reality of the universe is immense and in a constant state of change. No view which denies this is truly practical, and her practicality speaks through all her work. That she was a mystic is undeniable; but it is impossible to read either the poems or the prose and dismiss her as a vague dreamer. Even the Visions, the least tangible part of her work, are of a singular directness and concreteness. She was never an idealist, in the way that the troubadours idealised their service of their often imaginary ladies. The key to her work is the understanding that for her Minne, the Beloved Being, existed; not as a remote benevolence or cruel taskmaster, but as clearly and immediately as the local feudal lord. Her service to Minne was as real and as obligatory as a knight's to the Lord of Breda, and she probably tried a great deal harder than most of them to carry it out; like a knight, she works partly for duty and largely for reward. This is the reality of knight-service; and since for her the power of Minne and the difficulty of fulfilling her obligations to Minne were probably the overriding realities of her life, it is natural that imagery drawn from the other facets of real

life should appeal to her more strongly than the over-refined, stereotyped trivialities of troubadour or trouvère. After all, if she was ever at a court or a noble household - and given her position it is likely that she was - she will have heard and seen trouvères and known exactly what their protestations were worth.

Then why use troubadour imagery at all, since in her work it is for the most part almost as stereotyped and conventional as in the original? For two possible reasons. First, it is undeniably apt; there is not a feature of it which cannot be applied to the service of heavenly as well as earthly Minne. Secondly, it is part of the formal tradition, as much a part of it as the complicated stanza - and rhyme-schemes. If, as is possible, Hadewijch in writing the Strofische Gedichten was not motivated merely by a poet's technical interest in mastering a difficult form, but by a desire to use and adapt that form to her own purposes so that there might be an attractive alternative to the popular, secular triviality - or immorality - she was probably wise to use the same imagery and stay as close as possible to the original; to use the same words and give them a new and deeper meaning. The adaptation is, after all, neat and not clumsy; it fits very well into the main scheme; the only criticism that can be levelled is that, in many instances, it is so neat and conventional that it is scarcely noticeable. If, on the other hand, she was merely experimenting with troubadour form, we would certainly expect her to make use of as much of their imagery as possible. Either way, she applies the terms of secular love with considerable skill to the service of divine Minne. This is, in fact, rather a form of language than a system of imagery; and it is the language that her hearers would expect her to

use in speaking of love, though they may have been slightly surprised to hear it applied to love of this kind. If they were, it would make the poems so much more vivid and memorable.

All her imagery, the commonplace and the impressive, shows one characteristic: its extreme simplicity. There is a complete lack here of painstaking striving after effect. Much thought may have gone into the selection of a particular image; but this is nowhere apparent in the finished product. The impression is, throughout, that this is how Hadewijch herself, at that moment, saw things. This is perhaps because in the majority of cases she uses metaphor rather than simile; metaphor, with its implied assimilation, makes a much more direct effect than the specific comparison of simile; to say that a thing is 'like' something else is to invite consideration of the differences. No comparison could have the immediacy of, for instance, XLIII.16-18:

Het ware mi wel langhe tijt  
 Dat ghi besaecht dat ellendeghe wide  
 Dat mi te lanc es ende te wijt;

or XXXVII.29-32:

Dus es minnen werc boven al ghedreghen  
 Ende al met haren stercken belegghen;  
 Hare waghe hevet alle waghen verwegghen;  
 Hare en es gheen vlien, men ga hare jegghen.

It is the very simplicity of the language and of the conception which carries conviction here. The crushing burden, the inevitable strife, are not images thought up for effect, nor, possibly, even for explanation to the uninitiated; they are realities no less true because Hadewijch carried no pack on her back and had no army encamped outside her house.

This exactness and deep feeling for the truth of her images may be why she so seldom explains them. Occasionally an explanation is

given, usually in the more didactic poems, as in XXXIII.37-40:

Hoe maect honger der minnen ophouden?  
Sine connen bekinnen dat si souden,  
Noch niet ghebruken dat si wouden:  
Dat doet den hongher menichfouden;

or XII.21-26: Welc es die bordenne licht in minnen,  
Ende dat joc dat so soete smaket?  
Dat es dat edele draghen van binnen,  
Daer minne die lieve met gheraect,  
Ende met enen wille so enich maect,  
Met enen wesenne, sonder keer.

These, however, are the exceptions; for the most part the images are assumed to be as clear to the reader as to the poet; which indeed they are, partly by their conventional nature and partly by the clarity and simplicity of their use. They are clear, that is, to the emotions and the imagination; as we have seen, it can sometimes be difficult to give a precise significance and say that such an image has such a meaning; it is part of the spontaneity of Hadewijch's imagery that it interprets the mood of the moment rather than any deeply planned system of symbolism.

Simplicity of language is in most cases matched by simplicity of usage; images very rarely extend beyond one or two lines. There are a few cases of extended images, the longest of them being the developed theme of 'der minnen scole' in XIV, st. 7-11; another long one is the rather self-conscious account of Aristotle's Magnanimous Man in IX, which loses a good deal of force through being a deliberate and long-drawn-out comparison. Perhaps the finest of the extended images is that of day and night in XVII, beginning 'Want ic sach ene lichte wolke opgaen', which fills barely eight lines. These, however, are rare exceptions; the briefness of the great majority precludes

development or explanation, in which Hadewijch is probably wise; either, unless very skilfully handled, can seriously weaken the effect of an image. Because it is never allowed to become tedious - a major danger with images as well known as these - her imagery retains its full freshness and impact. Any comparison, carried into details, is liable to become ridiculous; by restricting herself to the main point, she avoids this danger also. To quote van Mierlo, 'So sal b.v.b de symboliek der geestelijke dronkenschap niet ontaarden tot de Minne die taverne houdt'.<sup>1</sup>

This strict attention to the matter in hand may also explain the large number of 'semi-personifications' in the Strofische Gedichten. For instance, in XLIII.73-75:

Begheerte doet mi dat ic claghe,  
Ghenoechte seet mi altoes clach,  
Ende redenne radet dat ic verdraghe,

the three qualities concerned are given different voices as the simplest way of expressing the conflict within the poet; but they are not given separate and distinct personalities, since they are and remain elements of Hadewijch's character; too complete a personification would destroy the internal conflict.

This restraint is one of the main characteristics of the imagery of the Strofische Gedichten as a whole. So in XLIII,

46-49: Want ic ghenoech al woude sijn;  
So waren al mijne andere dine,  
Ende daertoe die uwe algader mijn:  
Ic woude in uwen brant verblaken.

The single line of the image - one of the very few occasions on which Hadewijch uses the common idea of the fire of love - has no

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1. J. van Mierlo, Inleiding Strofische Gedichten, p. 87.

preparation and no sequel; it is self-sufficient and by the suddenness of its introduction gives a far greater impression of sincerity than if it had been developed at length. This impression of immediacy is in many cases the result of the suddenness and brevity of the images; as, for instance, in X.33-36:

Soe soude hem die edelheit openbaren;  
 Ay, daer verclaert der minnen dach,  
 Daer men vore minne nie pine en ontsach,  
 Noch van minnen nie pine en verwach.

It is this, to a great extent, which gives the songs the spontaneity which is one of their great charms.

It follows from what has been said that Hadewijch does not follow any carefully worked out scheme of imagery. In this and the preceding chapter, I have employed my own scheme of classification, because in discussing the various types it was necessary to divide them into groups; but, though I believe it to be a valid division, it is mine and not the poet's. We do not find that the poems fall neatly into one category or another; that one is a nature-poem, with all its imagery drawn from the countryside, or another a 'social' poem, referring only to the facts of thirteenth-century life, or that a third deals exclusively with the troubadour convention of the service of Love. It is true that a few of the poems do concentrate to some extent on one group or the other; XXXVI, for instance, is concerned largely with the land and service of love, and XVII with nature, particularly with the antithesis of darkness and light; but both contain images of other kinds, and even this amount of specialisation is unusual. In the great majority of the songs, imagery is used casually, as and when it seems appropriate to the poet, without any definite system; there is no sensation of 'Look, this is an image, isn't it clever', no careful build-up. Because of this apparent

lack of deliberate intent, coupled with the simplicity and brevity of the individual images, it is possible for Hadewijch to use several different images, sometimes of different groups, within a short space or in direct succession with no feeling of mixing metaphors.

Examples of the use of different images to give a cumulative effect are:

XIV.31-34: In recht van minnen es oghedreghen:  
 Die den slach sleet wert selve gheslegghen;  
 Dat licht werdt even sware ghewegghen;  
 Die cracht wert ierst verwonnen;

and XXXIII.29-32:

Dats sat: comt minne, menne canse ghedragghen;  
 Dats hongher: houtse op, so eest een clagghen;  
 Hare scoenste verlichten sijn sware wagghen;  
 Hare scarpste storme sijn nuwe behagghen.

Such cumulative uses of imagery, however, are not very common; a variety of images within the poem is commoner than within the stanza. Where different images are used within the stanza, they are usually not parallel, but have different applications, as in X, st. 4:

Waeromme soude dan ieman sparen,  
 Ochtemen minne met minnen verwinnen mach,  
 Hine soude met niede in storme dorevaren  
 Op toeverlaet van minnen sach,  
 Ende minnen ambacht achterwaren?  
 Soe soude hem die edelheit openbaren.  
 Ay, daer verclaert der minnen dach,  
 Daer men vore minne nie pine en ontsach,  
 Noch van minnen nie pine en verwach.

In these few lines we find the images of conquest, of the journey through storms, of Love's embassy, and of daylight with, by implication, the contrasting darkness. Yet the stanza does not appear to be overloaded because none of them, save for the last, carries any great

emphasis. In the case of the others, we are hardly conscious of the metaphor. The variety of imagery in this stanza contrasts with the single, more developed image in the following one, which, by the contrast gains in effect;

11.40-44: So ridic minen hoghen telt,  
 Ende pleghe mijns liefs als alrevroeste,  
 Ochte die van norden, van suden, van oesten,  
 Van westen al ware in mijnre ghewelt.  
 So werdic saen te voete ghevelt.

This variety does not preclude the recurrence of an image in the same poem. Such recurrence may be used to provide continuity, as in XII, where in the first stanza we find (1.4): 'Te draghenne dat joc, der minnen band'; at the beginning of the second (1.11): 'Mijn joc es suete, mine bordenne es licht', and at the beginning of the third (11.21-22):

Welc es die bordenne licht in minne,  
 Ende dat joc dat so soetesmaket?

Imagery is also frequently used to assist concatenation, as in IV, st. 3-4:

11.17-18: Diet van smake ghevoelt al hevet  
 Ende in hoech gheruchte scilentie ontfaen;  
 11.19-20: Na neder stille hoech gherochte,  
 Volcommenne troeste ende anxtelike sochte;

or XL, st. 7-8:

11.55-56: Die loep des troens en es niet so snel  
 so der minnen loep es inder minnen;  
 11.57-59: Die loep des troens ende diere planeten  
 Ende der tekenne die metten trone gaen  
 Machmen iet met ghelike weten.



In these cases, as in most others where an image recurs immediately after its first appearance, the application differs slightly. Usually, as here, it is less an elaboration of the image itself than an expansion of its significance; sometimes, as in the recurring hunger image of XXXIII, an explanation is given on the second occasion, though explanations, as we have already remarked, are uncommon.

The chief characteristic of Hadewijch's imagery, then, lies in its unforced naturalness. She draws it from the common language of Love, and uses it with complete spontaneity. Exactly because it is part of the common language of love, she can use it without the self-consciousness of the originator and in the certainty that it will be intelligible to her readers, with a minimum of explanation. By virtue of its familiarity, also, it forms a part of her own deeply felt beliefs and convictions; it is for her a natural means of expression. Coupled with this we have her natural dignity and simplicity of language, her dynamic outlook, always interested in actions rather than states, and the practical directness of her mind. The result is the concise vividness of her finest imagery, as we experience it in, for instance, XII.68-70:

Wat mach hen dan meer werren?  
Want in hare ghenaden staen si:  
Die sonne, die mane, die sterren;

or XLII.17-20:   Ay minne, wie sal u in hem volhoghen  
                  Dat ghine vertrect al dat ghi sijt?  
                  Wie sal die diepe dale poghen,  
                  Die hoghe berghe, die velde wijt . . .?

These passages draw their power, not from any startlingly new ideas, not from any striking use of language, but from the deep emotional conviction and sincerity with which Hadewijch experiences and

expresses them. They are not intended to surprise or impress the reader, but to communicate the poet's own feeling.

This, of course, is a feature of Hadewijch's character and poetry which we have noticed in every chapter. She uses every technique open to a poet, but none of them for its own sake, or to dazzle the audience with her technical brilliance. Every word and every device, with a very few exceptions, is subordinated to the content of the poem. Where she can make her meaning clearest by the use of imagery, imagery is used; as she uses the troubadour conventions of the service of Love, which must have been so familiar to her audience that it required no mental effort at all to relate imagery to reality. Where an important point requires emphasis, there we find the simple and clear picture which will fix it in the reader's mind, as in the case of the two passages last quoted. But imagery is for her always a means, never an end; and in almost every case, with single-minded restraint, she subordinates the means to the end.

There is one other point which perhaps deserves some comment, since we are dealing here with a woman poet; that is the masculine character of much of the imagery. This is noticeable to some extent in the 'social' imagery, in her preoccupation with war and law. It is true that these, particularly the latter, were far from being of exclusively male interest; but we have already remarked how very few are the images in which she seems to take an interest in the usual feminine pursuits. This masculine attitude is even more marked when we consider the imagery of the service of Love, where she plainly regards herself as being a (masculine) knight. This cannot, I think, be entirely explained either by the coincidence that 'minne' is a feminine noun, or by the fact that the troubadours were almost all men. It would have

been easy for her, had she so desired, to draw on the older tradition by which the woman bewailed her lost or faithless lover; or she might have been able to take up a more neutral role. It seems to me that her attitude can be explained only if the masculine role corresponded to something in her own character. This would, after all, not be so surprising; every human character is compounded of masculine and feminine traits, and Hadewijch could be no exception. That she was not basically a masculine type is suggested by the reliance on emotional appeal rather than on reasoned and intellectual argument in all her writing; but she possessed a large share of pride and even arrogance, which must often have made the prevailing male supremacy irksome to her. This pride and her strong sense of her own authority would make it very easy for her to adopt the male knightliness which would certainly come easier to her than female submissiveness. She could not play the love-lorn girl; but the disappointed and indignant suitor came naturally to her.

CHAPTER IX:  
ASPECTS OF INTERNAL FORM

We have now considered most of the stylistic features which are to be found in the Strofische Gedichten, but a few points still remain to be discussed. Until now we have dealt piecemeal with the various elements of the poems; we have now, in conclusion, to put the pieces together and consider the poems as a whole. In the final chapter I shall take two poems and try to show how the various devices are interwoven to form a harmonious whole; but before that it is necessary to make a few general remarks.

We have noticed in almost every chapter that, although Hadewijch employs a great variety of poetic techniques, these are very seldom used solely to make a striking effect, but are held rigidly under control; they may enlighten or enliven the poem, but almost never dominate it. The grammatical crossed-pair rhyme in XXIII is one of a very few exceptions to this; and that, since it occurs in no other poem, may be an experiment which was not repeated.

There is, however, one general exception to this rule which is to be found in a large number of the poems, one point at which Hadewijch very often seems deliberately to aim for a striking effect: the end. Some of the finest images which we have noticed in the last two chapters are to be found at the ends of songs; among them the sun, moon and stars of XII, the great nobleman of X, and the fortress of XLI. She seems always to take particular care with her endings; imagery is not always used, but they are almost without exception strong and definite. Even where the poem expresses her own doubt and bewilderment, the last few lines usually contain a positive statement, either

of hope or of despair. This is so, for instance, in XXXV, which is largely concerned with doubts of Minne and reproaches against her, as

in ll.57-58:       Soe soete natuere als minne si,  
                    Waer machsi nemen vrenden nijt?

and ll.65-66:     Minne heeft mi recht loes ghedaen;  
                    Ane wiene salic nu soeken raet,

yet in the last stanza speaks with full conviction of the value of submission to Minne:

ll.73-80:       Ay minne, doet al u ghenoeghen;  
                    Uwe recht, dat es mijn naeste troest;  
                    Ic wille met al mi daer toe voeghen,  
                    Het si ghevanghen ocht verloest,  
                    Uwen liefsten wille willic vore al  
                    Ghestaen, in quale, in doet, in mesval.  
                    Ghevet, minne, dat ic u minne bekinne:  
                    Dats rijcheit boven alle ghewinne.

One of the few cases where the ending is somewhat indefinite is XVIII, which again is concerned with the problems arising from the duty of serving Love and the difficulty of the service; here she does not seem to stand clearly on the one side or the other:

ll.22-28:       Die nuwen tide in minnen diende  
                    Dat scene nu harde nuwe sake.  
                    Want men vint nu lettel liede  
                    Die staen na rechter minnen smake.  
                    Want den wreden vrenden blivet verholen  
                    Hoe mi mijn herte hevet verstolen  
                    Die tijt daer ic altoes na hake.

So indefinite an ending is rare; though a rather similar uncertainty is found in XXXII, st. 10, beginning:

                    God gheve hen spoet, die daerna staen  
                    Dat si der minnen willen behagen,

going on to consider the difficulties of this undertaking, and ending:

Ic onste hen wel, dat si noch saghē  
Die wise wondre vander minnen.

Hadewijch here seems unsure whether the 'wise wondre' are also in store for her.

These two songs end on a low note; but far more common are the high notes of the emotional statement, whether confident, as in XXII:

Want mine natuere sal al bliven  
Dat si es, ende dat hare vercrighen,  
Al maken die menschen haren wech so inghe,

or despairing, as in XLIV, bitterest of all the songs:

Ay minne, ghemaet uwe gheweldeghe crachte.  
Ghi hebt die daghe ende ic die nachte.  
Wat doedi mi jaghen uwe jachte,  
Ende ghi mi so verre vore ontvaert?  
Ghi doet mi ghelden selke pachte;  
Mi gruwelt dat ic ie mensche waert.

The last line of this may be compared with that of X, 'Ay wat holpe mijn ellende vertelt', though the effect is reached in a different way. In XLIV, it is cumulative; the final line is the summary and logical conclusion of the whole stanza, and indeed of the whole poem; in X, on the other hand, although it has been foreshadowed by the first line of the stanza - 'Dicke roepic hulpe also die onverloeste' - the emphasis is derived largely from the abrupt contrast with the illusory power and glory of the central lines: 'So ridic minen hoghen telt . . .' . Thus the same impression of ultimate despair is achieved by the use of diametrically opposed means.

There is another type of high-key ending which is also not uncommon, that in which the poet exhorts her audience to the service of Minne; one of the strongest examples of this is XXXIII:

Met nuwen verlichtenne hebdt nuwen vlijt,  
 Met nuwen werken sat nuwe delijt,  
 Met nuwen storme nuwen hongher so wijt  
 Dat nuwe verslende nuwe eweliken tijt.

One thing is common to all these endings, even to the 'uncertain' ones: the enormous emphasis on the last line. This is the case with the great majority of the poems. It is most commonly achieved by an extreme simplicity of the language, as in XII:

Wat mach hen dan meer werren?  
 Want in hare ghenaden staen si:  
 Die sonne, die mane, die sterren;

or Love's speech in XX:

Ic sal di warmen;  
 Ic ben dat ic was wilen eer;  
 Nu valle in minen armen  
 Ende ghesmake mijn rike gheleer.

In the last case the emphasis is heightened by the relative length of the last line; but in both the effect arises largely from the contrast between the grandeur of the idea and the very simple language used to convey it.

Hadewijch seems, however, sometimes to carry her wish for a striking ending too far, so that instead of splendour we find merely abruptness. One example of this is VII, where the final stanza is devoted to an account of the joys of Minne; after this 12-line stanza, with a high proportion of enjambement, we have the brief 4-line *tornado*, with the lines sharply divided:

Alle die dit nuwe scuwen,  
 Ende hen met vremen nuwen vernuwen,  
 Hen selen die nuwe mestruwen,  
 Ende met allen nuwen scelden.

The contrast both of subject and style between stanza and tornada is here too great; the tornada becomes disconnected from the poem and the effect is not decisive, but merely curt.

Another poem where Hadewijch's desire to make a powerful ending is fulfilled only at the cost of structural unity is XVI. st. 10:

Die minne ghenoech wilt leven,  
 Hine spare hem niet, dus es mijn raet.  
 Hi sal met al hem gheven  
 Int werc te levenne der hoechster daet,  
 Den minnenden verholen,  
 Den vremden verstolen  
 Diet wesen van minnen niet en verstaet.  
 Dat soete dolen  
 Inder minnen scolen  
 En weet hi niet diere niet en gaet.  
 tn. Hoe ic werde verquolen,  
 Dat minne mi hevet bevolen,  
 Dat blijft sonder verlaet.

The link of subject, though it does exist, is too tenuous to tie the heavily stressed final three lines to the more meandering course of the preceding stanza. Yet these lines, abrupt as they are, are not without a certain dignity and power; the end of this poem reads as if, after considering the service of Love and its rigours in a contemplative manner, Hadewijch was suddenly violently struck by the truth of her contemplation and its application to herself; the vehemence of the final lines suggests a sudden personal realization rather than a deliberate, planned conclusion.

These two, like several of the other endings I have quoted, are tornadas; and it is not surprising that Hadewijch makes use of this troubadour device for her endings. Standing to some extent detached



from the body of the poem, it is ideal either for an incisive summary of the argument, or for an expression of personal conviction, or for an admonition or exhortation. Some of her finest endings, indeed, are in tornada form; such as XX, already quoted, and the magnificence of XL, which unites the vastness of the universe with an intensely personal experience:

Si hebben der minnen wijdde vergheten  
 Die minne met sinne wanen bestaen.  
 Ay deus! wat heeft hen god gheweten  
 Die loepen moeten der loep der minnen.

Both of these are, for all their somewhat isolated position, perfectly integrated with the poems as a whole; both using to some extent Hadewijch's beloved contrast. Yet, as we have seen, the tornada as vehicle of an emphatic ending has its dangers. It may too easily become separated from the body of the poem, and this is particularly so where, as in the two cases I have criticised, there is a contrast or change of subject between the final stanza and the tornada. In both the poems just considered, XX and XL, the contrast is already introduced in the stanza, and is then developed and emphasised in the tornada.

XX, 67-76, should illustrate this:

Hen allen die minnen moet ontfarmen  
 Dat mi minne aldus laet carmen  
 Ende so dicke roepen 'Wacharmen!  
     Welken tijt ende wanneer  
 Sal mi minne bescarmen  
     Ende segghen: dijns rouwen si keer;  
 ta. Ic sal di warmen;  
 Ic ben dat ic was wilen eer;  
 Nu valle in minen armen  
 Ende ghesmake mijn rike gheleer!

There is indeed here a subtle difference between stanza and tornada, in that what begins as a plea in the former becomes an authoritative statement in the latter; but the direct address binds the two indissolubly together. The contrast here lies mainly in the gradual, implied change from plea to acceptance; from the depression and questioning of the stanza to the comfort and hope of the tornada; from a negative to a positive attitude. The shift of mood here, also, is not a new introduction, which might be a little abrupt after the previous laments; it links up with Love's earlier statement in l.60: 'Siet, dit eest dat ic bin'.

Hadewijch, however, was in no way dependent on the tornada to make a fine ending; some of the finest are not in this form. This is so of all the three I cited at the beginning of this chapter: X, XII, and XLI. In two of the three, XII and XLI, the effect comes largely from the introduction of a new and striking image in the last few lines, in both cases expressing the rewards of faithful service to Love; both, also, use a certain cumulative effect. This is very simple in XII: 'Die sonne, die mane, die sterren', more elaborate in XLI which illustrates the way in which the final image is used to summarise the preceding argument:

st. 8:     Ay, die dus al mint der minnen wille,  
            Daer mach sijn minne haer selven ghenoech,  
            In hoghen gheruchte, in nederen stille,  
            In al dies minne hem ie ghewoech.  
            Dit es ene die alre staercste veste,  
            Ende die scoenste were die ye men sach,  
            Ende die hoechste muere ende die grachte beste  
            Daer minne meer bi ontvlien en mach.

Here the accumulation of veste, were, muere, grachte, is balanced by the simple, positive statement of the last line.

In X, on the other hand, although an image is also used, the impressive effect comes less from the image itself, and the contrast within it, than from its abandonment in the last line for an intensely personal cry of despair; again not unprepared-for, since it echoes the first line of the stanza:

st. 5: Dicke roepic hulpe alse die onverloeste;  
 Lief, wanneer ghi comen selt,  
 So noepti mi met nuwen troeste,  
 So ridic minen hoghen telt,  
 Ende pleghe mijns liefs als alrevroeste,  
 Ochte die van norden, van suden, van oesten,  
 Van westen al waren in mijnre ghewelt.  
 So werdic saen te voete ghevelt.  
 Ay, wat holpe mijn ellende vertelt!

Images again, though so unemphatic that they are scarcely noticeable as such, are used in the ending of XIV, and again with cumulative effect:

ll.37-40: Ay wadic ghewat, clemme ic op grade,  
 Benic in honghere ochte in sade,  
 Dat ic u minne, ghenoech voldade,  
 Unde mori. Amen, Amen.

The final line here is perhaps the only one in which Hadewijch uses Latin without it being uncomfortably obtrusive; partly, perhaps, because it is the last line, and as such inevitably carries a certain amount of emphasis. This ending is unique among the forty-five; with the cumulative images, the simple prayer of the penultimate line, and the enormous stress of the last line, with its four words, interrupted by pauses, all of exactly the same stress pattern and almost the same stress, it makes such an impression of quiet finality that it is difficult not to believe that it stands here in its correct chronological position as the last of Hadewijch's poems.

The foregoing should make it clear that she took considerable pains with the endings of the poems, to ensure that they did not tail off vaguely; if in a few cases this led to a too great abruptness, interrupting rather than completing the flow of the thought, it also led in other cases to some of the most memorable lines in all the *Strofische Gedichten*.

It seems, sometimes, almost as if the ending is the only part of the poem where Hadewijch is much concerned with the structure of the content; on the whole we find little or no apparent orderly arrangement of ideas or development of a line of thought. It is as if she sits with pen and paper and allows her thoughts to wander, and charts their wanderings in verse. The chart shows, in many cases, a seemingly random circling round the same subject of *Minne*, rather than a reasoned and coherent straight-line approach.<sup>1</sup> In this, of course, she again resembles the troubadours, who are seldom remarkable for a logical structure of ideas, however rigid their external form. Indeed, in their case the rigidity of the form may well have hindered a logical development of thought, particularly since the latter became so stereotyped as to be of much less importance. This, however, does not apply to Hadewijch; for her the content is far more important than the form, and indeed we have noticed many occasions where the form is sacrificed to the idea. The wonder is, rather, that under these circumstances she maintains a fairly rigid form to the extent she does. The fact remains, however, that the poems for the most part have the appearance of contemplative musings on a theme, rather than reasoned presentations of an argument. As an example, let us follow the thread of VIII, which is concerned with the service of Love.

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1. The discussion of XIV, however, in the final chapter, will show that the development is less random than casual reading would suggest, and may in fact possess a subtle and unobtrusive coherence of its own.

It begins with a brief, almost perfunctory nature-opening, which gives the impression of being little more than a bow to convention:

Die tijt vernuwet ende tegheet  
Die oude die langhe hevet ghestaen.

It then turns abruptly to the lover, and the connection with the opening is largely implicit and somewhat tenuous:

11.3-7: Die in minnen dienste ware ghereet,  
Van hare soudi loen ontfaen;  
Nuwen troest ende nuwe cracht;  
Dat hi hare minde met minnen macht,  
Met minnen so worde hi minne saen.

After this promise, her thoughts strike off in a different direction, only vaguely indicated, if at all, in the first stanza:

1.8: Hets onghehoert te werdenne minne;

which statement is then explained (9) 'Die minne wilt werden hine sal niet sparen'. The remainder of the stanza is then concerned with an elaboration of the difficulties of Love.

In the third stanza a possible alternative meaning of 1.10, 'Hets wesen boven alle sinne', occurs to her, and is expounded in lines which have little connection with stanza 2; the lover must first learn compassion and obedience to Love's laws, for from this he will derive great gain:

11.19-21: Hi werct alle werc sonder scinen,  
Hi doghet al leed sonder pinen;  
Dits leven boven menschen sin.

From the benefits she reverts in the next stanza to the duties:

11.22,26-27: Die minne wilt werden, hi werct groot werc . . .  
. . . Eest in sieke, eest in ghesonde,  
In blende, in cropele, ende in ghewonde.

Stanza 5 continues the elaboration of duties, but in a more imperative manner:

11.29-30: Den vremden dienen, den armen gheven,  
Den sereghen troesten als hi mach;

with, as a kind of afterthought, the encouragement that Minne is to be relied upon to provide the necessary strength:

11.34-35: Dunct hem dat hem der cracht mach ghebreken,  
Verlate hem voert op minnen sach.

The final stanza, following this afterthought, begins as a panegyric of Minne:

11.36-37: In groter minnen toeverlaet  
Vercrijtmen al dies men behoeft;

but turns to an admonition of the lover:

11.40-42: Es sine sake in hare allene  
Ende en wilt hi anderen troest enghene,  
Dats een teken dat hi hare ghenoeghet.

The tornada briefly summarises the admonitions, and holds out the hope of certain reward, which has been little mentioned before this:

11.43-46: Die allene minne wilt pleghen  
Met alder herten ende alden sinne,  
Hi hevet al met al belegghen  
Dat hi hare selven al bekinne.

Thus, even in a fairly didactic poem such as this, we find a very loose construction. The thought centres entirely on the service of Love; but there is no neat division of the subject into its three main elements: the duties, the difficulties, and the rewards. The poem appears to follow Hadewijch's own musing on the theme, with the three elements almost inextricably mixed in her thoughts.

This is the case in the great majority, if not in all, of the poems; we have already noticed how she mingles reproaches and protestations of obedience to Minne in, for instance, XXXVII; st. 7 and 8 will illustrate this:

11.25-32: Uwe name verciert, uwe ghelaet verscoent;  
 U ophouden verteert, u gheven croent;  
 Hoe sere ghi ons hebt ghehoent,  
 Met enen cussenne ghi al volloent.

Dus es minnen werc boven al ghedreghen  
 Ende al met haren stercken belegghen;  
 Hare waghe hevet alle waghén verwegghen;  
 Hare en es gheen vlien, men ga hare jegghen.

Not all the poems are so loosely constructed; XL, for example, is far more tightly connected, with its consistent concatenation and the paired arrangement of its stanzas. But even here the continuity is apparent mainly in the formal structure, rather than the thought; for in most cases the last line of a stanza or pair of stanzas forms the conclusion to the argument of that stanza or pair, and is then picked up to form the basis of a new thought in the next, so that we have a logical progression of ideas rather than the continuous development of a single thought. This is so, for instance, in st. 2 and 3;

11.11-13,16: Die fiere die nempt dies minne hem an,  
 Ende levet bi rade, ende werket bi sinne,  
 Ende toset wat hi ye ghewan . . .  
 . . . Hi sal verlinghen die verheyte der minnen.

11.17-20: Dat ons die minne so verre si  
 Die ons met rechte soude sijn so na,  
 Dat scijnt meneghen ende mi  
 Die op vremden troeste verva.

After this interpolation she returns to the subject of st. 2:

11.21-24: Die fiere van minnen leve also vri  
 Dat hise met selken storme besta,  
 Al toter doet, ocht na daer bi,  
 Ocht hi verwint die cracht der minnen.

The climax to which this poem rises depends largely on the first and last lines of the stanza; otherwise it forms a collection of related

thoughts rather than a single, clearly developed idea.

This seemingly loose, 'contemplative' construction is to be considered as a feature, and not as a fault, of Hadewijch's style. One of the charms of her poetry, from the point of view of the form, is its fluidity; the amount of freedom she permits herself within the general bounds of the troubadour form, as, for instance, the wide variation in the number of syllables in equivalent lines while the number of stresses remains approximately the same, and the variation in the positioning of the stresses. The 'contemplative' arrangement of the content is on a par with this; it allows her to choose a certain subject, such as the service of Love, and then to express all her thoughts on that subject with perfect - or at least seeming - spontaneity. We cannot, of course, know how much work and thought lies behind that spontaneity; whether she did in fact write as a bird sings, from one note, from one word to the next, or whether the casual, loosely-knit construction was a policy deliberately chosen and carefully followed. That it is impossible to tell this is in itself proof of her artistry.

The choice, if it was indeed a choice, is in any event ideally suited to her character and situation. A tight, carefully developed theme in such a restricted framework would inevitably have lessened the suppleness of her work; the meandering content and fairly rigid form combine to produce a uniquely harmonious body of verse. Moreover, any rigid and logical development would have been at odds with her nature; for it presupposes a certainty and fixity of ideas and emotions which we have seen to be foreign to her. We have already remarked upon her femininity; being feminine she was impulsive, and the expression of her thoughts as they came to her would be more natural than their arrangement into a logical system. Her thoughts were, in any case, far from



self-consistent; and the 'contemplative' style permitted her to express her doubts and contradictions and bewilderment to others exactly as they must have appeared to her own puzzled soul, with all her attempts to resolve them either by reason or by faith. This explains why the endings of the poems so often disagree in tone with the poems themselves; why a poem of despair may end on a hopeful note, or a predominantly confident one in depression. A more systematic arrangement could easily have given the impression of a cold-blooded summing-up of the arguments for and against the service of Minne; which would have been both more and less than Hadewijch's experience, and would have cost her the ease and spontaneity of her writing, and the depth and play of her emotions, which together give the Strofische Gedichten their vivid life.

It is indeed a matter for wonder that the freedom of expression which she permits herself so seldom degenerates into incoherence or confusion; where the poems are difficult it is usually because the ideas contained therein are themselves difficult for human understanding to grasp, particularly for us, who live in an emotional and intellectual atmosphere very different from that of the Middle Ages. Such passages are, however, rare; in general Hadewijch presents us with a diagram of her spiritual life which draws its compelling power less from what is said than from the manner in which she says it. As the lived-in room is distinguished from the furniture showroom by a slight used quality, by things which have found their most convenient positions instead of the most aesthetically satisfying, so the Strofische Gedichten remain so vividly living partly because of their slight untidiness.

The variety of subject is not great; with troubadour poetry as the model, it could not be. The service of Minne, and more particularly her own difficulties in that service, recur throughout; the only one

with a possibly divergent theme is the so-called *Marialied*, XXIX, and this is not one of the most successful, having a somewhat artificial quality.<sup>1</sup> Given this recurrence of subject, and the obsessive nature of Hadewijch's preoccupation with it, it is not surprising that we find the same phrases reappearing several times throughout the poems. These phrases frequently have an incantatory dignity about them, so that by repetition they become inextricably woven into the impression of her verse that is retained after the reading. One such is 'Minne loent altoes al comt si spade', which appears in IX.57 and XV.83, in identical words save that 'Minne' in the latter is 'Die minne' in the former. Another is the proud hope of 'Ic al minnen ende minne al mi', occurring in this form in XII.67, XXVII.46, and XXXVI.92, and in different forms in no less than five other poems: VII, XIII, XXV, XXXIV, and XXXVIII. Three of these - XII, XXXIV, XXXVIII - are, with slight variations, merely a translation of the phrase into direct speech, with the second person in place of the third: 'Du mij, lief, ende ic di' (XIII.50), though XXXVIII shows a difference of usage. Here it expresses neither the poet's desire and confident hope nor Love's sincere promise, but a deceit on Love's part:

ll.43-44: Si toent met liste den selken hare treken  
 Als: 'ic al di ende du al mi'.

We can only imagine what bitterness of experience could have led Hadewijch to use the often-repeated phrase of confidence - the paraphrase, moreover, of a familiar Biblical phrase<sup>2</sup> - in such a context, where by its familiarity it has a shocking impact. This is not the

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1. As I have already said, I agree with de Paepe's interpretation of this song, which brings its subject-matter into line with the others; this does not alter my estimate of it as one of Hadewijch's less successful efforts.

2. See Ch. VII.

only case where a confident phrase is used with harsh irony; the same is to be found in XLIV.25-30, where the first three lines are a paraphrase of 'Minne loent altoes al comt si spade':

Men en mach in minnen verliesen niet,  
 Al eest so dat sijt spade versiet;  
 Si gout ie gherne dat si onthiet.  
 Die dies gheloeft, hi wachter na,  
 Dats te verlatenne op selc gheniet  
 Als: 'Die hanct, beide dat menne afsla'.

The other repeated phrases are for the most part much more trivial; we have already commented on the repeated use of antitheses such as 'berch ende dal', 'dach ende nacht', 'lief ende leet'. We have also noticed the more important phrase which occurs first in XXXIII.3, 'Die minne begheren ende moeten ontbaren', and which recurs, with only slight variation in words and none in meaning, in XLI.8 and XLIV.6. Repetitions such as 'berch ende dal' or 'in een hanteren' are of little significance; they show merely that Hadewijch had her favourite images and her favourite phrases as does any writer or speaker, or at most that she shaped for herself a formal poetic vocabulary in the same way as did the troubadours, though possibly she was less restricted by it.

The three longer phrases quoted, which are the most striking examples but not the only ones, are more important. I have suggested in Chapter V that these may be explained by the common tendency to express overwhelming emotion or experience always in the same words, and by repetition of the familiar phrases to reduce them to manageable size. I feel, however, that this may not be the only explanation; that the emotional reason may be supported by a technical one, albeit probably quite unconsciously.

For these repetitions do serve a technical purpose: that of uniting the whole body of the Strofische Gedichten. They are, it is true, held together by a common subject and a common type of form; but the diversity of mood and form within these limits is great. The literal, or almost literal, repetitions are threads that hold the whole fabric together; fixed points in the shifting kaleidoscope of emotion and thought. By their increasing familiarity - though in few cases is this noticeable and never obtrusive - they give both poet and reader a point of reference. This is true to some extent even of such brief phrases as 'dach ende nacht', or 'lief ende leet', much more of the longer ones. They need not be literally repeated very often, as most of them are not; but when the phrase is established it may be paraphrased, or when the idea has been used it may be summed up in the telling phrase which will remain in the reader's mind as the embodiment of the idea. This is particularly the case with 'Die minne begheren ende moeten ontbaren' which, though it has only two near-repetitions and none exact, derives much of its power from the fact that the same idea, in longer paraphrases, appears in many of the poems; in XV, st. 1, to mention only one example:

Al es die tijt blide overal  
 Ende al es groene berch ende dal,  
 Dat wert hem wel clene in scine  
 Die ter minnen hevet ongheval;  
 Ic en weet wies hem verbliden sal;  
 Hem es alle bliscap pine.  
 Dat en es gheen wonder;  
 Also hi es sonder  
 Sijns liefs, na sijn begheren,  
 Ende hi niet en hevet  
 Daer hi bi levet,  
 Waerop soude hi dan teren?

We have already noticed the use of 'Ic al di ende du al mi' and the idea of 'Minne loent altoes al comt si spade', in XXXVIII and XLIV respectively, in stanzas of bitter irony. Here, a great deal of the shocking impact is due to the fact that words and idea are familiar, by much repetition, to both poet and reader, and always, or almost always, as expressions of hope or confidence. The familiarity of the phrases, and the violent contrast in their contexts, combine to give an impression of bitter disappointment which would be greatly diminished were the familiarity lacking. This could possibly - though I would not commit myself so far - be adduced as evidence that we have the poems in their chronological order, since in both cases these are the last appearances of the phrases concerned; as though, having once been used in this way, their familiarity would henceforth remain tainted with irony in the reader's - and poet's - mind, and they could no longer be used to express pure confidence. However, this is only speculation, since these final instances occur so late; it may be mere coincidence.

This suggests very strongly that the Strofische Gedichten were composed as a body, as a complete expression of at least one aspect of Hadewijch's faith and the hardships she experienced in serving that faith. They show her in a range of moods; from hopeless despair through doubt and hesitation, from questioning and rebellion to hope of reward, to confidence in ultimate success and final, total submission to the will of the God of Love; from the unquestionably outward-directed, didactic poems, through the many where we cannot tell whether she addresses others or herself - and she may have meant both - to the few intensely personal, inward-directed ones where the whole complex striving of her soul is shown with such clarity and depth of feeling that

even after seven centuries it is impossible to read them without a mingling of compassion and envy for such an experience.

No mood or attitude which could fit into this picture is lacking; and if these poems form, as I believe, a cycle, it is no objection that as we have them they are not neatly arranged according to mood and outlook, or to chart a neat and constant spiritual development. For one thing, such an arrangement would be next to impossible, considering the wide range of feeling displayed in many of the individual poems; also, any such tidy arrangement would be diametrically opposed to their content, which is so obsessed with the confusion and conflict within the poet.

Nor would this group-theory rule out their having been written over a period of years, as van Mierlo believes,<sup>1</sup> any more than a journal being kept over a lifetime prevents it being one journal. If this was, as it well may have been, intended as record of Hadewijch's spiritual progress, for which she chose a literary form to challenge her poet's interest in technique, we would expect it to cover a considerable period of time, since such progress is not a matter of days or months. Indeed, though I do not wish to go into this in detail, from constant reading of the poems I have become more and more convinced both that they were written over a number of years and that we have them in at least approximate chronological order.

Assuming that this is so, I do not agree with van Mierlo<sup>2</sup> that the earlier poems show greater enthusiasm and technical powers, and that the later ones represent a falling-off of Hadewijch's poetic ability; on the contrary. With troubadour form used throughout, it is difficult

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1. J. van Mierlo, *Inleiding Str. Ged.*, pp. 18-23.

2. op.cit., p. 19.

to argue from style; yet it seems to me that it is precisely in the earlier ones that she follows the troubadour model most closely, and that we find later, not perhaps a looser use of the form, but one in which it is less obtrusive and more perfectly subordinated to the content. This would argue not a diminution of ability, but rather the increasing ease and confidence which comes with age and experience. The near-perfect concatenation of XL does not suggest an outworn talent; indeed, the last six poems together perhaps show more technical competence than any other group of six.

That there is a development in the emotional attitude of the poems also seems to me beyond question; and van Mierlo is probably correct in saying that the earlier songs show greater freshness and spontaneity. He is, however, certainly not correct in claiming that the later ones lack passion. Passion and spontaneity need not coincide. Freshness and spontaneity are the attributes of youth, of often over-confident enthusiasm; true passion will appear later, when the obstacles and difficulties have been met and measured; it is both a stronger and a soberer thing than youthful keenness.

The following two stanzas may illustrate the difference:

II st. 2: Die niet en spaert vore hogher minne,  
 Hi es aen alle sine werke vroet.  
 Die minne es joncfrouwe ende coninghinne,  
 Die meneghen maect hoghen moet;  
 Soe doet hi al hare goet,  
 Set toe cracht ende sinne,  
 Daer minne dat werc ane kinne;  
 Hoe welt si hare teersten doet,  
 Hi es die minne verwinne.

XLIII st. 8: Ay minne, die sijn van uwen aerde  
 Voedet uwe natuere na uwen aert;  
~~Die sine natuere na uwen aert;~~  
 Die sine natuere vore u iet spaerde,  
 Hi bleve vore uwe natuere ghespaert;

Maer dien uwe natuere ie ure verclaerde,  
 Hi blivet in uwe natuere verclaert,  
 So dat hi levet na volmaken.

In my opinion, it is the second, and only the second, which shows true passion; the courage and determination to persist in full knowledge of the odds. The passionate irony and disappointment of XLIV, too, would be surprising among the earlier poems, and unthinkable in a poem of early date. It is to Hadewijch's credit both as a poet and as a person that her ideal outlasted the easy enthusiasm of youth when disappointments are crushing but of short duration into maturity when despair has deeper roots and disillusion is less easily overcome. The early poems are indeed fresher and more spontaneous, perhaps for that reason more superficially attractive; but the deeper, less easily moved feelings of the later work have a force and impressive power which they can seldom touch.

If anyone doubts the passion of the later poems, he should read any one of them and compare it with XLV, which in its hard-won tranquillity of acceptance must surely have been written as the climax and conclusion of the series. The peace of this acceptance is not the reward of apathy, but of passionate effort; and if the later poems are, as van Mierlo believes, relatively artificial and lacking in passion, the contrast in mood would be less noticeable than it is. The humble, joyful resignation of this last poem is indeed not new in the *Strofische Gedichten*, but appears in others, usually at the end, as for instance in XXXV.77-80:

Uw liefsten wille willic vore al  
 Ghestaen, in quale, in doet, in mesval.  
 Ghevet, minne, dat ic u minne bekinne;  
 Dats rijcheit boven alle ghewinne.



Nowhere else, however, is it so strong, and nowhere else is it the subject of a whole poem. It should be noticed, too, that XLV, for all its air of finality, does not represent the end of Hadewijch's struggle, but only of one stage in that struggle; and it would be a mistake, in my opinion, to consider even the tranquillity of this last poem as passionless. Such tranquillity as this is not to be attained by the absence of passion, but by a passion so great that it does not ignore the obstacles but accepts them as part of its object. Thus we may possibly see here the deepest feeling of any poem of the group; and it is this depth of feeling which makes an otherwise somewhat mediocre poem so memorable. For the stanza-form, though harmonious, is no more so than many others; there are no unusual beauties of phrasing or imagery; and the use of Latin as a semi-refrain adds very little to, and sometimes detracts from, the whole by undeniable clumsiness, as in ll.15-16:

Want mi ierst op uwe hoghe staghe  
Uwe traxit odor.

It is, then, the emotional content, none the less deep for being so restrained, which gives the poem its power; from the first lines, in which the nature-opening is given its widest imaginable application:

Ay, in welken soe verbaert die tijt,  
En es in al die werelt wijt  
Dat mi gheven mach delijt  
Dan: verus amor,

through the submission and humble pleas that follow, to the simple grandeur of the final stanza:

Ay, benic in vrome ocht in scade,  
Si al, minne, bi uwen rade;  
U slaghe sijn mi ghenoech ghenade  
Redemptori.  
Ay, wadic ghewat, clemme ic op grade,

Benic in honghere ochte in sade,  
 Dat ic u, minne, ghenoech voldade,  
 Unde mori. Amen, Amen.

In this final triumph of the will to submission we have a fitting climax to the cycle which contains both so much uninhibited outpouring of confused emotion and so much self-control with such difficulty enforced; and that it is so is due entirely to the strong feeling of the poet. Nevertheless, we must wonder, however uncharitable it may seem, how long this mood of triumphant acceptance survived the penning of the last lines. It is doubtful whether her complex and very human nature could ever permanently be so completely subdued.

Thus we can see the poems as an intentional whole, albeit one probably compiled over a considerable number of years, charting the development from youthful enthusiasm to mature determination, and possibly intended as a journal of that development meant either for Hadewijch herself or for others following the same road. This brings us back to the question I posed at the beginning of this chapter, of the total effect of the poems.

It is here that we find her greatest difference from the troubadours, or at least from many of them. For although some of them may well have used the form to express deep and genuine emotion, - some songs of Bernart de Ventadour, for instance, suggest this strongly - probably the majority were concerned solely with giving an impression of technical mastery and brilliance. This is of course particularly noticeable among the later members of the movement, when the rules of form and content had become completely fixed, but it may be seen even in the earliest troubadour whose work we still possess, Guilhem IX of Aquitaine. His ninth song, 'Mout jauzens me prenc en amar', shows clearly that the poet was more concerned with his technique than with

his subject, as may be seen from the neat, formal artificiality of the final stanza:

Ren per autruy non l'aus mandar,  
 Tal paor ay qu'ades s'azir,  
 Ni ieu mezeys, tan tem falhir,  
 No l'aus m'amor fort assemblar<sup>f</sup>;  
 Mas elha.m deu mo mielhs triar,  
 Par sap qu'ab lieys ai a guerir.

This, even from the noble lord of Aquitaine with his unquenchable *joi de vivre*; much more so, from the professional minstrel who lived from his art.

It is this preoccupation with technical brilliance that Hadewijch rejects. Her debt to the troubadours was very great, but though she borrowed their forms and their ideas, their professional outlook was and remained foreign to her. In almost every chapter I have had to remark, at the risk of becoming repetitious, that any troubadour device or image she employed was subordinated to the meaning she sought to convey. She borrowed them and used them; she did not permit them to use her.

Thus, after reading the *Strofische Gedichten*, the impression that remains is of the content and not of the form. It is true that certain images and turns of phrase remain in the memory, but this is almost always because of their singular aptness and clarity, not because of their technical skill. In troubadour poetry, the reader's attention is fixed on the form and style; the cause and also the result of this is that the content, the lament of the hapless lover, is scarcely noticed. In Hadewijch, the form has to be looked for; it is possible to be greatly impressed by one of her poems and to remember little or nothing of its formal structure or of the poetic devices used in making that impression.

This is not to say that Hadewijch had no interest in form; indeed, it says the reverse. The cabinet-maker would produce a very poor table who had no knowledge or care for the proper use of his tools; and stanza-form, rhyme, contrast, accumulation, imagery, are the tools of the poet's trade. So we must assume that she had both interest and knowledge; and this is proved by two things. First, the fact that she chose the troubadour style at all; for she cannot have failed to be aware of its extraordinary difficulty. A poet concerned solely with expressing her meaning, and not with poetic technique for its own sake, might well have chosen something simpler. The second is, precisely, that although the style is unmistakable the technique is so unobtrusive; as the poor cabinet-maker will leave the marks of his tools and clumsiness on the table he makes, so will the poor poet on his poem. It is the work of the expert, whether table or poem, which seems only to exist and not to have been made. Hadewijch had to have a complete mastery of the troubadour form, its technique and its ideas, before she could use them so purely as the vehicle for her own apparently spontaneous ideas. No-one without an intense technical interest could have done so. Indeed, when we consider her work, and that of a few of the finest of the troubadours, it seems more and more likely that the notorious sterility of content and obtrusive complexity of form of the genre are due less to the rules themselves than to the shortcomings, in technical mastery no less than in inspiration, of most of the practitioners.

Hadewijch, then, is lacking in the apparent concern for technical virtuosity common to most of the troubadours; though her interest in form must have been as great as theirs, and her mastery of it in many cases greater, it yet occupies a subordinate position. All that I

have here discussed was of purely secondary importance to her. Very occasionally she allows her form to run away with her - the grammatical crossed-pair rhyme of XXIII is the outstanding example - but where this happens it is not an embellishment but a blemish on her work. It may be that she was, as many educated women are, torn between her basically emotional nature and her educated mind; her attitude to Rede in the poems - reverence qualified by distrust - might support this; we might then see in the occasionally obtrusive technique the triumph of education over feeling.

Feeling, however, is and remains the key-note of the Strofische Gedichten. It is impossible to read them and be unaware of the immense emotional power which uses them as its expression. The intensity of this power is surprising if we remember that we see it and its object only through a screen, as the sun must be seen only through darkened glass. For if imagery, like the other aspects of her technique, is of secondary importance, it should not be forgotten that the whole cycle in itself embodies an elaborate image; possibly the only real extended image that Hadewijch uses. The whole theory of courtly love, the whole technique of courtly love-poetry, in all their details, are used here as an image for her love for, and struggle for union with, the Beloved; a subject which may well have appeared to her too immense, and too personal, to be treated of without such a screen. Here it is, to a very large extent, her own emotions she is dealing with; these appear so strongly through the image that without it they might have been unmanageable. The Visions and Letters, in which she does not use the image of courtly love, are more restrained; the former have narrative form, the latter are concerned with thought and theory more than with emotion.

In neither does she put her deepest feelings on display to the same extent that she does in the *Strofische Gedichten*.

Her handling of this complex image is one of her greatest technical achievements. She does not so much borrow troubadour form as a technique, as use it, consciously, as a tool to her ends. It is even possible to claim that she did not, as she is usually said to have done, extend it to the realm of spiritual love, but used it to explain spiritual love in terms which any educated person could understand; it is not only a screen for the deepest of her feelings - since a parade of excessive emotion was expected of the troubadour - but an illustration of the nature of, and reason for, those feelings. It is as if she said: 'Take the troubadours seriously, and you will have some idea of what it is like; yet it is even more than this'.

Yet the image is scarcely felt as such; for the strength of her emotion takes over the whole troubadour form and makes it so much her own that any feeling of borrowing or artificiality is lacking; the old and outworn genre is transformed into a means of intensely personal expression. Yet strength of feeling alone could not have done this; a very high degree of technical skill was also needed. Some of the ways in which this skill manifests itself have been discussed in the preceding chapters; to make any general statement, with a poet as complex as Hadewijch, is difficult. Yet if one feature may be singled out as contributing more than any other to the unique style which makes her complicated stanzas so easily readable, I would say it is her mastery of language. Not of technical literary devices, of rhyme, contrast or accumulation, though this she certainly possessed; but a magical feeling for the sound of words, for the harmonious combination of sounds

and rhythms, the indefinable gift which makes the songs almost sing themselves. Above all, she had a gift for simple language which gives her poetry a deceptive air of simplicity and straightforwardness. Many times I have found that, after reading a stanza which seemed devoid of complexity, I have had to devote a great deal of time to understanding the depths of thought and feeling that lay behind the lucidity of the phrasing. The complex sentence-structures which we sometimes encounter do not in most cases detract from this simplicity; for the complexity serves rather as a contrast to it, and is usually employed where the ideas themselves are unusually complicated. Involved or obscure phrasing is very seldom used for its own sake, and where it is, we do not get the impression of deliberate mystification so much as of a - possibly humorous - experiment in complication. In my opinion, several of the passages in which 'Minne' is constantly repeated with different meanings fall into this category.

The Strofische Gedichten are, of course, not perfect poems. There are occasional false rhymes, some of which may be due not to Hadewijch but to careless copying, and an equally uncommon use of padding, some of which may have the same source. Some of her imagery, particularly that drawn directly from the troubadour tradition, is lacking in conviction, and on a few occasions she allows her interest in technique to run away with her. These faults, however, are both rare and, in most cases, trivial; the charge most frequently levelled against her, that she is 'difficult', shows a confusion of mind. It is not Hadewijch's writing that is difficult - as we have seen, one of her chief preoccupations is with clarity - but her complicated ideas and emotions; the former, in particular, coming from an atmosphere so different from ours. Yet it may be that the younger generation of today are closer to Hadewijch's

work than any other in the last few hundred years. The prevailing emotion of the Middle Ages was fear; cholera, typhus and plague claimed vast numbers of victims; a rising merchant class and an old aristocracy made status a matter of the first importance; constant petty warfare made living difficult and destroyed property and, to a smaller extent, life. At the present time, when preoccupation with technical progress has given the world the power of self-destruction, the importance of tangible material 'success' raises the suicide rates, and radiation sickness and cancer in their various forms inspire the same superstitious fear as plague, the climate is again one of fear, and twentieth-century man is again seeking for the external security that his medieval ancestors found in religion. Possibly it is partly for this reason that Hadewijch seems so little dated.

Finally, then, what is the impression made by her songs? First and foremost, I think, one of complete emotional and intellectual honesty. The demands of the form are never allowed to dictate to the content; similarly, she makes no calculated, artificial effects; her effects come from genuine feeling. Her hopes, fears, doubt, rebellion and confidence are expressed as she felt them, in the slight confusion in which such emotions are experienced. The final impression, then, is one of spontaneous, almost uncontrollable emotion expressed with the greatest possible degree of lucidity in a rigidly controlled form. How this is done, the complex pattern of imagery and technical features, I hope to be able to illustrate in the next and final chapter, in which I shall discuss in detail two of the poems, one from the earlier, one from the later part of her work.



CHAPTER X:TWO POEMS

In this final chapter I intend to take two poems and discuss them in detail, as an illustration of how the different features which I have already considered are combined to give the total effect of the poem. For this purpose I have selected XIV and XLII, for the following reasons. These, while both good poems, are not among the finest and best-known of the *Strofische Gedichten*, nor are they among the most striking; thus they may be considered as average, and they have not already been exhaustively discussed in the preceding chapters, so that too much repetition can be avoided. Moreover, they both deal with approximately the same subject, the difficulties of the service of Love, but in two different ways, so that the total effect is completely different.

Finally, bearing in mind the possibility that we may have the *Strofische Gedichten* in at least approximate chronological order, I decided to take one poem from the 'earlier' work and one from the 'later', and these two seemed to me to typify the different outlook of each section of the *Strofische Gedichten*.

To begin, then, with XIV. This is one of the 'contemplative' poems, in which Hadewijch appears to follow her thoughts rather than to stick closely to a single theme, but it is in fact much more closely constructed than casual reading would suggest, as is the case with many of her poems of this type.

It begins with a nature scene, occupying the whole of the first stanza, in which the joy of the birds at the coming of Spring is contrasted with the suffering of the servant of Love. These sufferings

are particularised in st. 2-4; in st. 4 this shades into a statement of the absolute but paradoxical power of Love, including its rewards, which continues to the end of st. 6. In st. 7, at approximately the half-way point of the poem, the emphasis shifts; the poet now complains at the scarcity of those who are willing to give themselves completely to the service of Love, and to learning how that service may best be performed; with the penalties of half-heartedness and the earthly rewards of persistence, this continues into st. 11. The last line of 11 and the whole of 12 make clear that these rewards consist largely of the suffering described earlier in the poem; the final stanza celebrates the immutability of Love and, by union with Love, of the steadfast lover.

The poem thus falls into two almost equal parts; st. 1-6 are depressed and reproachful of Love for its difficulties; st. 7-13 reproach the servant of Love for half-heartedness and exhort him to persist in his difficulties, promising ultimate fulfilment.

The final impression of unity which the poem gives, however, is considerably stronger than this division into halves, with two dissimilar attitudes expressed, would suggest; this is achieved by the form in which it is cast, and the devices and imagery which are used.

The stanza-form is that of the rondeau, *aaabab*, with the *a* lines having normally four stresses and the *b* lines three. This pattern is adhered to in most of the thirteen stanzas; the only two exceptions being the last lines of st. 1, 'Die edele minne hevet ghewont', and st. 8, 'Dats hoe men minnen ghenoech mach sijn', both of which can more easily be read with four stresses. In the second case we may well be dealing with a scribe's error; 'Dats minnen ghenoech te sijn' would have the same meaning and scan perfectly, while requiring little

emendation. In st. 1 an error is less likely, since the phrasing of that line is very typical of Hadewijch and it can be made to scan without complete recasting only by the omission of 'edele'. This would be undesirable, both because 'edele minne' is a standard phrase in the *Strofische Gedichten* and because in this context it forms a link with the first line of the following stanza: 'Hoe mach die edele sin gheduren'. Here, then, Hadewijch must probably be held responsible for the divergence.

We have, then, an almost regular stanza-pattern; though there is a slight variation of the rhyme-scheme in st. 5, where the a rhymes are gheweren - verteren - vervaren - begaren in all three mss; the difference of vowel, however, is not so great as to constitute a blatant fault. The line-lengths also are fairly constant; allowing for elision, the majority of the 4-stress lines have ten or eleven syllables, and of 3-stress lines seven or eight. Isochronism ensures that most of the others sound to be the same length; in Hadewijch's work, of course, numbers of syllables are not by themselves an infallible guide to the length of the spoken line.

There are, however, certain stanzas which contain lines noticeably longer or shorter than the majority; and where this is so, the purpose behind it can usually be discerned. Normally it is for emphasis, as in ll.14 and 17 in st. 3:

In allen tiden als ruert die strale

14: Meerret hi die wonde ende brenghet quale;

Alle die minnen kinnent wale

Dat emmer deen moet sijn:

17: Suetechheit ochte smerte ochte beide te male

In dreeft vore minnen anschijn.

The same purpose is served in 1.25: Hier ne mach hare minne dan niet gheweren, and in the short 1.8: Ja, edelst alre creaturen, where the emphasis derives from the stress falling regularly on the first syllable of each word. It is, I believe, somewhat different in ll. 37-38, at the beginning of st. 7:

Maer dier es luttel die om al minne al minnen,  
Ende noch men, die minne met minnen versinnen;

although it does carry a certain emphasis, the main stress seems to me to fall on the shorter, more abrupt lines which follow:

Dies selense alte spade ghewinnen  
Dat rike ende den hoghen raet.

The long lines, with their high proportion of monosyllables, repetition of the relatively 'soft' consonants m and n, and their swift, flowing rhythm, induce a mood of reflection, provoked by the challenging assertion at the end of the previous stanza:

11.35-36: Dat rike comt ons hier selve jeghen  
Vore alle die minnen connen;

these lines thus bridge the gap between the two halves of the poem, between the rebellious and the loyal servant of Love. To make them hard and incisive would have made the change of attitude too obvious and possibly broken the back of the song.

It will be seen that where line-length is used to make a special effect, it is almost always longer lines that are used; there is indeed only one stanza where relatively short lines seem to be used for a purpose, and that is the first. This is occupied by the nature-opening, The emotions of which are not personal to Hadewijch; the shortness of the lines and almost regular alternation of lifts and drops seems to emphasise its impersonal nature. The last line of this stanza, as

already mentioned, is overlong; this may well be to counteract a too great formality and to lead better to the more passionate feeling and more irregular patterns of the following stanzas.

There is indeed an unusual amount of formal linking of stanzas in this poem; the only ones which are almost entirely lacking in formal links are 5 and 13. It is noteworthy, however, that the most usual form of concatenation, the repetition of a word or phrase from the last line, or even the entire line, in the first line of the next stanza, is scarcely used here; nor is one form of linking used consistently throughout. The bond between the first and second stanzas is rather tenuous; it consists primarily in the repetition of 'edele' from l.6 in l.7, though combined with a different noun; in the first case it is Minne which is noble, in the second the lover. There is also a slight link between 'herte' in l.5 and 'sin' in l.7; the meaning is the same, and 'herte ende sin' is a standard phrase in Middle Dutch poetry.

The connection between st. 2 and 3 is closer, where 'strale ruren' in l.11 reappears as 'ruert die strale' in l.13. St. 4 is connected to both st. 2 and 3, by the use of 'gruwelen' in l.12 and l.19, and of 'minnen' and 'kinnen' in ll.15 and 19-20; although the occurrences are separated by several lines, the words concerned are sufficiently emphatic for the link to be noticeable.

St. 5 is less strongly connected; not at all with st. 4, unless 'Hier' (l.49) may be considered to constitute a slight link, and with st. 6 only by the repetition of 'rike' (ll.26 and 35) and 'cracht' (ll.26 and 34), which is scarcely noticeable. The link between 6 and 7, covering the change of direction, is again rather tenuous; it consists partly in the references to 'dat rike' in l.35 and again in l.40, and partly in the contrasting lines 36 and 37:

l.35:      Dat rike comt ons hier selve jeghen  
            Vore alle die minnen connen.

l.37:      Maer dier es luttel die om al minne al minnen;

this is one of only two cases where we have a direct link between the last line of one stanza and the first of the next.

St. 7-11 are all connected by the continuing image of 'der minnen scole'; in three of them, 7, 9, 10, the word 'scole' occurs in the last line of the stanza, thus in an emphatic position, giving almost the effect of the refrain so common in the rondeau in its popular form.

St. 11 and 12 are again connected by successive lines, through the repetition of 'wonden' in ll.66 and 67, and also by the use of the word 'ghichten' in ll.65 and 67, first as noun and then as verb.

St. 13 has no connection with st. 12 by repetition of words or of ideas; since it serves as a climax to the whole poem, it is possibly stronger without any such specific back-reference. It does not, however, stand completely independent, for the phrasing and syntactic structure, particularly of the first four lines, parallels that of st. 12 closely:

st. 12:    Die minne dus ghicht met haren wonden  
            Ende toent die wijtheit hare conden,  
            Die niet houdse open ende ongebonden  
            Daer se minne met storme doresiet;

st. 13:    Die minne met allen dus hevet dorewaden,  
            Met diepen honghere, met vollen saden,  
            Hem en mach dorren noch bloyen scaden  
            Noch hulpen tijt engehen.

The regular rhythm and pitch-pattern of these groups of lines is remarkably similar, even bearing in mind that the rondeau-form has itself a marked and characteristic rhythm.

Thus the formal unity of this two-part poem is increased by an unusual degree of concatenation, though in most cases that concatenation

is subtle rather than obvious; in no two pairs of stanzas is exactly the same method used, and in many cases it is only the most detailed study which reveals its presence at all. In a poem with the relatively short stanzas and highly characteristic rhythm of the rondeau this is probably an advantage; to use the same method consistently over thirteen stanzas might well have given the effect of tedious repetition.

The subtle unity which this gives is strengthened by an extensive use of alliteration and assonance; extensive, that is, in total, for we find few elaborate single instances. The most intensive use is undoubtedly that in st. 6, the emphatic, somewhat sententious climax to the first part of the song:

In recht van minne es opghedreghen:  
 Die den slach sleet wert selve ghesleghen;  
 Dat licht werdt even sware ghewegghen;  
 Die cracht wert ierst verwonnen;  
 Dat rike comt ons hier selve jeghen  
 Vore alle die minnen connen.

The first two lines of st. 7 also derive some emphasis from sound-repetition, though in this case largely through repetition of words:

Maer dier es luttel die om al minne al minnen  
 Ende noch men, die minne met minnen versinnen;

word-repetition is supported by assonance also in l.41, in the same stanza: Ende dat kinnesse dat minne doet kinnen; and repetition of the same verb in different forms gives a striking effect in ll.21-22:

Si sijn verwonnen dat si verwinnen  
 Dat onverwonne groot;

here the effect is greater because both ver- and -innen are repeated from the previous line (outside the rhyme); the alliteration of s in l.21 also heightens the emphasis.

The majority of sound-repetitions, however, are probably designed not only to give a special stress but also, and perhaps in some cases primarily, to increase the musical value of the poem; such cases are:

ll.29-30: So si die zale hogher begharen  
So diepere wiert die gront;

and 63-64: Daer sal die minne hare scole in stichten,  
Die selen meestere wesen.

The local emphasis in such instances is possibly less important than the smooth musical line thus obtained.

The word-repetitions noted above are not the only method Hadewijch uses in this poem to heighten emphasis; in four stanzas we find repetition, or expansion, of ideas in parallel constructions. Thus in st.1 the second line, 'Dat alle voghele singhen clare' is made more precise in ll.3-4:

Ende die nachtegale openbare  
Ons maket hare bliscap cont;

incidentally the only mention in the Strofische Gedichten of the troubadours' favourite bird.

A closer parallel is to be found in st. 6, where three images are used to express the same idea:

Die den slach sleet wert selve gheslegghen;  
Dat licht werdt even sware ghewegghen;  
Die cracht wert ierst verwonnen.

In st. 10, also, syntactic parallelism is reinforced by sound-repetition:

ll.56-57: Ende met ghevoelne dan ballieren,  
Ende met ghenoechten daerinne basieren.

The most complicated case is the final stanza; here the second line, itself containing parallel, though contrasting phrases, is an expansion



of 'met allen' in the first:

Die minne met allen dus hevet dorewaden,  
Met diepen honghere, met vollen saden;

the use of contrasts in the second line is paralleled in the third:

'Hem en mach dorren noch bloyen scaden'. The fourth line, 'Noch hulpen tijt engheen', may possibly be seen as an expansion of the third, though this is less clear; and the fifth line is parallel in form to the second: 'Int diepste ghewat, ten hoechsten graden'. At first sight this appears to parallel the second also in meaning, but the final line, 'Blijft hare wesen in een' makes it clear that this is not so, thus breaking the cumulative effect and providing the element of surprise which Hadewijch so often likes to give to her endings. The final line is thus the only 'simple' line in the stanza, and derives much of its great force from this fact.

This stanza contains the most sustained use of contrast in the poem. There are contrasts between 'honghere' and 'saden', 'dorren' and 'bloyen', 'scaden' and 'hulpen', 'diepste ghewat' and 'hoechste graden', and, more subtle and the more effective because of that, between the subjects of the first four and the final pairs.

Although this is the most sophisticated application of contrast in the poem, it is not the only one. On the whole, though, we find a less extensive use of this technique here than in many other poems; there are only three other definite instances, and of these only ll.29-30 makes a really striking effect:

So si die zale hogher begaren,  
So diepere wielt die gront;

and this, as we have seen, is bolstered by alliteration and assonance.

Of the others, the first is contained in the first stanza, in the difference between the nature-opening and the theme of the poem; the second is ll.9-10:

Diet hoechste moet minnen bi naturen,  
 Ende dan sijn lief niene hevet,

where the contrast is an essential feature of Hadewijch's problem, rather than a literary device.

If there is a relative scarcity of contrast, however, there is an abundance of its extreme form, so characteristic of Hadewijch and so integral a part of all her writing: paradox. There are no less than four instances in the poem, which is a high incidence when we consider that paradox, because of its extreme nature, tends to defeat its own object if used in excess.

All the paradoxes here reduce to the same theme, perhaps the basic problem in the poet's relationship with Minne: that the service of Love, which should be pure joy, involves so much suffering; possibly the most straightforward statement of this is to be found in ll.15-17:

Alle die minnen kinnent wale  
 Dat emmer deen moet sijn  
 Suetechheit ochte smerte ochte beide te male.

Less clear, but perhaps more effective because of the play on words in the first two lines, is ll.21-24:

Si sijn verwonnen dat si verwinnen  
 Dat onverwonnen groot,  
 Dat hen alle uren doet beghinnen  
 Dat leven in nuwer doot.

In another case, in ll.65-66, the effect is increased by the use of assonance:

Ende ontfaen der minnen hoechste ghichten  
 Die wonden sonder ghenesen.

The most striking case, however, without doubt, is that in ll.32-34, where three paradoxes are used in parallel, again supported, as we have seen, by both alliteration and assonance:

Die den slach sleet wert selve gheslegghen;  
 Dat licht werdt even sware ghewegghen;  
 Die cracht wert ierst verwonnen.

These four groups of paradox, scattered as they are throughout the poem, and reinforced by the less striking use of contrast, suffice to maintain the problem which lies at its centre without so overstating it as either to bewilder or, more serious, to bore the reader. It is noticeable, however, that of the cases of paradox and contrast, all save one of each fall in the first, reproachful, part of the poem, where they serve to highlight Hadewijch's difficulties; in the second half, where she is trying to resolve those difficulties, they would be less appropriate. The two other cases - paradox in ll.65-66 and contrast throughout the final stanza - right at the end of the poem emphasise that acceptance of the service of Love is in fact acceptance of a paradox; this will be discussed further in connection with the imagery.

A study of the imagery of the poem reveals that it is in itself a paradox, serving two apparently contradictory purposes; first, to bind the poem together as one unit, secondly, to mark its division into two parts. This imagery is derived almost in its entirety from the troubadours; the nature-opening, the arrows of love, wounds, conquest and death, Love seen as an all-powerful and arbitrary ruler, the school of Love: all are themes beloved by the troubadours and trouvères. Yet so aptly are they used here that their familiarity becomes a comprehensible explanation of Hadewijch's meaning, and not a useless embellishment of it.

Perhaps the best way of demonstrating this is to trace the succession and interweaving of images throughout the poem.

The nature-scene uses the commonest season for this purpose, the Spring; it falls into three parts, each more particular than the last,

thus building up to a climax of emphasis before introducing the contrasting main theme; first, very general:

Ten blijdsten tide vanden jare;

next, a single characteristic of Spring:

Dat alle voghele singhen clare;

finally, one individual bird is singled out and given a single emotion:

Ende die nachtegale openbare  
Ons maket hare bliscap cont,

thus making easier the transition to the single 'herte' whose pain contrasts with the bird's joy.

This heart is, specifically, wounded by Love; but before this theme is pursued in st. 2, we get a brief reference back to the nature-opening in l.8:

Ja, edelst alre creaturen,

which serves again to emphasise the contrast of emotion by emphasising the similarity of bird and lover; 'bi naturen' in the following line possibly serves the same purpose; and with this the theme of nature is abandoned.

That of the wounds of love is now picked up again, in l.11; slightly varied and developed in that it is not the wounds themselves which are described, but the cause of them and their effect:

Alsenne der minnen strale ruren,  
So gruwelt hem dat hi levet.

This is immediately, in the first two lines of st. 3, developed further, with even more emphasis:

In allen tiden als ruert die strale,  
Meerret hi die wonde ende brenghet quale;

the following lines, including the paradox 'Suetechheit ochte smerte ochte beide te male', reinforce the effect with a standard troubadour

comment on the service of Love, preventing the wound-image from becoming too concentrated without dispelling its effect.

That image is developed further in st. 4; wounds are received in combat, and combat implies the possibilities of defeat, conquest, life or death. It is these which take the place of the specific wounds in st. 4; in 'in minnen verloren (sijn)';

Si sijn verwonnen dat si verwinnen  
Dat onverwonnen groot;

where the image is reinforced by paradox and alliteration; and:

Dat hen alle uren doet beghinnen  
Dat leven in nuwer doot.

This is maintained at the beginning of st. 5:

Hier ne mach hare minne dan niet gheweren,

but now shades off into a new, though related, image:

Men moet hare rike, hare cracht verteren,

where the key words are 'rike' and 'cracht'. Love has been, until now, the all-powerful opponent in combat; here the emphasis shifts from 'combat' to 'all-powerful'. In st. 5 and 6 we have the picture of Love the mighty but arbitrary ruler, so familiar from the troubadours, though they seldom painted it with such power as Hadewijch does in these two stanzas. The statements concerning Love, however, in spite of the enormous emphasis of the triple paradox, are vague; and the paradox concerns the lover, not Love. Her power thus remains incomprehensible; this is underlined by the line 'Dats den vrenden oncont' (1.28), referring to the outsiders, the troubadour 'losengiers', and by the contrast of the image in ll.29-30:

So si die zale hogher begharen,  
So diepere wiert die gront,

which does not fit into the general scheme; unless perhaps it may be considered as an extension of the military image - the higher you build your castle, the dizzier is the abyss below it.

The reason for this vagueness is perhaps that too much stress on Love the potentate would conflict with the new and extended image to be introduced in the next stanza. With st. 7, we enter the second half of the poem; although the change of mood is prepared in the last line of st. 6:

1.35:      Dat rike comt ons hier selve jeghen  
            Vore alle die minnen connen.

Maer dier es luttel die om al minne al minnen,  
Ende noch men, die minne met minnen versinnen;  
Dies selense alte spade ghewinnen  
            Dat rike ende den hoghen raet . . .

The change of mood is smoothed by the repetition of 'riike' in 1.40, and the addition of 'den hoghen raet' - its novelty masked by the alliteration - is of the greatest importance, for this paves the way to 'kinnesse' in 1.41, and thus to 'scole' in 1.42.

As the warlike power of Love was the dominant image in the first part of the poem, so the 'scole der minnen' is of this second part; it runs through five stanzas, and thus forms one of the very few extended images in Hadewijch's poetry.<sup>1</sup> It is most emphatically stated in st. 8:

Hets jammer groet dat wij dus dolen,<sup>2</sup>  
Ende ons die hoghe wise blijft verholen,  
Die minne den meesteren heeft bevolen  
            Die lesen in minne fijn;

- 
1. The 'school of love' may well have been an idea current in the courtly society of the time; however, I have been unable to find any reference to it.
  2. Here I would read 'dolen' without its customary meaning of 'wander', simply as 'err'.

Die hoechste lesse inder minnen scolen  
 Dats hoe men minnen ghenoech mach sijn.

As befits this image - or perhaps because of it? - the second half of the poem is much more didactic than the first; or perhaps it is self-admonitory. The poet tempers the absolute requirement of st. 8 somewhat in st. 9: it is ~~im~~possible to rejoice in Love without reaching complete union with her, if you accept suffering willingly; the image is maintained by the first and last lines:

Maer die wel te voren terminereren . . .  
 . . . Oodat si met doghenne concorderen  
 Hen wert die scole wel cont.

This, however, is qualified in st. 10 by a warning; nothing is to be gained by the pleasure of Love without its effort:

Si moeten hen wel met doechden chieren,  
 Ochte daer es die scole verloren.

St. 11 shows the rewards of Love for those who serve her loyally and intelligently:

Daer sal die minne hare scole in stichten;  
 Die selen meestere wesen,  
 Ende ontfaen der minnen hoechste ghichten . . .

so by faithful study and service the lover may gain his prize; and the prize is:

. . . Die wonden sonder ghenesen.

We see no more of the school; we have returned to the motif of the first half, the wounds of Love; and these are now shown to be, not a punishment, but a privilege. Moreover, they now appear to be more serious than in the first part - they are now 'sonder ghenesen', and in st. 12 'Die nied houdse open ende onghebonden'. 'Die nied', 'passionate desire'; that is, the lover himself. The reason for this is immediately made clear: 'Daer se minne met storme doresiet'. Nonetheless, the

paradox remains; the wounds may be a hardwon honour, but they are also painful, and it takes some effort to see them as such:

Al gruwelt hen dan den onghesonden,  
Dat en darf ons wonderen niet.

After this, there is no more to be said of the wounds and the argument is complete. The poem could have been left here, but then it would have ended with a barely resolved paradox. A definite statement of the conclusion is required, and Hadewijch supplies it in one of her finest and most majestic endings:

Die minne met allen dus hevet dorewaden,  
Met diepen honghere, met vollen saden,  
Hem en mach dorren noch bloyen scaden,  
Noch hulpen tijt enghen;  
Int diepste ghewat, ten hoechsten graden,  
Blijft hare wesen in een.

The highly complex use of contrast in this final stanza has already been discussed; but the effect owes as much to the accumulation of imagery as to these contrasts. Here Hadewijch breaks away from the troubadour pattern and produces her own richly varied imagery. Yet here again it is unity in variety. 'Dorewaden' is a human activity; 'honghere' and 'saden' are human feelings; 'dorren', 'bloyen' and 'tijt' are both botanical and human; 'ghewat' and 'graden' reflect the most impressive features of landscape and the strongest human emotions; yet all, save possibly 'dorewaden', belong to nature. So we return to the imagery with which, in the nature-opening, we began. The circle being completed, the return journey achieved, there remains one line which states both that the circle is one entity and that it is a meaningful entity; standing itself outside the circle, its uncomplicated brevity had, perhaps, as much power as any single line in the Strofische Gedichten:



Blijft hare wesen in een.

In XLIII the atmosphere differs. This - possibly later - poem lacks the smooth progression through despondency to confidence of XIV, as it lacks the majestic conclusion. The subject is more or less the same - the sufferings of the lover in the service of Love - though the emphasis here lies specifically on Love's abandonment of her servant. A less accomplished poem technically than XIV, it is of interest as showing the change in Hadewijch's outlook perhaps even more clearly than more brilliant 'late' poems such as XL or XLIII.

This is one of the relatively few poems with a nature-opening set in Winter, and agreeing with the poet's mood:

Comen is die drueve tijt  
Van buten, ende vele van binnen meer.

The stanza goes on to lament the hardship caused by Love's absence; the lover's helplessness in these circumstances is then emphasised in the first half of st. 2; in the second half Hadewijch comforts herself that Love is, after all, true to her word. St. 3 gives the corollary to this - that Love's servants are not - laments their scarcity, and ends with a plea for help from Love. In st. 4 she praises the pleasures of Love, but then regrets that so few are nourished on those pleasures. In st. 5 she speaks of the enthusiasm which the taste of them rouses in the lover; in st. 6 this is reversed and she speaks of the need for zeal as a means of attaining them. St. 7 describes the inadequacy of other, earthly pleasures in satisfying the soul, and of its need for union with Love; the final stanza shows its suffering when Love is withdrawn, and - pathetically - the temptation of the earthly self to seek consolation in worldly delights. This is thus one of the relatively few poems which end on a note of pleading discouragement, and perhaps an indication

Staerc inden strijt;

Des hulpet saen, minne; dies es noet; Het es tijt.

L.23 can have only two stresses instead of the normal three, whereas 1.24 reads most easily with five, as marked, though 'hulpet' could possibly be read with only secondary stress, this, however, would seem to damage the meaning. If we assume textual corruption, 1.24 could be reduced to normal proportions by omitting the phrase 'dies es noet', but I should be very reluctant to do this; partly because the length of 1.24 balances the brevity of 1.23, but largely because in this way the urgent emphasis of the repetition 'Dies es noet, het es tijt' is entirely lost and the line reduced to insignificance. A climax has been built up throughout this stanza by the succession of phrases culminating in 'staerc inden strijt'; this tension must be slowly dissipated, and only a long last line can do that. I think that here Hadewijch, for her own purposes, takes deliberate liberties with her form.

The other divergence is less striking; it occurs in 1.47, in st. 6, where 'Dat es minne, die ons hare rike onthiet', seems to have four stresses instead of the regular three. Another possible case is 1.28, where 'Maer boven al sidi ghenoechte den inneghen sinne' may have five stresses, as marked, instead of four; though this line can be made to scan regularly by replacing the first two with a single stress on 'al'. Ms. B shortens this line by omitting 'inneghen'; but this seems to me to make the end of the line too light; I prefer the long line, unbalanced though it is. Apart from these cases, there is little variation of line-length; only the despondent first line, 'Comen es die drueve tijt', strikes one as brief almost to courtness, and this is both appropriate to its chilly content and, to some extent, balanced by the enjambement. In fact the only case where a line seems to me to be unbalanced is 1.28, quoted above, which in mss. A and C seems too long either for its content

or for the other lines of the stanza, and in ms. B unbalanced within itself.

The regularity of the rhythm is matched by purity of rhyme, though we have an unusual fault in l.29, in the use of the West-Flemish 'dinne' in place of the Brabant form 'dunne'; indeed mss. A and B correct it to dunne, thereby spoiling the rhyme. I can recall no other case where Hadewijch uses a form from another dialect to form a rhyme.

In the final stanza, also, there is a marked divergence from the usual scheme; the rhyme-scheme here being abab/ccdd instead of the normal abab/bbbb. This appears to be deliberate, and certainly the phrasing seems so characteristic of Hadewijch that it is difficult to assume that this is the product of a faulty text:

Maer herte ende sin ghedoen wel el;  
In dachcortinghe in spel  
Ende in arm gheniet  
Verwandelen si wel haer verdriet;

and it is also unlikely, in so careful a poet, to be the result of carelessness. The reason may be that Hadewijch found that the constantly repeated b rhyme made too weak an ending, and the two new rhymes indicated better the loneliness of the 'arm gheniet', as well as making a clearer contrast between the reactions of 'ziele' (in the first half of the stanza) and of 'herte ende sin' to deprivation, but this seems hardly a sufficient reason for so radical a departure from the standard form.

In this poem, also, a certain unity is imposed on the content by concatenation, though this is not so frequent as in XIV, nor so well marked when it does occur. The only clear link is that between the last line of st. 7 and the first of st. 8, where the latter nearly repeats the former:

1.56:           Daer minne der minnen nie minne en hal.  
1.57:           Dat minne der minnen iet soude helen;

a close connection is desirable here, since st. 7 introduces the distinction between 'herte' and 'ziele' which is continued in st. 8.

Apart from this well-defined example, there is slight linking, through the idea of the lordship of Love, between st. 1 and st. 2:

1.8: Hoe ghi u selven sijt gheheer;

1.9: Wildi ons, minne, van u onterven;

st. 2 and 3 are also connected by 'verhoghet' in l.16 and 'volhoghen' - emphasised by the rhyme, as also in the previous case - in l.17.

There is a different link between st. 4 and 5, in the repetition of 'uwe name . . . ute gheghoten', though widely separated since it is the first lines of the stanzas which are connected; finally, it may not be too fanciful to see a link between st. 6 and 7, in l.48:

Ay, niet min dan al en si ons iet,

and l.50: Die selve minne niet en es al.

The concatenation here, however, is far from as extensive as in XIV; indeed, even considering the break between st. 6 and 7 of the latter, XLII is much less smoothly connected and shows far more, and more marked, shifts of attitude. There is a slight shift between st. 1 and 2, from reproach to helplessness, and a greater one in the middle of st. 2 from helplessness: 'Wine wisten onthouden sijn van wien', to determined faith:

Wij selen ons troesten doch in dien

Dat ghi seidt, het es waer, zal ghescien;

though there is perhaps a note of dubiety in the 'het es waer'. There is another shift of emphasis, covered by the concatenation, between st. 2 and 3; from Love's steadfastness to the shortcomings of her servants. At the beginning of the fourth stanza it shifts back to the pleasures of Love; but after four lines returns to the lovers, so few

of whom can taste those pleasures. St. 5 turns to the intoxicating effect of love on young people, and the enthusiasm it arouses in them. St. 6, rich in sententious phrases, stresses the importance of this enthusiasm for ultimate success, as opposed to initial delight. With yet another shift of emphasis, the final two stanzas speak of the impossibility that anything less than complete union with Love should satisfy the soul, her suffering when this is denied, and the tendency of human nature to console itself with worldly pleasures.

Thus we have here not one logical development of ideas, but rather a collection of thoughts around one central theme; that the poem, in spite of this, makes an impression of unity, is due more to the fact that there is a central theme, and to the form in which the ideas are cast, than to their arrangement.

One such unifying factor is the - albeit sporadic - concatenation, although in some cases, such as st. 7 and 8, it links stanzas with the same subject and attitude; and another is the generally unemphatic rhythm, which tends to smoothe over changes of mood or topic. Both of these have already been discussed. An element which also plays a part here is that of sound-repetition, which, although less frequent than in XIV, is far from uncommon. As in XIV, the most striking instances are those where a heavy local emphasis is desired; there are two of these, in ll.19-23, describing the rigours of, and requirements for, Love's service:

Wie sal die diepe dale poghen,  
Die hoghe berghe, die velde wijt,  
 Met diepen oetmoede in nuwen vlijt,  
 Met toeverlate in hoghe delijt,  
       Staerc inden strijt;

and in ll.41-44, condemning faint-heartedness:

Hine vecht niet die hem niene weert;  
 Die volwassen wilt, hine spare hem niet;  
 Die sonder voeden wert verteeert,  
 Het es selden dat hem ere ghesciet.

In both of these cases the emphasis is greatly increased by the accumulation of phrases, and in the second case also by the contrast within each successive phrase. We have already (Ch. V) noticed the double parallelism in ll.19-23, where the requirements are fitted to the difficulties, giving these few lines an extremely concentrated and emphatic meaning.

However, these are exceptional cases; and as sound-repetition will bolster an emphatic line, so it will smoothe and make musical those which are less powerfully stressed. This is so, for instance, in ll.

25-27:           Het es gheliic uwe hoghe name  
                   Als olye ute gheghoten, minne,  
                   Soete ende sachte, verwale bequame;

and there are many other, less extensive, examples.

Too much smoothness and harmony, however, can make for monotony; occasional variety and stress is also necessary. How is this provided for in the poem?

Here we notice a striking difference from XIV. There the principal instruments of emphasis were contrast and paradox, here it is, on the contrary, repetition. Contrast, though it is used, is scarce, and there is no hint of paradox.

We have already seen one use of repetition, as a link between stanzas; for instance, in the case of 'verhoghen' (ll.16, 17) or 'uutgheghoten' (ll.26, 33); but it occurs also within stanzas. We do not find much literal repetition in this poem, though there is the concatenation of st. 7 and 8, but there is an extensive use of parallel

or cumulative phrases. At its simplest it occurs in l.27:

'Soete ende sachte, verwale bequame';

or, more emphatically, in the long l.24:

'Des hulpet saen, minne, dies es noet, Het es tijt';

or, using a standard phrase, in l.61:

'Maer herte ende sin ghedoen wel el'.

Longer and more complicated is that in ll.5-8, where the list is interrupted in l.6, thus giving greater stress to the elements which follow the main body of the sentence; here the series is supported by sound-repetition:

Dat goet dat ghi gaeft wilen eer,  
 Dat ontblijft ons bi vremden keer,  
 Ende uwe rike gheleer,  
 Ende hoe ghi u selven sijt gheheer.

Probably the best example of accumulation is the double series in ll.19-23, beginning 'Wie sal die diepe dale poghen', which has already been discussed with reference to its extensive sound-repetition; as also has the simpler, but still impressive, set of parallels in ll.41-44, beginning 'Hine vecht niet die hem niene weert'.

Thus in almost every case where these accumulations occur they are supported by alliteration and assonance; there is, however, one case where they are not, and probably deliberately. This is the brief, unelaborate series in ll.62-63, almost at the end of the poem:

Maer herte ende sin ghedoen wel el;  
 In dachcortinghe ende in spel  
 Ende in arm gheniet  
 Verwandelen si wel haer verdriet.

Here the lack of sound-repetition in ll.62-63 emphasises the loneliness of these 'second-best' pleasures and the isolation of the 'herte' that resorts to them; the alliteration in the final line increases this impression by contrast.

Of paradox there is none in this poem, but there is a certain use of contrast, though it is seldom emphatic; the most striking case is that between the pairs of verbs in ll.41-46, where it is combined both with accumulation and with sound-repetition:

Hine vecht niet die hem niene weert;  
 Die volwassen wilt, hine spare hem niet;  
 Die sonder voeden wert verteert,  
 Het es selden dat hem ere ghesciet.  
 Hi es bloede die dat vliet  
 Dat hem selven jaghen riet.

Much less marked, though also involving accumulation, is that in

ll.5-6:           Dat goet dat ghi gaeft wilen eer,  
                   Dat ontblijft ons bi vremen keer.

A stronger instance is st. 2, where the two halves of the stanza show a marked contrast of attitude:

Wildi ons, minne van u onterven,  
 Sone weten wij waer ontvlien;  
 Soe moeten wij altemale verderven,  
 Wine wisten onthouden sijn van wien.

Wij selen ons troesten doch in dien  
 Dat ghi seidt, het es waer, sal ghescien,  
       Men en sal niet twivelen in dien:  
 Waerdi verhoghet, ghi soudet voltien.

The most extensive contrast, though not unduly emphatic, is that in the last two stanzas, between the different reactions of 'herte' and 'ziele' to worldly pleasures and the deprivation of Love:

ll.49-53:   Mach enich dinc die herte hermaken,  
             Die selve minne niet en es al,  
             Dat gheet buten dier zielen smaken;  
             Want hare niet min ghenoeghen en sal  
             Dan van minnen gheboerte den opwal . . .



ll.57-59:   Dat minne der minnen iet soude helen  
               Dat ware der zielen een evel slach;  
               Soe moeste si in hongher's woede quelen . . .

l.61: . . . Maer herte en sin ghedoen wel el . . .

Here we encounter the question, already discussed in Ch. VI, whether 'herte' and 'ziele' are personified. There is undoubtedly a clear distinction drawn between the two, but it is difficult to say whether Hadewijch is merely differentiating between the different aspects and functions of the human personality or whether in fact she views them as completely separate entities. My own feeling is that this is 'semi-personification'; that heart and soul are seen as to some extent externalised, but not seen as completely independent of each other. The whole point of these two stanzas would seem to be the conflict between the strength and weakness of one character.

When we consider the imagery of this poem, we find again a basic difference from XIV. In XLII there is little that is striking, and there is no hint of the elaborate system, closely integrated with the development of the thought, that is to be found in the earlier poem. Although no stanza is lacking completely in imagery, and the same types of image recur in several stanzas, there seems to be no coherent system. Moreover, in this poem there is much less dependence on troubadour images, and much greater variety, than in XIV.

The introductory nature-scene is much shorter; including the transition to the main theme, it occupies only two lines:

Comen es die drueve tijt  
 Van buten, ende vele van binnen meer.

Brief as this is, it sets the depressed mood of the poem excellently; to dwell for long on the dismal winter could have distracted attention from the greater spiritual depression, whereas the abruptness of

the transition emphasises it.

Most of the other imagery of the poem is also, taking the term broadly, 'natural'. The most frequent theme is that of hunger and nourishment; this appears first in st. 4:

Het es ghelijc uwe hoghe name  
 Als olye ute ghegoten, minne,<sup>1</sup>  
 Soete ende sachte, verwale bequame;  
 Maer boven al sidi ghenoechte den inneghen sinne.  
 Sij sijn ghesayt doch herde dinne  
 Die vet werden ghevoedt daer inne . . .

It recurs in st. 6, ll.43-44:

Die sonder voeden wert verteert,  
 Het es seldom dat hem ere ghesciet,

and finally in st. 8, ll.59-60:

Soe moeste si in honghers woede quelen,  
 Die niet dan minne ghesaden en mach.

Since growth depends on nourishment, possibly the second line of st. 6, 'Die volwassen wilt, hine spare hem niet', should also fall into this group. Here, then, hunger represents the soul's longing for love, and nourishment the satisfaction of that longing.

Also a nature-image is one which probably occurs in two stanzas, 4 and 7, of a flood, describing the prodigality of Love in a generous mood; first, ll.33-36:

Dies, minne, u name es uutghegoten,  
 Ende met wonders vloede al overgaet,  
 So sijn die opwassende dorevloten  
 Ende minnen in woede boven raet.

Here the word 'uutghegoten' is repeated from the nourishment-image in the previous stanza, and thus serves to link not only two stanzas

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1. Here the hunger image is linked with the Biblical reference (Song of Solomon, 1.3) already mentioned in Ch. VII.

but also two separate images. I think, though it is not absolutely certain, that this 'flood' appears again in ll.52-56:

Want hare niet min ghenoeghen en sal  
 Dan van minnen gheboerte de opwal  
 Ende die grote wondre sonder ghetal,  
     Tote dien inval  
 Daer minne der minnen nie minne en hal.

This is supported by the repetition of 'wondere'. Then the rising flood would be the ecstasy of developing acquaintance with minne; its ebbing the final and complete union with her which brings not exaltation but the peace that passeth understanding; something for which Hadewijch must often have longed.

A half-way stage between troubadour and original nature-imagery is the series on the difficulties of love in st. 3:

Wie sal die diepe dale poghen,  
 Die hoghe berghe, die velde wijt,

where she gives the conventional landscape of love a vigour and grandeur which completely obliterates any sense of tedious familiarity; emphasised by the immediately following parallel list of the requirements for meeting these obstacles.

In this connection the troubadour image of the fighting knight makes the first of two brief appearances; one of the requirements is to be 'staerc inden strijt' (1.23). It recurs in 1.41: 'Hine vecht niet die hem niene weert'. Hunting being a knightly sport, we may perhaps see it again in the final one of this series of images:

ll.45-46: Hi es bloede die dat vliet  
           Dat hem selven jaghen riet.

There is little imagery concerned directly with Love in this poem, though there are brief indications of her as the all-powerful sovereign; first in 1.8:

Hoe ghi u selven sijt gheheer,

then, immediately following, ll.9-10:

Wildi ons, minne, van u onterven,  
Sone weten wi waer ontvlien;

and finally in l.47:

Dat es minne, die ons hare rike onthiet;

assuming that 'rike' here means 'kingdom' or 'power', and not simply 'wealth'.

Thus there is in this poem a mixture of several different kinds of image, with no apparent coherence or relation to the basic structure of the poem. Most of the images here are used casually, where they are needed to make a local effect, as is most common in Hadewijch; the two exceptions being the cumulative groups, which carry the highest emphasis anywhere in the poem. They are very seldom emphatic, and are not so widely varying as to destroy the unity of the poem, but, with the exception of the dominant theme of hunger and its satisfaction, they contribute little by themselves to maintaining that unity.

It seems to me, also, that the last stanza - one of the saddest that Hadewijch ever wrote - draws part of its effect from the fact that the first part uses a powerful image, and the second none at all:

Dat minne der minnen iet soude helen,  
Dat ware der zielen een evel slach;  
Soe moeste si in honghers woede quelen,  
Die niet dan minne ghesaden en mach.  
Maer herte ende sin ghedoen wel el;  
In dachcortinghe ende in spel  
Ende in arm gheniet  
Verwandelen si wel hare verdriet.

The sadness lies in the fact that the pastime and play and the poor pleasures are not imagery, but are intended literally; in the fact

that by contrast with the exalted imagination of 'honghers woede' they are so poor, and flat, and insignificant.

No greater contrast with the triumphant conclusion of XIV could be imagined than this deliberately flat and rather colourless ending; yet it required no less artistry, and possibly more. It is relatively easy to make a good ending on a triumphant note, and not too difficult on a note of spectacular despair, as in XIX:

Ic roepe, ic claghe:  
Die minne heeft die daghe  
Ende ic die nachte ende orewoet;

but to end on such an unimpassioned low note, and leave the impression of sadness and compassion instead of mere anti-climax, requires ability of a very high order.

There is thus a complete difference of attitude between the two poems. XIV begins with extravagant despair, and returns through a determined self-discipline to end on a peak of exaltation. XLII also begins in depression - though it is a slow heaviness of spirit rather than the wild grief of XIV - from which, despite determined efforts, Hadewijch cannot quite rouse herself. The most she can achieve is to readjust her perspective so that the cause of her depression appears as the shortcomings, not of Love itself, but rather of the servants of Love. There is no hint of a relatively easy triumph, but a much clearer and more sympathetic understanding of the obstacles in human nature which make union with Love so difficult. It is impossible to read into the last four lines of this poem the anger which is to be found, for instance, in XI st. 5, perhaps particularly in ll.67-70:

Maer ommemat ons om minnen behaghen  
 Vernoeit die bordenne draghen,  
 So nemen wi die naeste ghelaghen,  
 Ende scuwen der minnen dade.

Whether the difference between XIV and XLII is that between the fierce but changeable emotions of youth and the deeper and more persistent passions of middle age is a question which will probably never be answered; although the more I read these poems the more I feel that it is so, and the clearness of the difference is my main reason for using the - in some ways rather unsatisfactory - XLII here. I hope that in this chapter I have been able to give some idea of how these different effects are reached, and of how Hadewijch employs her technical tools to assist the expression of her meaning and of her emotions. Such detailed study of the formal aspects of a poem, however, inevitably emphasises its own limitations. It is possible to show, as I hope I have shown, what tools Hadewijch uses for her various purposes, and even with what mastery she handles them; but this is merely the anatomy, at best the physiology, of her work. The life and character of the *Strofische Gedichten*, though dependent to some extent on these factors, lies beyond them, behind the meaning and choice and arrangement of words, in the life and character and genius, the most obscure thoughts and feelings, of the poet; which can in part be shown, but must far more be guessed and wondered at.

APPENDIXTABLE OF DISTRIBUTION OF MASCULINE AND FEMININE RHYMESA. Songs with tripartition7-line stanzas

VIII.	m m m m / m m m - st. 1	Rhymes ababccb
	f f f f / m m f - st. 2	
	m m m m / f f m - st. 3	
	m f m f / f f f - st. 4	
	f m f m / f f m - st. 5	
	m m m m / f f f - st. 6.	
XVIII.	m m m m / f f m - st. 1	Rhymes ababccb
	* f m f m / f f m - st. 2, 3	
	f f f f / f f f - st. 4.	
XIX.	f f f f / f f f - st. 1	Rhymes ababccb
	f f f f / m m f - st. 2	
	m m m m / m m m - st. 3, 5	
	* f m f m / f f m - st. 4, 6, 8, 10-12	
	m f m f / f f f - st. 7	
	m m m m / f f m - st. 9	
	f m f m / m m m - st. 13.	
XLIII.	* f m f m / f m f - all 14 stanzas.	Rhymes abababx

8-line stanzas

XIII.	* f m f m / m f m f - st. 1, 5-8	Rhymes ababbaba
	f f f f / f f f f - st. 2-4.	
XXXI.	f m f m / f f m f - st. 1, 2, 6	Rhymes ababaaba
	f f f f / f f f f - st. 3, 5	
	m f m f / m m f m - st. 4, 8	
	m m m m / m m m m - st. 7.	

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\* = Majority form.

- XXXIII. f m f m / m f m f - st. 1, 7, 8, 9 Rhymes ababbcbc  
 f f f f / f f f f - st. 2, 6  
 m f m f / f f f f - st. 3-5, 10
- XXXIV. \*m m m m / m f m f - st. 1, 2, 7-9 Rhymes ababbcbc  
 f m f m / m f m f - st. 3, 5, 6, 10  
 f f f f / f f f f - st. 4.
- XXXV. m m m m / m m f f - st. 1, 5, 8 Rhymes ababccdd.  
 m m m m / m m m m - st. 2  
 m f m f / m m m m - st. 3  
 f f f f / m m f f - st. 4  
 f m f m / m m m m - st. 6, 7  
 m m m m / f f f f - st. 9  
 f m f m / m m f f - st. 10.
- XXXVIII. \*f m f m / m f m f - st. 1-3, 5-7 Rhymes ababbaba  
 m m m m / m f m f - st. 4.
- XL. \*m m m m / m m m f - st. 1, 3, 4, 7 Rhymes abababax  
 m f m f / m f m f - st. 2, 6  
 f m f m / f m f f - st. 5, 8
- XLI. f m f m / m f m f - st. 1 Rhymes ababcedcd  
 f m f m / m m m m - st. 2  
 f m f m / f m f m - st. 3, 5, 8  
 f m f m / f f f f - st. 4  
 m f m f / f m f m - st. 6  
 f f f f / f m f m - st. 7.
- XLII. m m m m / m m m m - st. 1, 6 Rhymes ababbbbb  
 \*f m f m / m m m m - st. 2, 3, 5, 7, 8  
 f f f f / f f f f - st. 4.



9-line stanzas

- II. \* f m f m / m f f m f - st. 1, 2, 4-11 Rhymes ababbaaba  
 f f f f / f f f f f - st. 3.
- III. \* f m f m / m f m f m - all 8 st. Rhymes ababbabab
- X. f f f f / f f f f f - st. 1 Rhymes ababaabbb  
 \* f m f m / f f m m m - st. 2, 4, 5  
 m f m f / m m f f f - st. 3.
- XXI. \* m m m m / f f m m f - st. 1, 2, 4-8 Rhymes ababccddc  
 f m f m / f f f f f - st. 3  
 f f f f / f f m m f - st. 9.
- XXXIX. \* f m f m / m f f m f - all 10 st. Rhymes ababbaaba

10-line stanzas

- IX. f f f f / f f f m m m - st. 1 Rhymes ababbaacxc  
 f m f m / m f f m f m - st. 2, 3  
 f m f m / m f f f f f - st. 4, 6-8  
 f f f f / f f f f f f - st. 5  
 f m f m / m f f m m m - st. 9.
- XII. f m f m / m m m f m f - st. 1, 4 Rhymes ababbccddc  
 m f m f / f m m f m f - st. 2  
 f m f m / m m m f f f - st. 3  
 m m m m / m m m f m f - st. 5  
 f m f m / m f f f f f - st. 6  
 f f f f / f m m f m f - st. 7.
- XVI. m m m m / m m m m m m - st. 1, 8, 9 Rhymes ababccbccb  
 m f m f / m m f m m f - st. 3  
 m m m m / f f m f f m - st. 2, 4  
 f m f m / m m m m m m - st. 5  
 f f f f / f f f f f f - st. 6  
 f f f f / m m f m m f - st. 7  
 f m f m / f f m f f m - st. 10

- XXIII. \* m m f m m f / f f f f - st. 1-4, 6-9 Rhymes aabaabbbcc  
 f f f f f f / f f f f - st. 5  
 f f f m m f / f f f f - st. 10
- XXV. f m f m / m f m f m f - st. 1, 2, 3, 6 Rhymes ababbcbcbc  
 m m m m / m f m f m f - st. 4, 7  
 f f f f / f f f f f f - st. 5, 8  
 m f m f / f f f f - st. 9
- XXVII. \* f m f m / m m m m f f - st. 1, 3, 4, 7 Rhymes ababccbbdd  
 f m f m / f f m m f f - st. 2  
 f f f f / m m f f f f - st. 5  
 m m m m / m m m m f f - st. 6
- XXVIII. f m f m / f m f m m f - st. 1, 7 Rhymes ababcbdeed  
 f m f m / m m f m m f - st. 2, 4  
 m m m m / f m f f f f - st. 3  
 m m m m / f m f m m f - st. 5  
 f m f m / m m f f f f - st. 6.

12-line stanzas

- I. m f m f / f f f f / m f m f - st. 1, 9 Rhymes abababcdfefer  
 \* m f m f / m f m f / m f m f - st. 2-7  
 f f f f / m f m f / m f m f - st. 8.
- VI. f f f f / f f f f / f f f f - st. 1, 6 Rhymes abcdabcedeeea  
 f m f f / f m f f / m m m f - st. 2  
 f f f m / f f f m / f f f f - st. 3, 7  
 f m m m / f m m m / f f f f - st. 4  
 m f f f / m f f f / m m m m - st. 5.
- VII. f f f m / f f f m / f f f f - st. 1, 4, 5 Rhymes  
 abcdabcedeeea  
 f f f f / f f f f / m m m f - st. 2  
 f f f f / f f f f / f f f f - st. 3, 6  
 f f f m / f f f m / m m m f - st. 7.

XV.      m m f m m f / f f f f f f - st. 1, 2      Rhymes  
             f f f f f f / m m f m m f - st. 3      aabaabccdeed  
             m m f m m f / m m f m m f - st. 4  
             f f f f f f / f f f m m f - st. 5  
             m m f m m f / m m f f f f - st. 6  
                     f f f f f f f f f - st. 7.

XXVI.    m m f m m f / m m f m m f - st. 1, 3      Rhymes  
             m m f m m f / f f f f f f - st. 2      aabaabccdeed  
             f f f f f f / m m f f f f - st. 4  
             f f f f f f / f f f m m f - st. 5  
             m m f m m f / f f f m m f - st. 6  
             m m f m m f / m m f f f f - st. 7.

14-line stanza

XI.      m m f m m f / f f f f f f f f - st. 1, 2, 6      Rhymes  
             f f f f f f / f f f f f f f f - st. 3, 5, 7      aabaabccc~~k~~ccb  
             f f f f f f / m m m f m m m f - st. 4

B. Songs without tripartition

4-line stanzas

XXXIII.    f f f f - st. 1, 4, 6, 8, 10, 11, 13      Rhymes aaaa  
             m m m m - st. 2, 3, 5, 7, 9, 12, 14.

XXXVII.    \* f f f f - st. 1, 8-14      Rhymes aaaa  
             m m m m - st. 2-7

6-line stanzas

IV.      \* f f f m f m - st. 1, 3, 4, 7-9      Rhymes aaabab  
             m m m m m m - st. 2, 6  
             f f f f f f - st. 5.

XIV.      \* f f f m f m - st. 1, 3-5, 7-9, 12, 13      Rhymes aaabab  
             f f f f f f - st. 2, 6, 10, 11

XVII. \* m m m f m f - st. 1-3, 6-13 Rhymes aaabab  
 f f f f f f - st. 4, 5

XX. f f f f f f - st. 1, 5, 7, 9 Rhymes aaabab  
 \* f f f m f m - st. 2-4, 10-12  
 m m m f m f - st. 6, 8.

XXX. \* f f f m f m - st. 1, 3-5, 7, 8, 12-15 Rhymes aaabab  
 f f f f f f - st. 2, 6, 9-11

XLIV. f f f f f f - st. 1 Rhymes aaabab  
 \* f f f m f m - st. 2-4, 6, 9  
 m m m m m m - st. 5, 7, 8

#### 7-line stanzas

V. f f f m m m m - st. 1 Rhymes aaabccb  
 f f f f m m f - st. 2, 6  
 m m m f m m f - st. 3, 5  
 m m m m m m m - st. 4  
 m m m f f f f - st. 7

XXII. \* f f f f m m f - st. 1, 4-10 Rhymes aaaabba  
 f f f f f f f - st. 2, 3.

#### 8-line stanza

XLV. m m m m m m m m - st. 1 Rhymes aaabaaab  
 \* f f f m f f f m - st. 2-5

#### 10-line stanzas

XXIV. f f m f f m f f m m - st. 1, 8, 9 Rhymes aabccbdee  
 m m m f f m f f m m - st. 2, 4  
 f f f m m f f f m m - st. 3  
 f f m m m m m m f f - st. 5  
 f f m f f m f f f f - st. 6  
 f f m f f m m m m m - st. 7.

XXIX.    f f f f f f f f m m    - st. 1, 6                      Rhymes aabccbddee  
           f f m f f m f f m m    - st. 2, 10  
           f f m f f m m m m m    - st. 3, 4, 7  
           f f m m m m f f f f    - st. 5  
           f f m m m m m m f f    - st. 8  
           f f f f f f m m f f    - st. 9, 12  
           f f m m m m f f m m    - st. 11

11-line stanza

XXXVI.    m m m m f f f f m f f    - st. 1, 3, 10, 12                      Rhymes  
           f f f f m m m m f m f    - st. 2, 5, 6, 8, 13                  aaaabbbbabx  
           f f f f f f f f f f f    - st. 4  
           m m m m m m m m m m f    - st. 7, 9, 11.

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