

ний. Для них нет ничего святого, главное их желание награть как можно больше. При этом их достоинства, как правило, подчеркиваются исключительно ради того, чтобы на этом фоне ярче проявились их «типичные» негативные черты¹. Также важно отметить то, что и французские, и английские авторы в целом единодушны в оценках бригаднов. Подобное восприятие противника вполне естественно в условиях войны, в особенности учитывая тот факт, что деятельность бригаднов в действительности нанесла серьезный урон, как французскому населению, так и экономике страны.

Ya. A. Popova

The University of Münster

TWO EMBLEMS OF A POET: AN ANALYSIS OF THE MORUNGEN'S LITERARY COATS OF ARMS

Heinrich von Morungen is one of the most famous poets of the early Minnesang². The period of his life is considered to be the end of the 12th – beginning of the 13th centuries. However, we haven't known much about his life. Only several historical sources have remained which narrate about his biography. In "*Chronica terrae Misnensis*"³, it is written about the leaving to the monastery, and dated his death – 1222⁴.

Thirty-five courtly songs by the poet have reached our days: "*Codex Manesse*"⁵ contains 104 stanzas, "*Kleine Heidelberger Liederhandschrift*"⁶ and "*Weingartner Liederhandschrift*"⁷ – the others.

¹ Калмыкова Е. В. Образы войны в исторических представлениях англичан позднего Средневековья. М.: Квадрига, 2010. С. 339.

² A lyrical art of German and Austrian medieval musicians, mostly from the knightly class.

³ Pfeil B. Meißnische Chronik // Encyclopedia of the Medieval Chronicle / ed. G. Dunphy, C. Bratu [Electronic resource]. Available to: http://dx.doi.org/10.1163/2213-2139_emc_SIM_01811 (02.10.2017).

⁴ Springer A. Heinrich von Morungen – Leben, Lieder, kulturtouristisches Erbe? München: GRIN Verlag, 2008. S. 3.

⁵ Cod. Pal. germ. 848, Große Heidelberger Liederhandschrift (Codex Manesse). [Electronic resource]. Available to: <http://digi.ub.uni-heidelberg.de/diglit/cpg848> (01.10.2017).

⁶ Cod. Pal. germ. 357, Kleine Heidelberger Liederhandschrift A und Anhang a. [Electronic resource]. Available to: <http://digi.ub.uni-heidelberg.de/diglit/cpg357/> (10.10.2017).

⁷ Cod. HB XIII 1, Weingartner Liederhandschrift. [Electronic resource]. Available to: http://digital.wlb-stuttgart.de/digitale-sammlungen/seitenansicht/?no_cache=1&tx_dlf%5Bid%5D=1534&tx_dlf%5Bpage%5D=1 (07.10.2017).

Besides mentions in chronicles and his songs, Heinrich von Morungen's images have remained in “*Codex Manesse*” and “*Weingartner Liederhandschrift*”.

“*Codex Manesse*” has been created in the first third of the 14th century in Zurich. The miniature of the poet Morungen exists among 137 miniatures of this collection of courtly songs¹. This most colorful image of the poet in a courtly scene. On a miniature he is represented lying in a bed, the lady faces him. As envisioned by the artist, heart of the man is wounded by love, and he asks the lady to cure him. The plot corresponds so to the general mood of creativity of Morungen – a mystic force of love and «heart pain» from unrequited love, and to the concrete text – the song 19:

*“Vrowe, wilt du mich genern,
sô sich mich ein vil lützel an.
Ich enmac mich langer niht eruern,
den lip muoz ich verlorn hân.
Ich bin siech, mîn herze ist wunt.
Vrowe, daz hânt mir getân
mîn ougen und dîn rôter munt...”*²

*“Lady, wouldst thou save my life,
Give me one little look, but one!
No more may I endure the strife;
I needs must wholly perish soon.
With a wounded heart I pine;
Lady, this mine eyes have done.
Mine eyes and that red mouth of
thine!”*³

The image of the coat of arms at the top of a miniature is remarkable – *azure, three crescent argent with or stars on horns*. Also an element of the coat of arms – a crescent with stars on horns – it is possible to see on a crest, which settles down to the right of the shield. The coats of arms in “*Codex Manesse*” are imagined in the majority. It’s were created by means of different ways – word-play, demonstration of a name of the poet, the legend connected with the owner of the coat of arms or an embodiment of his creativity as a minnesinger. Heinrich von Morungen was born in Morungen’s lock about the city of Sangerhausen in Thuringia. In addition, researchers consider that this Morungen family’s patrimonial coat of arms⁴. Most likely, the artist, who has created the most part of miniatures, had been aware of Morungen’s patrimonial coat of arms.

It is interesting, that in the “*Weingartner Liederhandschrift*”, which contains one more image of Morungen, other coat of arms is represented: *or, head of Maure sable with argent fillet*.

¹ Große Heidelberger Liederhandschrift. S. 76v.

² Idem. S. 79v.

³ Old German Love Songs: Translated From the Minnesingers of the 12th to 14th Centuries / ed. F. C. Nicholson. London: T. F. Unwin, 1970, P. 47.

⁴ Drös H. Wappen und Stand der Minnesänger // Codex Manesse. Katalog zur Ausstellung vom 12. Juni – 2. Okt. 1988, Univ.-Bibliothek Heidelberg / hrsg. v. E. Mittler. Heidelberg: Universitätsbibliothek Heidelberg, 1988. S. 127–153.

In the Middle Ages people could have several coats of arms, however, there are no sources where this coat of arms to the code would be used earlier.

“*Weingartner Liederhandschrift*” was created between 1310–1320 in the city of Konstanz. It’s less colorful and smaller size, than “*Codex Manesse*”. In the scientific society, there is no consensus about relationship of these monuments and which has the primacy. Some scientists consider that because of some divergences in images, the coats of arms have used in different texts, manuscripts had no general template. Other researchers point to obvious similarity of manuscripts in style. Also on the fact that similar monuments of the beginning of the 14th century still do not find to themselves equivalents¹. All 25 illustrations of the manuscript have their analogs in “*Codex Manesse*”².

In “*Weingartner Liederhandschrift*” Heinrich von Morungen is represented in a pose of the poet (typical for this manuscript), creating the love verses. He is dressed in red attires those are a courtesy indicator. A sword serves as a marker of his class status. The coat of arms on a shield and a crest with a head of the Maure are represented at the top of the miniature³.

There are several assumptions why Morungen has other coat of arms in “*Weingartner Liederhandschrift*”.

The assumption is problematically that Morungen accompanied the Theodoric I, the Margrave of Meissen, in a pilgrimage to the Holy Land in 1195, and the maure’s head on his coat of arms is sending to Saint Maurice – the patron of knights⁴.

It is also possible to assume that the coat of arms is connected with a name of Morungen – derivative of the “*mohr*”. Miniatures of both manuscripts contain many “*canting arms*”. Canting arms represent a name of the owner (a person, a sort, a city, a corporation, etc.) in a pun or a word-play.

The assumption seems to the most probable that the legend, which has developed around Morungen, was an inspiration source for the artist of the miniatures. It narrates that he had traveled to India and has brought Saint Thomas’s relics for the monastery in Leipzig from there. However, there are no historical evidences of a travel of Morungen to the East. This myth is connected with a distribution of the

¹ Clemmensen S. The crests and coats-of-arms in the Grosse Heidelberger (Manesse) and Weingartener Liederhandschriften. [Electronic resource]. Available to: <http://www.armorial.dk/> (06.05.2017).

² Kämmerer C. Die Weingartner Liederhandschrift in der Württembergischen Landesbibliothek Stuttgart // Bibliotheksdienst. Nr. 6. Berlin, 2010. S. 560–563.

³ See Pic. 1.

⁴ Menhardt H. Heinrichs von Morungen Indienfahrt // Historische Vierteljahrsschrift. 1937. B. XXXI. S. 251.

ballad “*The Noble Moringer*”¹ at the beginning of the 14th century. This widespread ballad tells about the person who has returned home from the East and has found the bride marrying another man. There are no historical proofs that the hero of the ballad is a minnesinger Heinrich von Morungen. In 1526 in the “*Chronicle*”², which has been made in Saint Thomas’s monastery, Heinrich, allegedly, has visited a tomb of the Saint Thomas in India. However, it is impossible to set the date. Possibly, “*Chronicle*” was based on the dates of the monastic calendar, which is lost now³. “*The Noble Moringer*” could take an influence from the same source.



Pic. 1. Miniatures with images of Morungen in “Codex Manesse” (76v) and in “Weingartner Liederhandschrift” (80v)

The poet has died in 90 years prior to creation of the manuscript. Possibly, the artist (as well as many others) equated these persons. Moreover, he has attributed this coat of arms to the Morungen.

¹ Moringer (Der edle Moringer). Ms. germ. Quart. 1107. S. 91r–96v. [Electronic resource]. Available to: [http://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN796850739&PHYSID=PHYS_0001&DMDID=\(07.10.2017\)](http://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN796850739&PHYSID=PHYS_0001&DMDID=(07.10.2017)).

² Codex 3004. Wien, Nationalbibliothek. S. 8v, 36v.

³ Хенниг Р. Неизвестные земли / под ред. А., Дитмар, И. Магидович. М.: Изд-во иностранной литературы, 1961. Т. II. С. 467–475.

It is remarkable that both coats of arms of the Morungen are specified in *“The Grünenberg Armorial”*¹. Conrad Grünenberg has made the armorial near 1483. He was a descendant of an aristocratic family from Konstanz. Possibly, the coat of arms with the head of the maure has been taken them from *“Weingartner Liederhandschrift”*. The coat of arms with the crescent is presented at the changed look (1 crescent and 4 stars), therefore it is possible to claim, that Grünenberg took it from other source, not from the *“Codex Manesse”*².

Thus, Heinrich von Morungen has two coats of arms in two different manuscripts. In *“Codex Manesse”*, it is possible to observe his patrimonial coat of arms, however, the coat of arms in *“Weingartner Liederhandschrift”* most likely is fictional. The phenomenon of the imagined heraldry has been widespread during the Middle Ages. The imagined coats of arms allocated historical characters, mythical and literary heroes. Heinrich von Morungen’s comparison to the hero of *“The Noble Moringer”* and not less important communication of the poet with the Saint Thomas’s monastery – these factors to claim that the second coat of arms is imagined. That is, which artist of *“Weingartner Liederhandschrift”* has attributed as the fictional coat of arms to Morungen, who was living more than 100 years ago, based on the ideas of the identity of the poet.

Е. Ю. Абрамова

Тюменский государственный университет

СПОСОБЫ ПРЕДСТАВЛЕНИЯ СВЕРХЪЕСТЕСТВЕННЫХ СУЩЕСТВ В ТЕАТРЕ НО (ПО МАТЕРИАЛАМ ТРАКТАТОВ ДЗЭАМИ МОТОКИЁ)

Цветок приходит от знания,
но его семя должно лежать в технике.

Дзэами Мотокиё. Фусикадэн

Трактаты Дзэами Мотокиё (1363–1443), одного из первых актёров и теоретиков театра Но, являются наиболее значимыми для изучения наследия средневекового японского театра. Дзэами стоял у основ формирования театральной

¹ Grünenberg K. Das Wappenbuch Conrads von Grünenberg – BSB Cgm 145, [S.l.]. [Electronic resource]. Available to: <http://daten.digitale-sammlungen.de/0003/bsb00035320/images/index.html?fip=193.174.98.30&id=00035320&seite=2> (15.10.2017).

² Idem. S. 362, 363.