

A STRUCTURAL ANALYSIS OF GOTTFRIED VON  
STRASSBURG'S TRISTAN BASED ON THE STRUCTURAL  
MARKERS OF EXTANT MANUSCRIPTS.

by

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### Abstract

The purpose of this study is to analyse the structure of Gottfried von Strassburg's Tristan and to base such an analysis on the structural markers in the extant MSS of the romance.

Before embarking on the structural analysis we discuss various approaches to analysing the structure of a given work; we thereby touch upon problems such as the relationship between form and content and the importance of consulting the MSS of the work concerned for possible indications of structure.

In order to have an objective basis to work from, we establish statistically a model MS which represents the average of the total number of structural markers (initials) in the extant Tristan MSS. Our approach is based on the assumption that most of the original structure markers filtered through to the various MSS and that they can be restored--at least partially--by focusing on an average representation of the initials in the MSS. The MSS are then placed on an evaluation scale according to the degree to which their initials coincide with those of the model MS. During the subsequent structural analysis this evaluation scale helps to determine which paragraph divisions are "weak."

Our structural analysis is in two parts; the first part is a detailed analysis of the Vorgeschichte based on the paragraph divisions (initials) of the model MS. The Vorgeschichte has been chosen as the object for the structural analysis partly because it forms the smallest narrative complex within the epic while at the same time containing enough narrative units to enable us to detect possible numerical struc-

tures within this complex and partly on the assumption that the scribes most likely copied the first portions of the epic more accurately than later sections, thus also following the structural indications of their source more faithfully.

In the second part of our structural analysis we deal with the acrostics. By examining in detail the large initials in the MSS, we obtain an accurate picture of the three acrostics in Tristan, and we proceed to discuss the possible significance of the acrostic initials for the over-all structure of the romance.

Our structural analysis of the Vorgeschichte, based on the paragraph divisions of the model MS, shows that Gottfried singles out specific points in the narrative (the well documented paragraph divisions of the model MS) both by initials and by accompanying recurrent stylistic features and that his reason for doing so is to structure his work according to numerical symmetrical patterns. The fact that such patterns emerge when we group the paragraphs of the model MS of the Vorgeschichte according to content indicates that further study of other parts of Tristan based on the structural indications in the MSS would provide us with more information about Gottfried's technique of structuring his narrative.



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## Preface

The aim of this study is to base a structural analysis of Gottfried von Strassburg's Tristan und Isold on the structural indications in all extant MSS of the romance, complete ones as well as fragmentary ones. The analysis is in two parts: (1) a detailed analysis of the structure of the Vorgeschichte based on a model MS containing initials selected statistically from the Tristan MSS, and (2) an analysis of the over-all structure of the romance based on a thorough examination of the large initials in the MSS and their meaning, i.e. the acrostics.

Assuming that Gottfried did in fact intend to indicate the structure of his work by means of initials, we have devised a method by which we attempt to bring these structural markers to the surface by statistically selecting an average representation of all initials in all extant Tristan MSS for a "model MS." The method was devised also on the assumption that the original initials filtered through to the various MSS and could be restored to a certain degree through such a statistical approach. Before we outline our actual approach to selecting the initials for the model MS, we shall discuss various approaches to analysing the structure of a given work and thereby touch upon problems such as the relationship between form and content as well as the importance of consulting the MSS for information pertaining to the formal aspects of the work concerned. We shall also discuss in some detail Hansjürgen Linke's method of evaluating the initials in the MSS of Hartmann's epics, as our approach is in some ways similar to his, in that we are interested in restoring

statistically the "original" structural markers for our model MS. Our model MS does not claim to be an exact duplicate of the original structure markers as intended by Gottfried; there are some weakly documented paragraph divisions (initials) in it, which we shall consider in our structural analysis only with caution, and our evaluation of the MSS in relation to the model MS will help us to determine which paragraph divisions are "weak." We believe, however, that the model MS provides us with a reasonably reliable basis on which to conduct our structural analysis.

The first part of our structural analysis is a close study of the Vorgeschichte. Here we shall attempt to show how the paragraphs of the model MS break up the narrative and whether stylistic features and the division of the content support these paragraph divisions. If such support is in evidence we shall attempt to determine whether numerical patterns and/or symmetric patterns can be established when the paragraph divisions of the model MS are grouped according to content.

Our model MS does not differentiate between ordinary and large initials or between ornamented and plain ones, nor does it indicate which letters of the alphabet make up its paragraph divisions. We shall therefore turn to the MSS themselves for the second part of our study: the investigation of the large initials in the MSS, their meaning (the acrostics), and their possible significance for the over-all structure of Tristan.

Finally we shall discuss whether our examination of the Tristan MSS yielded the desired results, i.e. whether our model MS, based on the structural markers in the Tristan MSS led to a better understanding of Gottfried's technique of structuring the narrative of the Vorgeschichte, and whether we have obtained a clearer picture of the acrostics and of the over-all structure of the romance.

## Chapter I

### Introduction

In the last few years inquiry into arithmetical principles in the construction of medieval books and poems long and short has come to a head. It is, so to speak, in the air.

This statement is taken from Arthur T. Hatto's introductory remarks to his and Ronald J. Taylor's article "Recent Work on the Arithmetical Principle in Medieval Poetry" published in 1951.<sup>1</sup> Since then the number of studies in this vein has rapidly increased and will presumably continue to do so as many questions concerning this "arithmetical principle" have yet to be answered.

It is a well known fact that the main impetus to studies dealing with the subject matter of arithmetical structural patterns in literary works of older periods was given by the respective findings of Max Ittenbach in his book Deutsche Dichtungen der salischen Kaiserzeit und verwandte Denkmäler<sup>2</sup> in 1937 and of Ernst R. Curtius in the brief fifteenth excursus to his book Europäische Literatur und lateinisches Mittelalter<sup>3</sup> in 1948. In these two books examples are given of literary works that appear to have been designed by the poet to have a specific arithmetically proportioned and/or symbolically meaningful number of books, chapters, stanzas, lines, etc. The structural patterns may have been constructed on the basis of symbolically significant numbers,<sup>4</sup> such as, for instance, the  $1 + 33 + 33 + 33$  cantos in Dante's Divine Comedy, the 49 stanzas of the Annolied, the 34 paragraphs of Der Ackermann aus Böhmen; or they may have been constructed on purely aesthetically satisfying

numbers--the so-called "round" numbers--that need not have any symbolical significance at all; or they may have been structured as a combination of both, such as the Heliand, at least according to Johannes Rathofer.<sup>5</sup>

Curtius is convinced that such patterns are indeed present in various religious and secular medieval works of literature. This point of view is shared by most scholars today, among them Michael S. Batts who, in his article "Numerical Structure in Medieval Literature" states that " . . . there would seem to be overwhelming evidence for the existence of numerical structural patterns and of highly involved play on numbers in various cultures throughout the Middle Ages . . . "6 and Heinz Rupp who in his article "Über den Bau epischer Dichtungen des Mittelalters" writes: " . . . besitzen wir doch greifbare Beweise dafür, dass sowohl Symbolzahlen, wie das Bauen nach bestimmten Proportionen und Symmetrien im Denken des mittelalterlichen Menschen und Künstlers eine bedeutende Rolle gespielt und sich nicht nur in der Dichtung, sondern auch in der bildenden Kunst manifestiert haben."7

It is quite justifiable to expect medieval (and older) religious and secular works of literature to be organized and structured according to certain numerical plans and patterns when one bears in mind how deeply the concept of a numerically ordered universe penetrated medieval thinking. It is not for nothing that the words from the Book of Wisdom of Solomon: "omnia in mensura et numero et pondere disposuisti" (11: 21) are among the more commonly quoted biblical phrases throughout the Middle Ages.

One must also remember that the entire quadrivium of the seven artes liberales, arithmetic, geometry, music, and astronomy, was based on numerical relationships, for, as Curtius states in the above mentioned excursus, "Die Symmetrien und Entsprechungen der Grundzahlen t uschen eine Scheinordnung vor, die als heilig geglaubt wird. Alle artes stammen zwar aus Gott, sind also gut. Dennoch ist die Wissenschaft von der Zahl ihnen allen  berlegen. Denn das Sch pfungswerk, der Rhythmus der Zeit, der Kalender, die Gestirne sind in der Zahl begr ndet" (p.493). By structuring his work according to numerically proportioned patterns the medieval artist would thus reflect the order and harmony of the universe in his work: "Kunst ist nicht Nachahmung der zuf lligen  usseren Gestalt, sondern der geheimen Ordnung. . . ."8

Numerous similar quotations by various prominent scholars could be cited. From those already quoted it can be seen, however, that it is generally believed that, on the one hand, one may expect numerically structured patterns to be present in medieval works of literature on the background of medieval thinking and that, on the other hand, evidence for the presence of such practices has indeed been found. The fact that a structural pattern may be expected does not necessarily mean that it can be easily uncovered, as the conflicting suggestions concerning the structure of such works as the Ludwigslied or Hartmann's Armer Heinrich clearly demonstrate. Occasionally a scholar is even forced to admit that the structural



pattern he had hoped to uncover either was not there or had not revealed itself. Rather than forcing their ideas onto the works by manipulating the text, Maria Therese Slinger and Wolfgang Brandt thus had to conclude their studies with negative results. Slinger states: "Die Suche nach dem für die Wiener und Millstätter Genesis massgebenden Kompositionsprinzip blieb zwar erfolglos, so dass diese Studien über die Struktur der Genesisdichtungen keine letzte Klarheit zu geben vermochten,"<sup>9</sup> and having examined Heinrich von Veldeke's Eneide Brandt concludes that "ein konsequent durchgeführter Strukturplan"<sup>10</sup> could not be detected.

The medieval poet did not go out of his way to make the underlying structural pattern easily accessible to his audience; his effort was directed towards God: "Wie Gott als Deus artifex die Welt nach Mass, Gewicht und Zahl geordnet hat, so hat auch der homo artifex, der Dichter, die Pflicht, sein Werk zu ordnen und zu gliedern, gleichgültig, ob dies erkannt wird oder nicht. Er tut es, weil es der Kunst angemessen ist, und er tut es ad maiorem Dei gloriam; denn Einer, nämlich Gott, erkennt sicher, was Hörer und Leser nicht erkennen. Das genügt und rechtfertigt völlig des Dichters Bemühen."<sup>11</sup> In this the poet is like the medieval sculptor or painter who "bei der Gestaltung seiner steinernen Figuren, seiner Wand- und Deckengemälde in den Domen und Pfalzen auf keinen Beschauer Rücksicht nimmt, weil er gar nicht an ihn denkt, überhaupt für kein menschliches Auge schafft, sondern der all dies mit der Hingabe seines Herzens und

seines Könnens allein für das Auge des ewigen Gottes tut--wie die Kunstwissenschaft schon seit langem weiss."<sup>12</sup> Hence one must not necessarily assume the non-existence of a numerical structure pattern in cases where satisfying analyses have yet to appear. It is quite possible that the correct key to solving the riddle still remains to be found.

## Chapter I: Footnotes

<sup>1</sup>MLR, 46. (1951), 396.

<sup>2</sup>(Würzburg, Aumühle, 1937).

<sup>3</sup>(4th Ed.; Bern, München, 1963), p. 491-98.

<sup>4</sup>See articles, such as "Schlüsselzahlen: Studie zur geistigen Durchdringung der Form in der deutschen Dichtung des Mittelalters," and "33/34 als Symbolzahlen Christi in Leben, Literatur und Kunst des Mittelalters," by Fritz Tschirch in his book Spiegelungen. Untersuchungen vom Grenzrain zwischen Germanistik und Theologie (Berlin, 1966), p. 188-211 and 167-87.

<sup>5</sup>Johannes Rathofer, Der Heliand: Theologischer Sinn als tektonische Form (Köln, Graz, 1962).

<sup>6</sup>Michael S. Batts, "Numerical Structure in Medieval Literature," Formal Aspects of Medieval German Poetry. A Symposium (Austin, Texas/London, 1969), p. 102. This article contains a valuable bibliography on works dealing with numerical composition in Old and Middle High German literature, p. 113-121.

<sup>7</sup>Die Wissenschaft von deutscher Sprache und Dichtung: Methoden. Probleme. Aufgaben. (Festschrift für Friedrich Maurer zum 65. Geburtstag am 5. Januar 1963, edited by Siegfried Gutenbrunner, Hugo Moser, Walther Rehm, Heinz Rupp) (Stuttgart, 1963), p. 367.

<sup>8</sup>Max Wehrli, "Strukturprobleme des mittelalterlichen Romans," Wirkendes Wort, 10 (1960), 341.

<sup>9</sup>Maria Th. Slinger, Studien zur Struktur der Wiener und Millstätter Genesis (Klagenfurt, 1964), p. 109.

<sup>10</sup>Wolfgang Brandt, Die Erzählkonzeption Heinrichs von Veldeke in der 'Eneide.' Ein Vergleich mit Vergils 'Aeneis' (Marburg, 1969), p. 191.

<sup>11</sup>Rupp, "Über den Bau epischer Dichtungen des Mittelalters," Festschrift Maurer, p. 368.

<sup>12</sup>Tschirch, "Schlüsselzahlen," Spiegelungen, p. 203/4.

## Chapter II

### Various Views on the Relationship between Form and Content.

Before we make any attempt at finding numerical structure patterns in Tristan, it should prove valuable to discuss various kinds of structural analyses and deal more extensively with some of these.

There are basically 3 main types of structural analyses:

- I Analyses which deal exclusively with the content without regard to compositional elements such as divisions into fits, paragraphs, number of lines, etc.
- II Analyses which are based on the premise that there is a certain interrelationship and correspondence between form and content.
- III Analyses which deal exclusively with formal criteria, disregarding the content.

As a representative of the first group we have chosen Walter Johannes Schröder. This critic posits that the form of a literary work can only be established by interpreting the content: "Das formale Gesetz der epischen Dichtung kann nur durch eine Untersuchung der Handlung und der handelnden Personen aufgezeigt werden. Bestimmend für die Handlung sind die Motive, die Beweggründe. Wesen und Bedeutung der Personen und der eigentliche Grund ihres Tuns müssen an Hand des Textes . . . festgestellt und damit der Sinnzusammenhang des Ganzen erkannt werden. Nur auf diese

Weise lässt sich überhaupt ein konkretes, begrifflich klar benennbares Strukturgerüst herstellen."<sup>1</sup> Having interpreted the content of Parzival Schröder structures the 2 parts of the Parzival plot ("A. Urstand. 'Entwicklung' zum Ritter (III. und IV. Buch), B. Bekehrung zum Christen. Aufstieg (V., VI., IX., XIV.-XVI. Buch)" (p. 171)) as follows " (p. 179):

A. Zustand der <u>tumpheit</u> Natur	Bewegung →			Zustand der <u>wisheit</u> Ritter
	Irrtum	Belehrung	Bewährung	
	Minne (Jeschute) Kampf (Ither)	Gur- manz	Minne (Konduira- murs) Kampf (Klâmidê)	König von Pelrapeire
B. Zustand der <u>tumpheit</u> Schuld	Bewegung →			Zustand der <u>wisheit</u> Rechtfertigung
	Irrtum	Belehrung	Bewährung	
	Minne (Jeschute) Kampf (Ither)	Trevrizent	Minne (Gral) Kampf (Gawan und Feirefiz)	Gralskönig

Schröder uses Lachmann's division of Parzival into 16 books, but he is not concerned with these divisions as such. On the contrary, he establishes symmetrical correspondences in terms of content in the two parts of the Parzival plot (books III - VI, IX, and XIV - XVI) and is not interested in relating or comparing these correspondences to the division into books, to the number of paragraphs, or to the number of lines.

Unlike Schröder, Peter Wapnewski wants to see correspondences in content<sup>2</sup> reflected in the outer framework<sup>3</sup> of Parzival, and he proposes the following compositional pattern:

Buch III IV V VI	(Parzival)	}	:	{	Buch X XI XII XIII	(Gawan)
Buch VII VIII	(Gawan)				Buch XIV XV	(Parzival)
Buch IX	(Trevrizent)				Buch XVI	(Gral)

There is thus a "symmetrischer Rhythmus" (p.124) in the division of the epic into books:

4 - 2 - 1 : 4 - 2 - 1<sup>4</sup>

Most critics seem to call for a "unlösbar[n] Einheit der inhaltlichen und formalen Erscheinung des Sprachkunstwerkes. . . ." <sup>5</sup>  
 In their Nibelungenlied studies Friedrich Maurer<sup>6</sup> and Michael S. Batts,<sup>7</sup> for instance, point to symmetrically structured portions of the Nibelungenlied. In so doing they not only divide the text in such a manner that the content appears in separate units, each unit being a unity in itself with regard to the content, but also so that there is a definite correspondence between the inner form, i.e. the units based on the content, and the outer framework, i.e. the units seen as symmetrically proportioned numbers of lines. It is correspondences of this nature that scholars like Rupp, Rathofer, Eggers, and many others seek to establish in their respective studies.

Rupp strongly supports the point of view: " . . . dass sich in einer gelungenen Dichtung Form und Inhalt decken und deshalb auch

gegenseitig erhellen müssen."<sup>8</sup> He thus takes Bodo Mergell to task for allegedly breaking up the content of the Annolied<sup>9</sup> in such a manner "dass Form und Inhalt völlig unabhängig nebeneinander stehen, was ich für unmöglich halte."<sup>10</sup> It is not Mergell's intention to violate the content, however. What he seems to be doing is the following. He starts with the preconceived idea that the Annolied is composed in heptads in the shape of a cross. Motivated by a desire to see this outer framework confirmed in the inner form he proceeds, for example, to regard the 15th stanza, which is normally associated with the Alexandrian empire<sup>11</sup> as part of the three so-called "Rom-Heptaden" (stanza 15-35) (p. 136f.), for "mit der zweiten Alexanderstrophe [Strophe 15] tritt ein neuer Gedanke--die Idee des Weltimperiums--in den Bereich der Dichtung ein . . . " (p. 129). From Mergell's point of view the correspondence between form and content has been preserved, but Rupp feels that Mergell has forced the content into an unsuitable outer framework. In his own analysis of Deutsche religiöse Dichtungen des 11. und 12. Jahrhunderts,<sup>12</sup> Rupp analyses the content and then draws conclusions about the form of the work concerned: "Der Thematik des Gedichts entspricht auch die Form"<sup>13</sup> and "Damit ergibt sich aus der gedanklichen Gliederung ein symmetrischer Aufbau. . . . "<sup>14</sup>

Most critics profess to a definite interrelationship between, and unity of, content and form, and most scholars prefer to approach a given work of literature from the reference point of content and

from there draw conclusions about form. This "traditional" approach does not, however, meet with total approval by certain scholars. In his somewhat disputed book Symmetrie und Proportion epischen Erzählens<sup>15</sup> Hans Eggers stresses: "Wir kommen nicht zu unserem Ziel, wenn wir allein vom Inhalt her, den wir ja immer nur mit unseren modernen Augen sehen und einteilen können, den zahlengesetzlichen Aufbau mittelalterlicher Dichtungen erkennen wollen" (p. 5), for "gehen wir allein vom Inhalt aus, so gliedern wir ihn immer, wie es unseren heutigen Auffassungen entspricht. Wir tun dann so, als handle es sich dabei um unverbrüchliche, ewig gültige Normen, obwohl kaum zwei moderne Literaturgeschichten zu völlig übereinstimmenden Inhaltsgliederungen mittelalterlicher Dichtungen gelangen. Nichts, wirklich gar nichts gibt uns die Gewissheit, dass das Mittelalter ebenso gedacht und gegliedert habe wie wir. Im Gegenteil: Alles spricht dafür, dass damals ganz andere, uns fremd gewordene Denkformen auch in völlig anderen Gestaltungen und Gliederungen ihre angemessene Ausdrucksform fanden" (p. 7). Rupp rightly finds this statement exaggerated: "... so skeptisch wie Eggers muss man aber nicht sein. Wir besitzen genügend objektive Kriterien dafür, wie die Dichter des Mittelalters gegliedert haben und wie sie den Inhalt ihrer Dichtungen verstanden haben wollen; man denke nur an Gliederungen in Bücher und Leseabschnitte einerseits, an Prologe, Epiloge und Exkurse andererseits, die ja vom Dichter selbst stammen und uns zum rechten Verstehen verhelfen" ("Neue Forschung," p. 121), and Eggers himself relies on his "modern" judgment of content in his own analyses. In the Ludwigslied<sup>16</sup> he separates, for example, an exordium from the



narratio purely on the basis of content. In principle, however, Eggers considers form to be the appropriate starting point for a structural analysis. He chooses form because medieval poetry in his view is structured according to "Symmetrie und Proportion, die sich in Zahlen ausdrücken lassen . . . " (Sym., 3) and the advantage is in his opinion that numbers constitute an objective basis for structural analyses, for "Zahlen mit ihren Summen, Proportionen, Symmetrien und sonstigen Inhalten lassen sich nicht fälschen; sie lassen sich auch nicht subjektiv verbiegen" (Sym., 9). What Eggers does not seem to acknowledge is the fact that he himself subjectively manipulates numbers for his own ends. In his study of the Liebesmonolog in Eilhart's Tristrant,<sup>17</sup> for example, he interpolates 2, 12 and 6 verses in paragraphs II, III and IV respectively, in order to arrive at numbers which demonstrate symmetrical proportions in these paragraphs.

In his book Symmetrie und Proportion epischen Erzählens Eggers postulates that two major numerical patterns, the Fittensystem (lineare Strukturen) and the Symmetrieblocksysteem (statische Strukturen), are present in most longer works of medieval literature. He is so convinced of the actual presence of his preconceived patterns that he does not shy away from manipulating the text now and then to make the numbers coincide with his theory. Eggers finds the fits (groups of 120 lines or a multiple thereof) by counting the lines of the epic concerned from beginning to end. Where the end of a paragraph occurs after a number of 120, 240, 360 . . . lines there is a fit.

What makes this pattern work at all is the fact that Eggers allows so-called Moventien, i.e. groups of any number of lines, between the fits. In spite of this built-in flexibility, Eggers must, contrary to the manuscripts, bring the number of lines of, for example, the Armer Heinrich up to 1540 and, also, assume the end of a paragraph at line 1070.

As mentioned above it is characteristic of Eggers' approach that he manipulates the text in order to prove the presence of his pre-conceived patterns. Not only does he manipulate the number of lines and paragraphs, he also tries to force his numerical patterns onto the content. Eggers is convinced of a definite interrelationship between form and content, but he is equally convinced that this interrelationship has to be approached by way of the outer framework, for, "Die feste, klare Form muss sich nachweisen lassen, und stimmen Form und Inhalt wirklich überein, woran wir so wenig zweifeln wie diejenigen, die den älteren Weg beschreiten, so müssen sich die inhaltlichen Gliederungsvorstellungen, die den mittelalterlichen Dichter bei seinem Schaffen leiteten, aus der Form objektiv erkennen lassen" (Sym., p. 8). In the fit system Eggers maintains that the function of a Movens is to contain a motif that influences or triggers the action of the following fit. (Sym., p. 73) To adhere to this postulate is even for Eggers an impossible task. He admits that the distribution of the plot within the fit pattern is "für moderne Leser . . . fast unverständlich" (Sym., p. 29) and statements like the following occur relatively frequently: "Er [the poet] kann sehr

wohl Motive, die für ein Movens geeignet wären, auch in einer Fitte behandeln . . . " (Sym., p. 31). Reluctantly he is forced to conclude: "Die innere Form des Erzählens wäre demnach auch ohne die Einteilung in Fitten und Moventien denkbar" (Sym., p. 73), and he continues, "Im Formalen wird also letztlich die Funktion des Movens doch zu suchen sein" (Sym., p. 73).

The second major numerical pattern, the Symmetrieblocksysteem, is established by Eggers in the following manner: he counts simultaneously the lines from the beginning and from the end of the epic in question. When he encounters new paragraphs on the same count he assumes this to be a division line between two symmetrical blocks. Here too certain "alterations" of the textual evidence are necessary. Having examined the manuscripts thoroughly, Hansjürgen Linke points out the discrepancies between Egger's paragraphs and the ones in the manuscripts of, for example, Gregorius: "Eine solche Missachtung ihrer handschriftlichen Überlieferung bleibt nicht ohne Folgen für die Versuche zur Gliederung mittelalterlicher Epen. Drei der von Eggers angesetzten Absatzgrenzen des "Gregorius" haben gar keinen, zwei weitere nur einen ungenügenden Rückhalt in der Textüberlieferung und kommen für eine kritische Formrekonstruktion nicht in Betracht. Es verschwinden so die Eggersschen Abschnitte 3 + 17, 4 + 16, 7 und 12 und--da in Eggers' Symmetrieschema jeder Absatz (mit Ausnahme des 10.) zugleich sein Gegenüber affiziert--der dem 7. korrespondierende 13. und der dem 12. korrespondierende 8. Abschnitt. Von 18 Symmetrieblocks des

Eggersschen Bauplans lösen sich also acht auf, und damit wird dieser selbst hinfällig!"<sup>18</sup> Also in this pattern the interrelationship between form and content has to be brought forward by Eggers. He posits that the centre of each symmetry block contains the most important statement in relation to the Gehalt of the epic concerned. Nevertheless he is unable to find any significance for the Gehalt in the description of Enite's horse in the centre of the fourth symmetry block in Erec (v.1824ff)--presumably because there is none--to mention just one example. Yet he is satisfied when he sees evidence of Leitsätze in the centre of the symmetry blocks "in f a s t allen Fällen" (Sym., p. 60). One has the impression that Eggers simply gives whatever statement occurs in the centre of the symmetry blocks the required importance, if at all possible. In the introductory remarks to Symmetrie und Proportion epischen Erzählens Eggers has no doubt about a theoretical correspondence between form and content (p. 8). In practice, however, he often has to admit to discrepancies between the two, especially with regard to the fit structure. But this is no indication to Eggers that his preconceived patterns might be faulty; on the contrary, the discrepancies are blamed on the modern reader who has no true appreciation of the intentions of the medieval poet, and these same discrepancies are even considered to be "proof" by Eggers that his patterns are correct:<sup>19</sup> "Unsere Methode hat, so scheint es mir, ihre Bewährungsprobe bereits bestanden. Wir haben zunächst in einem rein arithmetischen Verfahren für zwei grosse Werke zwei geradezu bestürzend glatt aufgehende, von Symmetrien und Proportionen im Gleichgewicht gehaltene Strukturformeln gefunden und haben dann sorgfältig geprüft, ob die Ordnung der Inhalte diesen

Formen entspricht. Es sind uns dabei andere Einteilungen entgegengetreten, als sie von einem modernen Dichter zu erwarten wären. . . . Dass Form und Inhalt einander entsprechen, haben wir nachweisen können, wenn wir uns dabei auch von heutigen Auffassungen lösen mussten. Aber gerade das bedeutet die Ausschaltung vieler Irrtumsmöglichkeiten" (p. 39). If a correspondence between form and content is indeed immanent in a given work of literature, one should surely expect such an interrelationship to manifest itself in a more convincing manner than through the method presented by Eggers.

Another more recent attempt to analyse and interpret a literary work with emphasis on formal criteria has been undertaken by Johannes Rathofer in his study of the Heliand. His approach has been influenced by Eggers which becomes apparent in certain statements throughout his book. He is, for example, convinced "dass wir allein vom Inhalt her, den wir ja immer nur mit unseren modernen Augen sehen und einteilen können, niemals zur Erkenntnis des Aufbaus unserer Dichtung gelangen" (p. 227). Like Eggers, he gives numbers too much credit when he refers to the "weder subjektiv zu verbiegenden noch überhaupt subjektiv zu findenden Zahlen . . ." (p. 541). Whereas Eggers considered it impossible, however, to conceive of longer literary works being based upon number symbolism (Sym., p. 3), Rathofer integrates number symbolism in the numerical structure of the Heliand.

The point of departure is for Rathofer the number 4 that occurs four times, twice in the 9th( $3^2$ )line and twice in the 16th( $4^2$ )line. In this he sees a symbolic reference to the Trinity (the numbers 3 and 9).

and to the 4 evangelists (the numbers 4 and 16). The connection between the two he finds established in the fact that the number 4 occurs in line 9, and he subsequently considers the numbers 4 and 3 to be the key numbers of Book I of the Heliand. The poet thereby stresses "sowohl verbaliter als auch formaliter mit Hilfe stilistischer und tektonischer Mittel die Vierzahl und--wenn auch weniger stark und versteckter--die Dreizahl" (p. 317). Rathofer feels that the realization of the law of the Old Testament through the gospel is expressed symbolically because the "key word" denoting "erfüllende Kraft:" the "godspell that guod(a)" [sic] occurs in exactly the 25th (5<sup>2</sup>) line. The number 25 is of importance "denn 25 entsteht durch Multiplikation der Zahl 5 mit sich selbst. Die Fünfzahl aber ist dem alttestamentlichen Gesetz zugeordnet: 'ipsi sunt quinque libri Moysi.' Also versinnbildet 25 ursprünglich das Gesetz" (p. 321); and the number 25 gains special symbolic significance in connection with the number 4 which Rathofer has already established as a key number "denn sie [die Vierzahl] bildet ja nicht nur gleichsam aus sich selbst heraus, d.h. durch die Summe der Zahlen von 1 bis 4, die Zehn, sondern erreicht als Multiplikator von 25 auch die Hundert. Hundert ist die Quadratzahl von Zehn und bezeichnet eine 'magna perfectio,' nämlich das ewige Leben, den biblischen Denar, als Lohn für die Erfüllung der zehn Gebote" (p. 322). However, convincingly Rathofer puts forward his theory, one cannot exclude the possibility that he has indeed subjectively found certain important numbers. He himself states that "der Dichter macht es uns nicht so leicht" (p. 314) to let us find

the number 4 in the line that would correspond to its numerical value, line 4, but the poet postpones the introduction of this number to the 9th line. Furthermore, the 4 evangelists are mentioned by name in the lines following line 16 (line 18f.). Although Rathofer himself believes it to be impossible, one can indeed raise the question whether he has not subjectively found numbers in the outer framework (lines 9, 16 and 25) the symbolic meaning of which fits into his interpretation of the Heliand.

With Gottfried's uncompleted Tristan in mind, it should prove interesting to observe how Rathofer extrapolates the structure of the whole of the Heliand on the basis of what exists of this work today. In the extant portion Rathofer discovers a numerically composed section which, because of its symmetrically proportioned structure, he considers to be the original Kernstück of the Heliand (p. 331). This Kernstück consists of 13 fits, the fits 32-44:

Total number of fits	13											
Distribution of the fits	6		1						6			
The 13 fits	32	33	34	35	36	37	38	39	40	41	42	43 44
Distribution of lines	501						48				501	
Total number of lines	1050											

The same number of lines and fits which precedes this Kernstück must also follow it, for "wenn nun der Dichter die 13er-Gruppe auf den Vers genau als eine symmetrische Zentralkomposition gestaltet hat, dann gibt es für uns nicht den leisesten Zweifel mehr, dass er diese Gruppe selbst

als das Zentrum des Werkes konzipiert hat, d.h. dass er dem vorangehenden Teil der 31 Fitten einen ebenso grossen folgen liess" (p. 544).

This argument is based on Augustine's words: "Wenn nämlich bei Werken von Menschenhand ohne zwingende Notwendigkeit die Symmetrie nicht gewahrt ist, so wird gewissermassen das Auge selbst irgendwie beleidigt."<sup>20</sup> The extrapolated total number of fits and lines of the Heliand is thus in Rathofer's estimation 75 and 6290 respectively (p. 545):

Number of fits            31 + 13 + 31 = 75

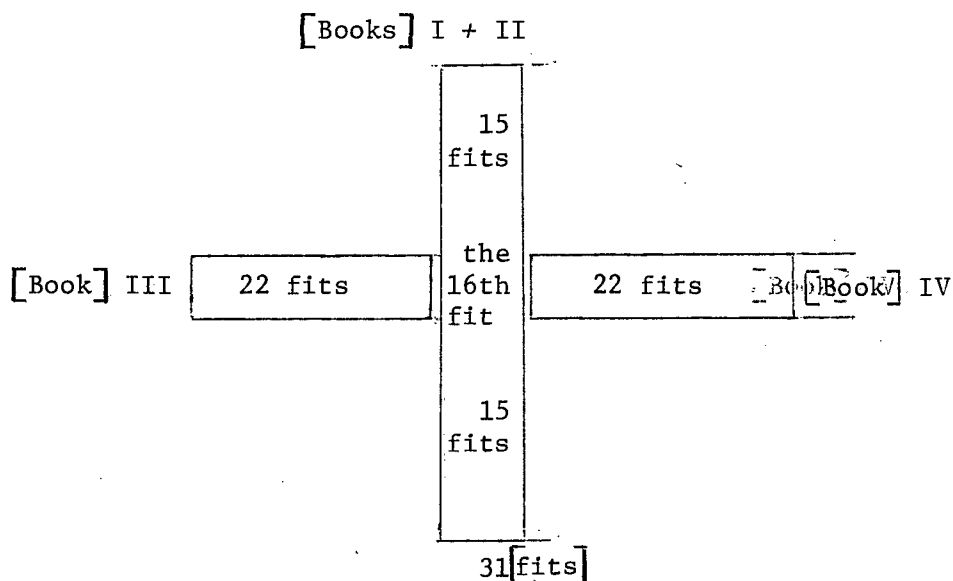
Number of lines:        2620 + 1050 + 2620 = 6290

Rathofer proceeds to discuss the symbolic significance of these numbers at great length (p. 546ff.).

Rathofer's approach to analysing the Heliand is similar to that of Eggers in that he also bases his study on the formal criterion of paragraphs, the so-called fits, and also in the fact that he extrapolates the total number of fits and lines of the Heliand by working out from the Kernstück, i.e. a section which he considers to constitute the centre of the Heliand because of its numerical and symmetrical composition. In contrast to Eggers, however, Rathofer integrates textual evidence into his study, such as "versteckte Schlüsselzahlen,"<sup>21</sup> and stylistic criteria. The latter form part of his argument for dividing the Heliand into four books (see below), and the "versteckte Schlüsselzahlen" eventually lead up to his concept of the Heliand as being structured symbolically as a



figura crucis (p. 561):



These numbers are all symbolically significant but they stand in a disproportionate relationship to the outer framework established around the 13 centre fits of the Kernstück and the division into four books:

Fits	31 Fits 1-31		13 ( <u>Kernstück</u> ) Fits 32-44	31 Fits 45-75
Books	Book I Fits 1-12	Book II F.13-31	Book III Fits 32-53	Book IV Fits 54-75
Figura Crucis	Fits 1-15 16th	F.17-31	Fits 32-53	Fits 54-75

These patterns only partially coincide. It seems that the "unlösbare Einheit der inhaltlichen und formalen Erscheinungen des Sprachkunstwerkes" (Hel., p. 201) which also Rathofer advocates is established in each of the three structures only when considered separately.<sup>22</sup>

So far we have dealt almost exclusively with structural analyses

which profess to show a definite correspondence and interrelationship between content and form. We should not exclude the possibility, however, that there might not be any such connection between form and content of a given work. Examples of this are given by J.A. Huisman in his highly praised<sup>23</sup> study Neue Wege zur dichterischen und musikalischen Technik Walthers von der Vogelweide.<sup>24</sup> Huisman consults the manuscript of, for example, the Ludwigslied, and he notes that each half line begins with a capital letter and is followed by a point. In this he finds support for his theory that the half lines are to be considered the basic compositional elements of this leich. The division of the leich into 27 stanzas is also clearly marked in the MS. The length of a stanza varies from 2 to 3 lines, or 4 to 6 half lines:

444444444444444444666444444646 = 118 half lines

It is Huisman's contention that these stanzas may be regarded as seven groups (p. 81):

4444	4444	4444	44446	664	4444	646
16	16	16	22	16	16	16
<div style="border-top: 1px solid black; width: 100%; margin: 0 auto;"></div> 118						

Huisman points out that the square of 4 is 16, and he claims that it is not an uncommon phenomenon in medieval poetry that the beginning and the end of a poem are marked by a square number. The number 22 in the centre of the leich also plays a considerable role in medieval poetic structures, Huisman argues.<sup>25</sup>

Huisman is not at all concerned about the content. It does not disturb him that the centre group of 22 half lines starts with King Ludwig's speech (stanza 13) but ends in the middle of it (stanza 17),

or that the following group of 16 half lines (stanzas 18-20) contains the remaining part of this speech plus 4 more half lines, and so forth. Neither does he attempt to shed further light on the interpretation of the poem. Form and content are unrelated separate entities: "die arithmetische Disposition [ist] prinzipiell unabhängig . . . von der inhaltlichen Gruppierung."<sup>26</sup>

We have dealt in this chapter with three main types of form analyses: W.J. Schröder was our representative of the first group. He makes no attempt to establish a correspondence between his concept of how the motifs of the Parzival plot are structured and the division of the work into books, paragraphs, number of lines, etc. His concern is the "Sinnzusammenhang" ("Der dichterische Plan," p. 163).

The critics Rupp, Mergell, Maurer, Batts, Eggers and Rathofer belong to the second group. Although they profess to a certain interrelationship and correspondence between form and content, this is as far as agreement among them goes. The method of establishing this interrelationship varies from critic to critic. Despite these differences two main approaches can be recognized: one which draws conclusions about the structure of a given work on the basis of content (Rupp), and one which draws conclusions about the structure on the basis of external criteria, such as number of lines of paragraphs, fits, etc. (Eggers, Rathofer). Quite often the two approaches merge, for example in Batts' study of the Nibelungenlied. This study is based on the manuscript divisions into aventiuren and stanzas, but the numerical structures within these aventiuren are established with due regard to the content.

The third group is represented by Huisman, whose analysis of the Ludwigslied is based exclusively on the manuscript division of this leich into stanzas of 4 and 6 half lines respectively. Content plays no part in his analysis. In his opinion form and content are two separate entities.

Bearing these different points of view in mind we intend to approach the analysis of Tristan with due regard to content as well as to form without, however, presupposing a definite interrelationship between them. Our study will attempt to show whether there is a correspondence between form and content in Tristan when information concerning the form is taken from the structural markers in the transmitted MSS.

## Chapter II: Footnotes

<sup>1</sup>Walter Johannes Schröder, "Der dichterische Plan des Parzivalromans," Beitr. (Halle), 74 (1952), 163.

<sup>2</sup>III-VI: 4 Bücher Berufung ohne Gralbewährung: Tumpheit (Der junge Parzival).  
VII-VIII: 2 Bücher Bewährung ausserhalb der Gralberufung: Zweifel (Gawan-Parzival).

IX: 1 Buch Erweckung und Verheissung: Gnade und Auftrag (Trevrizent-Parzival).

X-XIII: 4 Bücher Bewährung auf die Berufung hin: Ergebung (Gawan-Parzival).

XIV-XV: 2 Bücher Bewährung und Berufung: Überwindung und Gnade (Parz.-Gaw.-Feirefiz).

XVI: 1 Buch Erfüllung: Berufung (Parzival Gralkönig).

Peter Wapnewski, Wolframs Parzival (Heidelberg, 1955), p. 129.

<sup>3</sup>Wapnewski bases his pattern on Lachmann's book divisions no doubt assuming that they reflect Wolfram's intentions. However in her study Untersuchungen zur Überlieferung des Parzival Wolframs von Eschenbach (Lübeck und Hamburg, 1970), Vol. I Gesa Bonath comments on Lachmann's division of Parzival into 16 books: "LACHMANN hat bei der Einteilung des Parzival in 16 Bücher 8 von den für den At. [Archetypus] infrage kommenden gr[ossen] Initialen Übergangen, von denen 4 sicherer bezeugt sind als der Beginn der Bücher III. IV, XII. XIII. So Überzeugend seine Bucheinteilung . . . ist, sie darf--wie ihre Konfrontierung mit der Überlieferung zeigt--keinesfalls als objektive Gegebenheit hingenommen werden" (p. 114).

<sup>4</sup>p. 124:  $4+2+1+4+2+1 = 14$  books  
+ 2 books (I and II: Vorgeschichte)  
16 books

<sup>5</sup>Johannes Rathofer, Der Heliand (Köln, Graz, 1962), 201. Rathofer is here referring to Heliand.

<sup>6</sup>Friedrich Maurer, "Über den Bau der Aventiuren des Nibelungenliedes," Festschrift für Dietrich Kralik (Horn/Niederösterreich, 1954), p. 93-98 and "Über die Formkunst des Dichters unseres Nibelungenliedes," DU 6 (1954), p. 77-83.

<sup>7</sup>Michael S. Batts, Die Form der Aventiuren im Nibelungenlied (Giessen, 1961) and "Poetic Form as a Criterion in Manuscript Criticism," MLR, 55 (1960), 543-52.

<sup>8</sup>Heinz Rupp, "Neue Forschung zu Form und Bau mittelalterlicher Dichtung," DU, 11 (1959), 119.

<sup>9</sup>Bodo Mergell, "Annolied und Kaiserchronik," Beitr. (Halle), 77 (1955), 124-146.

- <sup>10</sup>Rupp, "Neue Forschung," p. 119.
- <sup>11</sup>Batts, "On the Form of the 'Annolied'," Monatshefte, 52 (1960), 180.
- <sup>12</sup>2nd edition (Bern, München, 1971).
- <sup>13</sup>p. 64 (about the Ezzolied).
- <sup>14</sup>p. 117 (about the Summa theologiae).
- <sup>15</sup>(Stuttgart, 1956).
- <sup>16</sup>Hans Eggers, "Der Goldene Schnitt im Aufbau alt- und mittelhoch-deutscher Epen, Wirkendes Wort, 10 (1960), 195ff.
- <sup>17</sup>Hans Eggers, "Der Liebesmonolog in Eilharts Tristant," Euphorion, 45 (1950), 275-304.
- <sup>18</sup>Hansjürgen Linke, Epische Strukturen in der Dichtung Hartmanns von Aue (München, 1968), p. 45.
- <sup>19</sup>In his review of Eggers' book Joachim Bumke also points this out: "Man sollte denken, damit sei der Beweis erbracht, dass das Fittensystem nicht zum Inhalt passt. Aber das Gegenteil ist der Fall" (Euphorion, 51 (1957), 225).
- <sup>20</sup>Quoted after Hel., p. 544.
- <sup>21</sup>Cf. Tschirch, Spiegelungen, p. 188-211.
- <sup>22</sup>Rathofer sees the connection between his 3 patterns in their key number 4 which forms "die Grundlage des Heliand" (p. 558). This number is the number of the cross; it appears as Quersumme (of 13, 31, 22 in the fit and book structure), as a square number ( $4^2 = 16$ , the centre fit in the figura crucis), as the number of books, etc. (p. 558ff.).
- <sup>23</sup>A.T. Hatto and R.J. Taylor, "Recent Work on the Arithmetical Principle in Medieval Poetry," MLR, 46 (1951), 396-403.
- <sup>24</sup>(Utrecht, 1950).
- <sup>25</sup>Cf. Curtius, p. 495.
- <sup>26</sup>Huisman, Neue Wege, p. 4. Other structural analyses of the Ludwigslied include, for example, the ones by M. Ittenbach, Deutsche Dichtungen, 19-27, and F. Maurer "Hildebrandslied und Ludwigslied," DU, 9 (1957), 11-15; both of which are based entirely on content. H. Eggers considers the narratio of the poem (lines 13-57) to be divided according to the Golden Section: Wirkendes Wort, 10 (1960), p. 195ff. Cf. also M.S. Batts, "Numerical Structure in Medieval Literature" in Formal Aspects of Medieval German Poetry: A Symposium (Austin, Texas/ London, 1969), p. 108ff.

## Chapter III

The Importance of Consulting the MSS with  
 Regard to the Structural Markers; Hansjürgen  
 Linke's Approach to Selecting and Evaluating  
 the Structural Markers in the MSS of Hartmann's  
Epics.

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Eggers and Rathofer both based their studies on editions of the works concerned. Linke takes Eggers severely to task for this (see above) and Rathofer tries to find additional support in the MSS for his findings after his theory of the Kernstück and his division of the Heliand into four books were questioned by Willy Krogmann.<sup>1</sup> The latter is rather critical of Rathofer's approach. He does not agree with the alleged symmetry of the Kernstück for the reason that, unless one violates the sentence structure, the fits 32-37 and 39-44 must be said to comprise 501 1/2 and 500 1/2 lines respectively (p. 48ff.). Rathofer relies on manuscript C<sup>2</sup> which shows fit divisions after the 501 lines regardless of the sentence structure. He says in this regard: "Ich vermute, dass sich der Schreiber von C ebenso wie der Dichter für die ihrer Intention adäquatere Lösung entschieden haben. Mir scheint, dass es ihnen zunächst darum ging, unter allen Umständen an diesen Nahtstellen die Verseinheit-- auch optisch--zu wahren."<sup>3</sup>

Unlike Krogmann, Rathofer allows discrepancies between form and content in cases where such discrepancies are demanded by indications in the manuscripts: "Das Ärgernis, das der moderne Betrachter an der Fittenbezeichnung in C (und nun auch für den letzten Teil des Werkes in M) nimmt, beruht einzig darauf, dass inhaltlich zum vorangehenden Abschnitt Gehöriges dem folgenden zugeteilt wird. Ehe man solches Vorgehen als schlechthin unsinnig bezeichnet, sollte man es nicht unterlassen, die Frage nach den möglichen Gründen für diese fremd

anmutende Eigenart zu stellen" ("Zum Aufbau," p. 248). Krogmann also expresses his reservations with regard to Rathofer's division of the Heliand into four books. Rathofer breaks down the proposed 75 fits in the following manner:

Book I: fits 1 - 12	12 fits
Book II: fits 13 - 31	19 fits
Book III: fits 32 - 53	22 fits
Book IV: fits 54 - 75	22 fits
	<hr/>
	75 fits

and he justifies these divisions mainly by referring to the fact that the phrase "so gifragn ik" introduces the books II, III and IV<sup>4</sup> and by pointing out that the Latin words passio domino and passio are written above the text (in C) and in the margin (in M) at fit 54.<sup>5</sup> Krogmann claims that these Latin phrases need not indicate the beginning of a book. They are "kein Hinweis auf eine Bucheinteilung, sondern zeigen nur an, dass mit dieser Fitte die Passion Jesu beginnt" (p. 84)--in other words, the passio [domini] might not be an indication of the form but only of the content.

Rathofer had based his study on Sievers' Heliand edition, and, only after Krogmann's criticism he decided to consult the manuscripts themselves (microfilm copies) in order to find additional proof of his theories in indications of structure, there, such as intervals between the fits, the size and decoration of the initials, etc. It appears that only the S-initials of the 13th and 54th fits, i.e. those at the



beginning of the Books II and IV--and not the one of fit 32 which supposedly introduces Book III--are larger and more decorated than a normal initial would be.<sup>6</sup> All the same Rathofer considers it to be enough evidence that "die Absetzung von Fitte 31 optisch besonders deutlich akzentuiert erscheint" ("Zum Aufbau," p. 255), and on the whole he finds no reason to change his initially proposed structural patterns: "Nach Befragung der Hss. sehe ich mich nicht gezwungen, meine Auffassung über den Aufbau des Hel., speziell der von mir als Kernstück betrachteten 13er-Gruppe, zu revidieren" ("Zum Aufbau," p. 256).

Rathofer feels that his study of the MSS confirmed his analysis which was based on an edition. Eggers would not be able to draw the same conclusion with regard to his patterns; Linke, for example, shows the (sometimes) considerable degree of discrepancy between the edited versions of Hartmann's works and the actual occurrence in the MSS. Also Jean Fourquet discusses the relative unreliability of the edited versions of medieval literary works: "Die richtige Wiederherstellung der Abschnitte ist wie die des Wortlauts des Originals problematisch: innerhalb gewisser Grenzen haben wir es mit einer subjektiven Entscheidung des Herausgebers zu tun."<sup>7</sup> In addition to this the editors, who carefully indicate the variants of the text in the different manuscripts in their critical apparatus, mostly fail to inform the reader about the indications of paragraphs in the various manuscripts. Nor do they inform the reader when they insert extra paragraph divisions in the text contrary to the evidence in the manuscripts. Fourquet deplores

this attitude on the part of the editors pointing to the fact that formal factors such as paragraphs are " . . . eine vom Dichter selbst erkannte Grösse, die im Original schon da war und durch ein äusseres Mittel, meistens durch eine Initiale, bewusst kenntlich gemacht war" (p. 16).

Although the original MS is most often lost, the extant MSS of medieval works most likely reflect--more or less faithfully--the structural indications of the original. It is therefore to be recommended that a structural analysis be based on the structure markers of the MSS of a given work, Tristan included.<sup>8</sup> It is only in relatively recent years, however, that a number of structural analyses have been based on the MSS rather than on edited versions. Süniger (1964) and Linke (1968) are examples of this. As the structural indications often vary from MS to MS of the same work, it is necessary to develop some method of evaluating and selecting the transmitted information. Linke attempts to do this, and we shall therefore discuss in some detail his book Epische Strukturen in der Dichtung Hartmanns von Aue before we proceed with our approach to evaluating the paragraph divisions in the Tristan MSS.

"In turning to the MSS he [Linke] has sought an objective criterion with which subjective evaluations must be harmonized before he will accept them, and it need hardly be said how sadly novel such methodical caution is in this particular field."<sup>9</sup> With these words Dennis H. Green welcomes Hansjürgen Linke's work. What distinguishes Linke's book from previous structural analyses of Hartmann's works is

mainly his conviction that results can be achieved only by basing a structural analysis on the structural indications in the MSS:

"Wenn sich Erkenntnisse gewinnen lassen, die durch ihn [den Befund der Formüberlieferung durch die Handschriften] gesichert sind, dann mag es ferner möglich werden, inhaltliche und vielleicht auch zahlenkompositorische Bauelemente der Dichtung zu ermitteln, die vom Makel der Subjektivität und Beliebigkeit frei sind" (p. 15). The first step in Linke's approach is to record all structural indications in the MSS: initials, paragraph signs, alinea, etc. Linke is aware of the fact that not all such indications are of equal value. Gregorius would contain about 400 structural markers at various lines of the text whereas each individual MS only registers between 105 (E) and 275 (K). This raises a rather difficult question: it is obvious that some of these 400 markers must be ignored--but which ones, and according to what criteria? In order to evaluate these structural data as objectively as possible Linke developed a mathematical formula, the purpose of which is twofold: first to establish a mathematically based evaluation of each MS, and secondly to produce a series of paragraph divisions which comes as close to the original one as possible. Linke thereby bases his theory on the assumption that a close examination and collation of the MS evidence can indeed furnish us with valuable information as to "wenn nicht überhaupt der Absicht des Dichters, so doch zum mindesten den Anschauungen des Mittelalters" (p. 18).

The point of departure is the calculation of the so-called Fehlerquote, a percentage which represents the amount of what Linke considers

to be errors in the structural indications of the MSS. Linke is careful to point out that the Fehlerquote of each MS is based on an investigation of the principles of subdividing the narrative in the Hartmann MSS in general and in the individual MS concerned in particular. Three types of violations of the general principles of subdividing the text occur according to Linke: (1) the joining together of separate narrative units into one paragraph; (2) the division of one narrative unit into two or more paragraphs; (3) violation of the syntax and of the meaning of a sentence (p. 18). These points can hardly be said to exclude the subjective feelings of the scholar, and Linke is aware of the subjective factor: "Das subjektive Moment, das sich unvermeidbar einstellt, wenn man diesen Masstab anlegt, lässt sich zwar nicht völlig ausschalten, aber doch wesentlich dadurch verringern, dass man sich zuvor an Hand derjenigen Abschnittsgrenzen, die alle Handschriften überliefern, einen Begriff von den Gliederungseigenarten bildet, die ihnen allen gemein sind . . . ." (p. 18). Having counted "missing," superfluous, and syntax-violating structural markers as errors, Linke proceeds to calculate the Fehlerquote, i.e. the percentage of "incorrect" paragraph divisions in relation to the total number of paragraph divisions in each MS. The MSS are then placed on a scale, the lowest percentage appearing at the top and the highest ones at the bottom.

There are other factors than the Fehlerquote, however, which enable Linke to place the MSS on the first evaluation scale. He ignores all fragments and codices descissi from the outset. Furthermore, he eliminates MSS which register too few paragraph

divisions from the analysis and pushes MSS in which an abundance of paragraph divisions are attested to the bottom of the scale regardless of their Fehlerquote. By so doing, he fails to clarify exactly when a MS registers too few or too many paragraph divisions. MSS showing a Fehlerquote exceeding 25% (Linke nowhere gives the precise cut-off point) are likewise disregarded at the preliminary stages but taken into account again later in the process.

Having thus established the first evaluation scale, or Qualitäts-Reihe as Linke calls it, the process of selecting the paragraph divisions which he considers to have a high probability of representing the original ones can commence. In order to facilitate this process, Linke gives each MS on the evaluation scale a number which is to express its value in relation to the other MSS. The aim of this is also to make the process less prone to be influenced by the subjective feelings of the scholar: "Um beim Gegeneinander-Abwägen der zahlreichen Handschriften, wie es bei gespaltener Überlieferung erforderlich ist, das Eindringen subjektiver Momente auszuschliessen, versieht man am besten jede Handschriftensigle derart mit einem Zahlenwert, dass der besten Leithandschrift der höchste und der schlechtesten der geringste entspricht" (p. 21). Whether or not to accept a paragraph division now depends on the accumulated numerical value of all the MSS which attest the paragraph division compared with the value of the MSS which do not register a paragraph division at the point in question. "Der Vorteil dieses mathematischen Verfahrens liegt darin, dass beim Vergleich der

verschiedenen Gliederungen Vor-Urteile, die aus der Rücksicht auf den Inhalt der Erzählung erwachsen könnten, jetzt absolut ausgeschlossen sind" (p. 22). It is true that subjective content considerations are avoided through such a mathematical process. It must be borne in mind, however, that such considerations influenced the decisions which led to the establishing of this numerical value; and using a numerical evaluation system does not render the results of a process objective if this numerical value was established by means of subjective criteria.

What follows now is an elaborate system of calculating the value of each MS, selecting the paragraph divisions which can be accepted according to the value of the MSS in which they are attested, re-evaluating the MSS on the basis of these accepted paragraph divisions, accepting or discarding other MSS according to this new value, and re-evaluating again until the quality scale remains constant. The more MSS there are and the more differentiations exist among them, the more repetitions of this procedure are necessary. In the case of Gregorius the procedure is relatively simple because only three of the eleven MSS, including fragments, have been provided with a numerical value by Linke for reasons given above. But in the case of Iwein, where more than a dozen MSS figure on the evaluation scales, the process becomes complicated. Not only do we work through three evaluation scales, but we are also faced with three so-called Quantitäts-Reihen, i.e. three separate suggestions as to the total number of possibly original paragraph divisions, before a proposal of the structural pattern of the work can be put forward.

It lies beyond the scope of this chapter to deal with the details of this involved method. We shall, however, discuss Linke's choice of figures to represent the value of each MS, taking the third quality scale as an example. In Iwein 189 paragraph divisions are considered "gesichert" by Linke at this stage. In MS A 143 paragraph divisions are attested. 130, or 90.9% of these are "gesichert" according to Linke's calculations. But these 130 only constitute 68.8% out of a total of 189 accepted paragraph divisions. The Formwert of the MS A at this point is therefore half of the sum of these two percentages  $\frac{90.9 + 68.8}{2} = 79.9\%$ .<sup>10</sup> Listing the Formwert of each MS the third quality scale looks like this (p. 59 Table 15):

D : 83.6%

A : 79.9%

d : 78.5%

B : 78.4%

c : 73.7%

z : 71.8%

r : 71.4%

b : 71.3%

l : 69.1%

J : 65.3%

E : 64.2%

f : 59.4%

p : 55.6%

a : 36.3%

Instead of working directly with these percentages, however, Linke chooses to use them only to establish the order of the MSS on the scale, within the range of the number of MSS, in this case between 1 and 14:

D: 14

A: 13

d: 12

B: 11

c: 10

z: 9

r: 8

b: 7

l: 6

J: 5

E: 4

f: 3

p: 2

a: 1

In his review of Linke's book Thomas Cramer points to the weaknesses of simply using the numbers in this progressive order: "Habe ich fünf Hss, so bekommen sie nach ihrer Stelle in der Wertskala die Werte 5,4,3,2,1. Das bedeutet: stimmen die ersten beiden Hss. zusammen, so können die nächsten drei kein Gegengewicht bilden ( $5+4=9 > 3+2+1=6$ ); habe ich 9 Hss., so heisst die Reihe 9,8,7,6,5 . . . Stimmen die ersten beiden Hss. zusammen, so können sie jetzt durch die



folgenden drei korrigiert werden ( $9+8=17 < 7+6+5=18$ ). Im zweiten Beispiel erhalten damit die Hss. auf der 3.-5. Position der Wertskala zusammen ein Übergewicht über die Hss. auf der 1. und 2. Position nur, weil die Gesamtzahl der Hss. grösser ist. . . . " Cramer suggests an evaluation scale using the numbers  $100+1$ ,  $100+2$ ,  $100+3$ , etc., in order to reduce the importance of the ordinal scale. But this would also reduce the purpose of having a numerical evaluation system. If Cramer's suggestion were adhered to, the simple majority of the MSS would decide whether or not to accept a paragraph division. The opposite result would thus be produced in the example quoted above ( $5+4=9 > 3+2+1=6$ ) because 3 MSS invariably would score a higher number than 2 MSS:  $105+104=209 < 103+102+101=306$ . Only where two groups of equal size were to compete would Cramer's proposal work, and then it would produce exactly the same effect as does Linke's method:

$$\text{Cramer: } 104 + 103 = 207 > 102 + 101 = 203$$

$$\text{Linke: } 4 + 3 = 7 > 2 + 1 = 3$$

In an ordinal scale the difference of value between the best MSS increases the fewer MSS we are dealing with--and vice versa. If we have 6 MSS in Linke's evaluation order of 6, 5, 4, 3, 2, and 1, the fourth MS in the row is worth only half (3) of the value of the first one (6). In the case of 20 MSS, however, the difference in value between the first and the fourth MSS would be in the relation of 20 to 17, a hardly noticeable difference compared to the example of 6 MSS. The first 4 MSS in the row of 6 in our theoretical example might even show little difference in the percentages which led to the scale. The actual

number of MSS gains too much importance when the evaluation scale based on the value of a given MS in percentages is reduced to an ordinal scale. Why not make use of the percentages which form the basis of the quality scales? In borderline cases (i.e. those cases where paragraph divisions are attested in so few MSS that the question really arises whether or not to accept them as possibly original ones) it makes a difference which numbers are being employed in the evaluation scale. We shall illustrate our point by taking a random example from Iwein of such a borderline case. A paragraph division at line 4593 is attested in the MSS A, D, E, J, d, and z. According to Linke's third quality scale mentioned above, these MSS represent a value of  $13+14+4+5+12+9=57$ . This paragraph division thus finds acceptance by Linke because the sum of 57 exceeds that of the remaining MSS which do not register a paragraph division at this point: B, a, b, c, f, l, p, and r or  $11+1+7+10+3+6+2+8=48$ . If, however, we employ the actual values of the MSS in percentages, the Formwert, we would arrive at the opposite result:

	<u>Numerical Value</u>	<u>Formwert</u>
A :	13	79.9%
D :	14	83.6%
E :	4	64.2%
J :	5	65.3%
d :	12	78.5%
z :	9	71.8%
	<hr/> 57	<hr/> 443.3%
B :	11	78.4%
a :	1	36.3%
b :	7	71.3%
c :	10	73.7%
f :	3	59.4%
l :	6	69.1%
p :	2	55.6%
r :	8	71.4%
	<hr/> 48	<hr/> 515.2%

Linke intends to facilitate his calculations by exchanging the interval scale for an ordinal one. But, unless Linke specifically wants to accept fewer of the weaker paragraph divisions, there is really no reason why he could not have reduced the percentages to a 1-10 scale, thus letting it remain an interval scale:

A :	79.9%	>	8
D :	83.6%	>	8
E :	64.2%	>	6
J :	65.3%	>	7
d :	78.5%	>	8
z :	71.8%	>	7
	<hr/> 443.3%		<hr/> 44

True, the 3 MSS A, D, and d now all have the same value which was not the case in the ordinal scale. But there is after all only 5.1% (83.6-78.5) difference between D and d in Linke's interval scale of percentages.

Having reached the stage where a renewed comparison of the MSS no longer leads to a shifting of positions among the MSS on the evaluation scale (the third quality scale in Iwein), Linke proceeds to amend the MS evidence in certain cases. A paragraph division does not necessarily occur at exactly the same line in each MS, Linke states. He therefore allows for divergencies of up to several lines, and he adds up the total of the numerical value of all the lines which he considers to register basically the same paragraph division. Three major reasons for such divergencies are listed (p. 60):

1. Obvious scribal errors.
2. "Graphischer zwang," i.e. due to the indentation of every other line in some MSS initials occur only where there is room.
3. Shifting of border lines in the narrative.

Again subjective decisions have entered the picture. Sixteen additional paragraph divisions are accepted in Iwein through the amendments of the above mentioned Korruptel. In Gregorius no such amendments are necessary. There still are not enough paragraph divisions, Linke feels. In order to bring up the number of accepted paragraph divisions to a fairly average level, Linke has built a flexibility clause into his formula: "Stehen sich gleich gute Handschriften (oder Handschriftengruppen) gegenüber, so bedarf es zur Entscheidung für die eine oder die andere des Hinzutretens weiterer formaler und/oder inhaltlicher Gründe" (p. 21). Justified by this clause, Linke accepts another 22 paragraph divisions in Iwein and as many as 33 in Gregorius. Although Linke plays down the size of this amount in Gregorius by calling it "knapp ein Viertel" (p. 34: 33 out of 137 paragraph divisions), it does give rise to a suspicion that Linke accepts the paragraph divisions which he wants to accept. If they are not mathematically acceptable, he finds sufficient "weitere formale und/oder inhaltliche Gründe" to justify them. Admittedly, he never interpolates paragraph divisions. He makes certain that the division is always registered in at least one MS. This is not as difficult a task as it may sound, however, for about 400 paragraph divisions are attested in Gregorius, of which only 137 find acceptance with Linke. Linke does not stop here. The paragraph divisions which have been accumulated up to this point must be finally secured. The relative and the absolute percentages must again be calculated, and a new evaluation scale emerges; this process is continued until the scale again remains constant. In addition to this the relative and the absolute percentages of each MS with regard to the preservation

of the two structural patterns (the narrative and the recitative structure) must be calculated in the same manner, and yet a further evaluation scale emerges. There are now three evaluation scales:

1. The scale dealing with the total number of accepted paragraph divisions.
2. The scale evaluating each MS according to the degree in which the Werkstruktur (narrative structure) is preserved.
3. The scale evaluating each MS according to the degree in which the Vortragsgliederung (recitative structure) is preserved.

The Kritikwert of each individual MS is now the sum of the three different evaluation figures. The entire bulk of paragraph divisions again have to be measured according to this newly established quality scale (the fourth such for Iwein). If changes occur, the process must be repeated until the scale remains constant. The fifth quality scale is the final one in the case of Iwein (in Gregorius only one quality scale is needed). The minor changes in the bulk of accepted paragraph divisions no longer influence the evaluation scale. "Hartmanns 'Iwein' enthält also endgültig insgesamt 226 Abschnittsgrenzen," Linke concludes (p. 95). But--and this must be considered a major weakness in Linke's method--still only 187 of these (about 82%) can be accepted directly on the basis of the mathematical formula.<sup>12</sup> To be sure, 20 Korruptel which were amended are now mathematically "gedeckt" according to the fifth quality scale; this is only the case, however, provided Linke was right in assuming the presence of basically the same paragraph division where structural indicators did not occur at exactly the same line. Had he

started out amending these Korruptel they would have been "gedeckt" already in the first quality scale. Another 19 paragraph divisions still need help "aus formalen und inhaltlichen Ursachen" (p. 95) and are therefore still not covered by the fifth and final quality scale.

Although attention has been drawn to certain weaknesses in Linke's approach, the positive aspects should not be overlooked. The merit of Linke's book lies in the realization of the importance of the structural markers in the MSS themselves and in the subsequent utilization of the MS evidence. As stated by Green at the beginning of this chapter, the "novelty of Linke's methodical caution" (MLR, p. 671) is welcome. Green is referring to the fact that Linke insists that the structural patterns--which he also establishes with due regard to the content--must be supported by the structural indications in the MSS. Future scholars might disagree with Linke's evaluation procedure, but his attempt to establish an objective critique of form per se will remain valid. Cramer, who severely criticizes Linke's approach, also realizes this: "wohl aber wird nach Linkes Arbeit niemand mehr ein Strukturschema aufstellen können, ohne sich (mit form-kritischen Methoden) seines Fundaments, seiner Begründung und Bestätigung in der handschriftlichen Überlieferung zu versichern" (Euph, p. 122).

### Chapter III: Footnotes

- <sup>1</sup>Absicht oder Willkür im Aufbau des Heliand (Hamburg, 1964).
- <sup>2</sup>Rathofer bases his study on Eduard Sievers' edition of the Heliand (Halle, 1878) in which the two complete MSS C and M appear side by side.
- <sup>3</sup>Rathofer, "Zum Aufbau des Heliand," ZfdA, 93 (1964), 242.
- <sup>4</sup>Rathofer, Heliand, p. 260. The eighth fit also starts with this formula, however.
- <sup>5</sup>Rathofer, "Zum Aufbau," plate II, illustration 9; plate I, illustration 7, between p. 254/5.
- <sup>6</sup>Rathofer, "Zum Aufbau," the illustrations between pp. 254/5.
- <sup>7</sup>Jean Fourquet, "Zum Aufbau des Armen Heinrich," Wirkendes Wort, 11 (1961), 3rd Sonderheft, p. 16.
- <sup>8</sup>In the early sixties Batts drew attention to the importance of the "technical apparatus" in the MSS for the study of structural patterns: "Poetic Form and Medieval German Scribal Practice," JEGP, 62 (1963), 702.
- <sup>9</sup>Dennis H. Green, Review of Hansjürgen Linke: Epische Strukturen, MLR, 65 (1970), 671.
- <sup>10</sup>p. 59, 90.9% "relativer Anteil."  
68.8% "absoluter Anteil."
- <sup>11</sup>Thomas Cramer, Euphorion, 64 (1970), 120.
- <sup>12</sup>According to the 3rd quality scale, 189 paragraph divisions could become accepted mathematically.



## Chapter IV

### A Statistical Approach to Selecting Initials from the Tristan MSS for a "Model MS," and an Evaluation of the MSS in their Relation to this Model MS.

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Our criticism of Linke's approach is not aimed at discouraging critique of form based on MS evidence. On the contrary a critique of form is not only desirable, but should be an essential part of a structural analysis of a medieval work of literature. We are of the opinion, however, that Linke has complicated the mathematical evaluation unduly. In this chapter an attempt will be made to evaluate the statistical data gathered from an examination of the Tristan MSS in a less involved fashion. Unlike Linke we are concerned not so much with the correct acceptance of each individual paragraph division, but with the reliability of the bulk of accepted paragraph divisions as a whole. A statistical approach cannot--by its very nature--claim a 100% correctness in its results, but neither can Linke's semi-statistical method. It can, however, provide us with a relatively reliable basis from which to work. Our approach is based on the assumption that the majority of the original structure markers filtered through to the various MSS and that part of these original structure markers can be brought to the surface by focusing on the average representation of the structural indicators of all the MSS.

The aim of our statistical calculations is twofold. First, we wish to establish a series of paragraph divisions, a model MS, as it were, which represents the average of the total number of structural markers (initials) in the Tristan-MSS. Secondly, we intend to evaluate the MSS in relation to one another according to the degree in which they

correspond to this "model MS." In contrast to Linke we shall exclude all content considerations, all speculations as to errors or wilful changes on the part of the scribes, etc. It is our intention to evaluate the structural data in the MSS just as they were handed down to us in the 10 complete and 12 fragmentary MSS which exist today. Copies were put at our disposal by various European libraries, museums, and archives. This is a list of the MSS, and their present location:<sup>1</sup>

- M: Bayerische Staatsbibliothek München, Cod. germ. 51.
- H: Universitätsbibliothek Heidelberg, Cod. pal. germ. 360.
- F: Biblioteca Nazionale Centrale Firenze, ms. B.R. 226.  
Formerly: Cod. magliabechianus germ. VII (9) 33.
- W: Österreichische Nationalbibliothek Wien, Cod. vindob. 2707, 3.  
Formerly: Philol. 216, Ms. Ambras. 424.
- B: Historisches Archiv der Stadt Köln, Nr. 88 (W.k.f.<sup>o</sup> 88  
Blankenheim).
- N: Staatsbibliothek Preussischer Kulturbesitz Berlin, ms. germ.qu.284.
- O: Historisches Archiv der Stadt Köln, Nr. 87 (Oberlinsche Handschrift).
- E: Biblioteca Estense Modena, Ms. Est. 57.  
Formerly: ~~Ö~~.R. 8. 16.
- R: Bibliothèque Royale de Belgique (Bruxelles), M.S. 14697.
- P: Staatsbibliothek Preussischer Kulturbesitz Berlin, ms.germ.fol.640.
- a: Tiroler Landesmuseum Ferdinandeum Innsbruck, FB 1519/III.  
Formerly: Front page of Sign. XXIX f. 6.
- b: Österreichische Nationalbibliothek Wien, Cod. vindob. 15340.  
Formerly: Suppl. 2717.
- f: Historisches Archiv der Stadt Köln, Fragmentenkapsel I Nr. XLIV.
- g: Archiv der Stadt Grein, Oberösterreich.

- l: Staatsbibliothek Preussischer Kulturbesitz Berlin, ms.germ.fol. 923, Nr. 5.
- m: Staatsbibliothek Preussischer Kulturbesitz Berlin, ms.ger.fol. 923, Nr. 4 [Oberlinsches Bruchstück].
- q: Sammlung Eis, Hs. 63.<sup>2</sup>
- s: Bibliothèque Nationale et Universitaire Strasbourg, Ms. 2280. Formerly: All. 321.
- t: Universitätsbibliothek Tübingen, Md. 671.
- w: Österreichische Nationalbibliothek Wien, Cod. vindob. 2707, 1. Formerly: Philol. 216, Ms. Ambras, 424.
- z and z<sup>1</sup>: Staatsarchiv Zürich, Sammelmappe C VI/1, Mappe VI, Nr. 5.

All MSS<sub>s</sub> which are now lost, complete ones as well as fragments, (S, e, h, n, and r), are excluded from our present study, even though some information and (partial) reprints exist.<sup>3</sup> Furthermore, we intend to combine all the MSS into one composite group, no matter how many or how few structural markers are to be found in any individual MS. This is contrary to Linke who sets up different rules for MSS containing too few or too many paragraph divisions, and for fragments, even to the point of discarding the structural evidence in his evaluation process. In our study the fragments will have an equal statistical weight within the passages contained in the fragments with the complete manuscripts. It is our opinion that fragments can yield valuable information concerning the particular portion(s) of the text which they do carry. Also missing folios of the nevertheless so-called complete MSS will be taken into consideration. In order to do this, we shall divide the text<sup>4</sup> into sections according to which portion of the Tristan text is present in how many MSS. A new section starts at the precise line where the number

of MSS (including fragments) relevant to the portion of text in question changes. The first 102 lines of Tristan exist, for example, in 8 MSS only: M, H, W, B, N, E, R, and P. A change occurs at line 103 where the MS F commences. This will become the first so-called "line group." The second "line group" then starts at line 103, and continues to line 524, because the MS O takes up the text at line 525, etc. In this manner the text is divided into 49 "line groups." A minimum of 8 and a maximum of 12 MSS cover these 49 "line groups." Each line group is numbered in Arabic numerals, and the line groups which are contained in a given number of MSS are grouped under Roman numerals ("MS-number groups") as follows:

MS-Number Group:					I	II	III	IV	V
					8 MSS	9 MSS	10 MSS	11 MSS	12 MSS
Line									
Group: 1.	Lines	1 -	102	are in	8 MSS				
2.	-	103 -	524	in		9 MSS			
3.	-	525 -	2028	in			10 MSS		
4.	-	2029 -	2104	in				11 MSS	
5.	-	2105 -	2208	in			10 MSS		
6.	-	2209 -	2348	in				11 MSS	
7.	-	2349 -	2484	in					12 MSS
8.	-	2485 -	2508	in				11 MSS	
9.	-	2509 -	3036	in			10 MSS		
10.	-	3037 -	3314	in				11 MSS	
11.	-	3315 -	3453	in			10 MSS		
12.	-	3454 -	3613	in				11 MSS	
13.	-	3614 -	3866	in			10 MSS		
14.	-	3867 -	4142	in				11 MSS	
15.	-	4143 -	4695	in			10 MSS		
16.	-	4696 -	4972	in				11 MSS	
17.	-	4973 -	8322	in			10 MSS		
18.	-	8323 -	8452	in				11 MSS	
19.	-	8453 -	9780	in			10 MSS		
20.	-	9781 -	9821	in				11 MSS	
21.	-	9822 -	9902	in			10 MSS		
22.	-	9903 -	9943	in				11 MSS	
23.	-	9944 -	10609	in			10 MSS		

				8 MSS	9 MSS	10 MSS	11 MSS	12 MSS
24.	Lines	10610-10772	are in				11 MSS	
25.	-	10773-11428	in			10 MSS		
26.	-	11429-11592	in				11 MSS	
27.	-	11593-11597	in			10 MSS		
28.	-	11598-12558	in		9 MSS			
29.	-	12559-12708	in			10 MSS		
30.	-	12709-12788	in		9 MSS			
31.	-	12789-12934	in			10 MSS		
32.	-	12935-13352	in		9 MSS			
33.	-	13353-13512	in			10 MSS		
34.	-	13513-13575	in		9 MSS			
35.	-	13576-13598	in			10 MSS		
36.	-	13599-13734	in				11 MSS	
37.	-	13735-13832	in			10 MSS		
38.	-	13833-13996	in				11 MSS	
39.	-	13997-14368	in			10 MSS		
40.	-	14369-14924	in				11 MSS	
41.	-	14925-15735	in			10 MSS		
42.	-	15736-15899	in				11 MSS	
43.	-	15900-16557	in			10 MSS		
44.	-	16558-16721	in				11 MSS	
45.	-	16722-18095	in			10 MSS		
46.	-	18096-18125	in				11 MSS	
47.	-	18126-18138	in			10 MSS		
48.	-	18139-18172	in				11 MSS	
49.	-	18173-19548	in			10 MSS		
				1	5	23	19	1 = 49

Before beginning the analysis we must define the term "structural marker." These markers are for the most part initials, but some MSS also contain a number of paragraph signs: ¶ or ¶. Since these latter occur only in MSS which also have initials (H, B, N, O, R), they are omitted at this point (Linke does likewise). The structural markers which enter into our calculations are thus all the initials in all the MSS, including those which were not actually carried out by the rubricator but were clearly indicated by means of a space in the text<sup>5</sup> and often also by means of a small letter in the margin showing which initial was meant to appear at the point in question. Only the relatively small initials which form the DIETERICH-acrostic at the beginning lines of the text in the MS H (lines 5-37) are left out of our calculation.

Our immediate aim is to establish statistically a series of average paragraph divisions for our "model" MS. The first step towards this goal is to record and count all the initials in all the MSS; each initial indicates for the purpose of our method a paragraph division.

The Tristan MSS register the following numbers of initials:

M : 495 Initials

H : 198 -

F : 474 -

W : 191 -

B : 517 -

N : 638 -

O : 180 -

E : 426 -

R : 171 -

P : 186 -

---

3476 Initials

a : 6 Initials

b : 6 -

f : 2 -

g : 1 -

l : 2 -

m : 1 -

q : 1 -

s : 0 -

t : 8 -

w : 1 -

z : 5 -

z<sup>1</sup> : 6 - 39 Initials

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3515 Initials

=====



These 3515 initials are distributed as follows over the  
5 "MS-number groups" and 49 "line groups:"

MS-No. Group		I (8 MSS)	II (9 MSS)	III (10 MSS)	IV (11 MSS)	V (12 MSS)
Line Group	1.	21				
- -	2.		64			
- -	3.			297		
- -	4.				17	
- -	5.			23		
- -	6.				21	
- -	7.					30
- -	8.				4	
- -	9.			88		
- -	10.				70	
- -	11.			32		
- -	12.				47	
- -	13.			52		
- -	14.				63	
- -	15.			106		
- -	16.				47	
- -	17.			640		
- -	18.				31	
- -	19.			267		
- -	20.				7	
- -	21.			12		
- -	22.				3	
- -	23.			120		

MS-No. Group		I (8 MSS)	II (9 MSS)	III (10 MSS)	IV (11 MSS)	V (12 MSS)
Line Group	24.				36	
- -	25.			133		
- -	26.				20	
- -	27.			0		
- -	28.		146			
- -	29.			31		
- -	30.		9			
- -	31.			20		
- -	32.		62			
- -	33.			30		
- -	34.		13			
- -	35.			1		
- -	36.				33	
- -	37.			15		
- -	38.				30	
- -	39.			61		
- -	40.				101	
- -	41.			145		
- -	42.				26	
- -	43.			118		
- -	44.				27	
- -	45.			186		
- -	46.				11	
- -	47.			2		
- -	48.				5	
- -	49.			192		
Total:		21	294	2571	599	30 = 3515

The next step is to calculate the statistical average of each of these 5 MS-number groups in order to be able to select for our model MS the number of initials which most accurately represents the statistical average.

The average number of initials in each of these 5 MS-number groups is:

I (8 MSS):	21 initials divided by 8 =	2.6
II (9 MSS):	294 - - 9 =	32.7
III (10 MSS):	2571 - - 10 =	257.1
IV (11 MSS):	599 - - 11 =	54.5
V (12 MSS):	30 - - 12 =	<u>2.5</u>
		349.4

We shall illustrate by the example of the first MS-number group how the initials for the model MS are actually selected. This group consists of one line group only in which 21 initials are attested:

	M	H	F	W	B	N	O	E	R	P	Frag- ments	
Line 1	G	G	-	G	G	G	-	G	G	G	-	8 initials
5			-	D			-				-	1 -
41	T	T	-	T		T	-	T		T	-	6 -
45			-		I		-				-	1 -
74	I		-				-				-	1 -
97			-			E	-				-	1 -
101	N		-		N		-	N			-	3 -
Total:	4	2	-	3	3	3	-	3	1	2	-	= 21 initials

The theoretical number of average initials from the MS-number group is 2.6. The initials which are to be classified as "average initials" will be the ones which are attested in the highest number of MSS. In this case the initial at line 1 is registered in the highest number of MSS; this initial therefore constitutes the first average initial in our model MS. The next average initial will be the one which is attested in the second highest number of MSS, in our example the initial at line 41. In order to come as close as possible to the statistical average (2.6) we shall select a third average initial. This will be the one which is registered in the third highest number of MSS: the one at line 101. There are now 3 average initials in our model MS at line 1, 41, and 101, but only the MSS M and E actually contain all three of them:

	M	H	F	W	B	N	O	E	R	P	Frag- ments	Model MS
Line 1:	<u>G</u>	<u>G</u>	-	<u>G</u>	<u>G</u>	<u>G</u>	-	<u>G</u>	<u>G</u>	<u>G</u>	-	X
Line 5:			-	D			-				-	
Line 41:	<u>T</u>	<u>T</u>	-	<u>T</u>		<u>T</u>	-	<u>T</u>		<u>T</u>	-	X
Line 45:			-	I			-				-	
Line 74:	I		-				-				-	
Line 97:			-			E	-				-	
Line 101:	<u>N</u>		-	<u>N</u>			-	<u>N</u>			-	X
	3	2	0	2	2	2	0	3	1	2	0	3

Had there been more than one initial registered in 3 MSS we would have had to cease selection after the first 2 average initials as the number 4 would be further away from 2.6 than is the number 2.

It should be pointed out that the entire number of initials in the same number of MSS has to be either accepted or not accepted. In each one of the 5 MS-number groups, the cut-off point will thus be at the number of initials which most nearly approximates the statistical average.<sup>6</sup>

MS-number group II which comprises 5 line groups has a total of 294 initials:

		M	H	F	W	B	N	O	E	R	P	
Line Group	2	11	5	11	5	9	8		8	3	4	64 initials
-	28		12	21	9	32	33	9	13	8	9	146
	30		0	2	0	4	2	0	0	1	0	9
	32		3	11	3	14	13	3	8	4	3	62
	34		1	2	1	2	3	1	2	0	1	13
		11	21	47	18	61	59	13	31	16	17	= 294 initials

The statistical average of this group being 32.7,<sup>7</sup> the nearest approximation to this figure is 34 by taking 3 as the lowest common occurrence in the MSS.<sup>8</sup>

The number of average initials accepted for the model MS from the line groups of MS-number group II is as follows:<sup>9</sup>

Line Group 2 : 9

28 : 15

30 : 1

32 : 7

34 : 2

= 34 average initials accepted for the model MS

Each individual MS contains the following number of "average" initials:

		<u>M</u>	<u>H</u>	<u>F</u>	<u>W</u>	<u>B</u>	<u>N</u>	<u>O</u>	<u>E</u>	<u>R</u>	<u>P</u>	
Line Group	2	8	5	5	5	8	4		8	3	4	
	28		10	11	8	13	14	9	5	7	9	
	30		0	1	0	1	1	0	0	0	0	
	32		3	6	3	7	6	3	3	4	3	
	34		1	1	1	2	2	1	2	0	1	
		8	19	24	17	31	27	13	18	14	17	out of 34. <sup>10</sup>

In the third MS-number group, a total of 2571 initials were recorded in 23 line groups:

	M	H	F	W	B	N	O	E	R	P	b	t	
Line Group 3 :	42	26	37	25	26	42	25	36	15	23			= 297
5 :	4	2	3	2	3	4	1	3	0	1			= 23
9 :	18	2	16	3	9	16	3	13	5	3			= 88
11 :	5	3	4	2	2	6	3	3	1	3			= 32
13 :	9	3	8	3	7	9	3	6	1	3			= 52
15 :	18	6	13	9	15	14	6	13	5	7			= 106
17 :	111	35	96	32	95	93	29	83	34	32			= 640
19 :	43	11	38	9	47	48	11	34	14	12			= 267
21 :	0	1	3	1	0	4	1	0	1	1			= 12
23 :	18	2	22	2	25	29	2	14	5	1			= 120
25 :	15	9	19	8	21	25	10	13	6	7			= 133
27 :	0	0	0	0	0	0	0	0	0	0			= 0
29 :		2	2	2	7	5	2	4	1	2	4		= 31
31 :		0	3	0	6	5	0	1	1	0	4		= 20
33 :		1	4	2	7	6	2	2	2	2	2		= 30
35 :	1	0	0	0	0	0	0	0	0	0			= 1
37 :	2	1	1	1	1	3	1	3	1	1			= 15
39 :	8	3	8	3	12	9	3	9	3	3			= 61
41 :	21	5	17	5	24	36	5	21	6	5			= 145
43 :	17	6	14	6	19	22	6	16	5	7			= 118
45 :	27	13	21	12	20	41	12	21	9	10			= 186
47 :	1	0	0	0	0	1	0	0	0	0			= 2
49 :	26	12	22	12	24	43	12	19	11	11			= 192

---

386 143 351 139 370 461 137 314 126 134 2 8 = 2571 initials

---

From this MS-number group(III), a total of 234 initials appear in our model MS. This is 23 short of the statistical average 257.1. From each line group the following number of initials can be accepted for the model MS by taking 3 as the lowest common occurrence at the same line.<sup>11</sup>

From line group 3: 30

5: 3

9: 9

11: 3

13: 4

15: 14

17: 55

19: 28

21: 1

23: 12

25: 13

27: 0

29: 2

31: 1

33: 3

35: 0

37: 1

39: 4

41: 13

43: 9

45: 16

47: 0

49: 13

---

234 average initials accepted for the model MS



In each individual MS the following number of initials are identical with the average initials selected for the model MS:

		M	H	F	W	B	N	O	E	R	P	b	t
Line group	3:	21	25	26	25	22	22	24	24	15	22		
	5:	1	2	3	2	3	2	1	2	0	1		
	9:	4	2	5	3	5	5	3	5	3	3		
	11:	0	3	2	2	2	3	3	0	1	3		
	13:	1	3	3	3	2	3	3	1	1	3		
	15:	4	6	7	9	11	9	6	7	4	7		
	17:	12	31	46	30	46	46	29	14	26	30		
	19:	6	11	19	9	24	23	11	7	11	12		
	21:	0	1	1	1	0	1	1	0	1	1		
	23:	3	2	10	2	11	10	2	3	2	1		
	25:	3	9	10	8	10	11	10	3	6	7		
	27:	0	0	0	0	0	0	0	0	0	0		
	29:		2	1	2	2	2	2	1	1	2		2
	31:		0	1	0	1	1	0	1	0	0		1
	33:		1	2	2	3	3	2	2	2	2		2
	35:	0	0	0	0	0	0	0	0	0	0		
	37:	0	1	1	1	1	1	1	1	0	1		
	39:	0	3	3	3	4	4	3	0	3	3		
	41:	6	5	10	5	10	10	5	6	3	5		
	43:	1	6	7	6	9	8	6	4	4	7		
	45:	2	13	14	12	9	13	12	2	9	10		
	47:	0	0	0	0	0	0	0	0	0	0		
	49:	2	12	11	12	12	12	11	1	11	11		
<hr/>													
		66	138	182	137	187	189	135	84	103	131	2	3 out of 234 <sup>12</sup>



The statistical average of this group was 54.5.<sup>13</sup> We come very close to this figure: a total of 53 initials are accepted in the model MS, again by taking the number 3 as the lowest common occurrence:

From line group 4: 1

6: 1

8: 1

10: 6

12: 4

14: 4

16: 5

18: 3

20: 1

22: 0

24: 3

26: 1

36: 3

38: 2

40: 9

42: 3

44: 4

46: 1

48: 1

---

53 average initials for the model MS,

Each individual MS contains the following number of initials  
which are identical with the ones selected for the model MS:

Line Group	M	H	F	W	B	N	O	E	R	P	a	b	f	g	l	m	q	s	w	z	z <sup>1</sup>
4	1	1	1	1	1	1	1	1	1	1									1		
6	1	0	0	0	1	0	0	1	0	0										0	
8	1	0	0	0	1	0	0	1	0	0	0										
10	1	5	5	5	2	6	5	1	2	5											4
12	0	4	4	4	3	3	4	0	3	4	4										
14	0	4	4	4	4	4	4	2	1	4											2
16	2	3	3	3	3	2	0	2	1	3										2	
18	0	1	1	1	2	3	1	1	2	1				2							
20	0	0	0	0	1	1	0	0	1	0								0			
22	0	0	0	0	0	0	0	0	0	0								0			
24	0	1	3	1	3	3	1	1	1	1					1						
26	0	0	1	0	1	1	0	0	0	0						0					
36	0	2	2	2	3	3	2	2	1	1				1							
38	0	1	1	1	1	2	1	2	1	1		2									
40	1	5	7	4	8	8	5	1	5	5										2	
42	1	1	3	1	2	2	1	1	1	1				1							
44	1	1	3	1	4	4	2	0	1	2				1							
46	0	1	1	1	1	1	1	0	1	1						1					
48	0	0	1	0	1	1	0	0	0	0								0			

9 30 40 29 42 45 28 16 22 30 4 2 2 1 2 1 1 0 1 4 6 out of 53<sup>14</sup>

The fifth MS-number group consists of one line group only. In this line group a total of 30 initials appear:

	M	H	F	W	B	N	O	E	R	P	a	z	
Line Group 7:	4	1	4	2	2	6	2	4	0	2	2	1	= 30 initials

The statistical average of this group was 2.5.<sup>15</sup> Again 3 is the lowest common occurrence. A cut-off point at 2 initials at the same line would have meant the acceptance of an additional 3 (= total of 6) initials which would by far exceed 2.5. Of the 3 accepted initials, each MS has:

	M	H	F	W	B	N	O	E	R	P	a	z	
Line Group 7:	0	1	1	2	1	2	2	1	0	2	2	1	out of 3

Summing up the total number of initials in all 5 MS-number groups is 3515:

	M	H	F	W	B	N	O	E	R	P	a	b	f	g	l	m	q	s	t	w	z	z <sup>1</sup>	
I	4	2		3	3	3		3	1	2													= 21
II	11	21	47	18	61	59	13	31	16	17													= 294
III	386	143	351	139	370	461	137	314	126	134	2							8					=2571
IV	90	31	72	29	81	109	28	74	28	31	4	4	2	1	2	1	1	0	1	4	6		= 599
V	4	1	4	2	2	6	2	4	0	2	2										1		= 30
	495	198	474	191	517	638	180	426	171	186	6	6	2	1	2	1	1	0	8	1	5	6	=3515 initials

The theoretical number of average initials was  $349.4^{16}$ , but in actual fact we were only able to designate 327 for our constructed MS:

I :	3
II :	34
III :	234
IV :	53
V :	3
	<u>327</u>

Of these 327 average initials, each individual MS contributed:

	M	H	F	W	B	N	O	E	R	P	a	b	f	g	l	m	q	s	t	w	z	z <sup>1</sup>
I	3	2		2	2	2		3	1	2												
II	8	19	24	17	31	27	13	18	14	17												
III	66	138	182	137	187	189	135	84	103	131	2								3			
IV	9	30	40	29	42	45	28	16	22	30	4	2	2	1	2	1	1	0		1	4	6
V	0	1	1	2	1	2	2	1	0	2	2											1
	86	190	247	187	263	265	178	122	140	182	6	4	2	1	2	1	1	0	3	1	5	6

The result of our method of selection turned out to be that if 3 MSS contain the same initial, then this initial is accepted as an average initial in our model MS. Not once is it necessary to accept an initial which occurs in 2 MSS only or to discard an initial which is attested in 3 or more MSS.<sup>17</sup> If the 49 line groups were to be considered separately, however, only a total of 313 as opposed to 327 average initials would find their way into the model MS. Admittedly, the result would be more accurate within each individual line group if this group were to be regarded as a separate entity. Seen in the larger perspective, however, the over-all

result is more reliable when all line groups in one MS-number group are treated as one composite group. Treated separately, only the small line groups (of a couple of 100 lines or less) would show a different result.<sup>18</sup> This would give these smaller groups too much importance.

We have now completed the first step of our statistical approach: a series of statistically based "average initials" has been established (our model MS). Furthermore, we have shown how many of these average initials are represented in each individual MS. The next step is to evaluate the MSS in relation to this model MS. Like Linke we shall attribute a numerical value to each MS; unlike Linke, however, we intend to retain the value of the MSS as it is expressed in percentage points rather than replacing it by the numbers of an ordinal scale.

Our choice of evaluation criteria will be illustrated on a theoretical example: 7 MSS register a total number of 350 initials distributed as follows:

A	B	C	D	E	F	G	
100	100	50	50	10	20	20	= 350

The following number of average initials are actually in evidence in each MS out of a total of the statistical average of 50:<sup>19</sup>

A	B	C	D	E	F	G
10	50	10	50	10	20	10

If we calculate the percentage of the number of average initials in relation to the number of statistical ones (50) the 4 MSS A, C, E, and G will come out even:

A	B	C	D	E	F	G
$\frac{10}{50}$	$\frac{50}{50}$	$\frac{10}{50}$	$\frac{50}{50}$	$\frac{10}{50}$	$\frac{20}{50}$	$\frac{10}{50}$
20%	100%	20%	100%	20%	40%	20%

If, on the other hand, we take into consideration as well that 100 initials are attested, for example, in A, and only 10 of these can be classified as average initials whereas E indicates only 10 initials, all of which are average initials, we obtain a more accurate picture of the reliability of each MS--at least as far as our criteria are concerned. The percentages which arise from this second criterion are the following:

A	B	C	D	E	F	G
$\frac{10}{100}$	$\frac{50}{100}$	$\frac{10}{50}$	$\frac{50}{50}$	$\frac{10}{10}$	$\frac{20}{20}$	$\frac{10}{20}$
10%	50%	20%	100%	100%	100%	50%

Averaging the two percentages produces the final value of each MS:

A	B	C	D	E	F	G
$\frac{20+10}{2}$	$\frac{100+50}{2}$	$\frac{20+20}{2}$	$\frac{100+100}{2}$	$\frac{20+100}{2}$	$\frac{40+100}{2}$	$\frac{20+50}{2}$
<u>15%</u>	<u>75%</u>	<u>20%</u>	<u>100%</u>	<u>60%</u>	<u>70%</u>	<u>35%</u>

According to our evaluation the MSS of our example now appear in the following order, the most reliable one--as far as our criteria are concerned (i.e. the one showing the highest percentage) being at the top of the list:

D	B	F	E	G	C	A
100%	75%	70%	60%	35%	20%	15%



It should be pointed out that our criteria "reward" the MS which registers relatively few initials if a high percentage of these initials can be classified as average initials (cf. the MSS A and E).

Before we employ the criteria described in our theoretical example, attention should be drawn to the fact that only MSS without any gaps (H, W, B, N, E, R, and P) can actually correspond to the 327 initials of the model MS. In the case of MS M, the total number of average initials can not be 327, but only 296, since M has a gap from 11598-13575 (7 line groups). The 31 average initials pertaining to this group of lines must therefore be disregarded in this MS. Likewise, the MSS F and O, plus all fragments have their own individual number of possible average initials:

M :	296	average initials	theoretically possible
F :	324	-	-
O :	315	-	-
a :	8	-	-
b :	5	-	-
f :	7	-	-
etc.			

Evaluating the Tristan-MSS according to the criteria described in our example, we arrive at the following percentages:

M:	86	average initials out of 495 initials (total)= 17%
	86	- - - 296 theoretically possible initials = 29%
		$\frac{17+29}{2} = \underline{\underline{23\%}}$
H:	190	- - - 198 initials (total) = 96%
	190	- - - 327 - = 58%
		$\frac{96+58}{2} = \underline{\underline{77\%}}$

F: 247	-	-	-	-	-	474	-	= 52%	
247	-	-	-	-	-	324	-	= 76%	$\frac{52+76}{2} = \underline{\underline{64\%}}$
W: 187	-	-	-	-	-	191	-	= 98%	
187	-	-	-	-	-	327	-	= 57%	$\frac{98+57}{2} = \underline{\underline{77.5\%}}$
B: 263	-	-	-	-	-	517	-	= 51%	
263	-	-	-	-	-	327	-	= 80%	$\frac{51+80}{2} = \underline{\underline{65.5\%}}$
N: 265	-	-	-	-	-	638	-	= 42%	
265	-	-	-	-	-	327	-	= 81%	$\frac{42+81}{2} = \underline{\underline{61.5\%}}$
O: 178	-	-	-	-	-	180	-	= 99%	
178	-	-	-	-	-	315	-	= 57%	$\frac{99+57}{2} = \underline{\underline{78\%}}$
E: 122	-	-	-	-	-	426	-	= 29%	
122	-	-	-	-	-	327	-	= 37%	$\frac{29+37}{2} = \underline{\underline{33\%}}$
R: 140	-	-	-	-	-	171	-	= 82%	
140	-	-	-	-	-	327	-	= 43%	$\frac{82+43}{2} = \underline{\underline{62.5\%}}$
P: 182	-	-	-	-	-	186	-	= 98%	
182	-	-	-	-	-	327	-	= 56%	$\frac{98+56}{2} = \underline{\underline{77\%}}$

According to these percentages, the Tristan-MSS (excluding the fragments) appear in the following order, the MS scoring the highest percentage being at the top of the scale:

O <sup>20</sup>	W	H	P	B	F	R	N	E	M
78%	77.5%	77%	77%	65.5%	64%	62.5%	61.5%	33%	23%

## Chapter IV: Footnotes

<sup>1</sup>This list is based on information compiled by Hans-Hugo Steinhoff in Gottfried von Strassburg: Tristan: herausgegeben von Karl Marold: Dritter Abdruck mit einem durch F. Rankes Kollationen erweiterten und verbesserten Apparat besorgt und mit einem Nachwort versehen von Werner Schröder (Berlin, 1969), 284ff.

<sup>2</sup>A microfilm of this fragment could not be obtained. In his reply to our request, however, Professor Eis wrote: "Meine Angaben über das Fragment (Idg. Forsch., 60, 1949-1952, S.91-94) sind vollständig und genau; Randbemerkungen oder sonstige Angaben über Abschnitte sind nicht vorhanden." (Letter of October 21, 1970) Professor Eis' article together with his letter thus yielded enough information about this fragment for us to accept it in our study.

<sup>3</sup>"S": Staats- und Universitätsbibliothek Hamburg, Cod.ms.ger.12. Described very briefly by Hermann Paul Tristan als Mönch, deutsches Gedicht aus dem 13. Jahrhundert, Sitzungsberichte Akad. München, Phil.-hist. Cl., Jg. 1895 (München, 1896), 319f.

"e": Staats- und Universitätsbibliothek Hamburg? According to Hans Hugo Steinhoff, this fragment is "nicht nachweisbar:" Gottfried von Strassburg: Tristan. Erster Teil. Text, ed. Karl Marold Teutonia 6 (Leipzig, 1906), reprinted and augmented by Werner Schröder (Berlin, 1969), p. 287.

"h": Formerly privately owned. Now lost. Partial reprint in Alemannia, 15 (1887), 146-150 by Anton Birlinger "Bruchstücke einer Handschrift von Gottfrieds Tristan XIII. Jahrhundert [sic]". Birlinger refers to "drei einfache[n] Initialen in rot und blau," but he does not indicate whether they are the three capital letters in his partial print.

"n": Stadtarchiv Scheinfeld/Franken. In his collation of this Fragment "Fragmente einer Tristanhandschrift," ZfdA, 19 (1876), 76-88, Gregor Kutschera quotes from a letter by Anton Mörath, an archivist at the Castle Schwarzenberg in Bavaria, who found this fragment, "für initialen ist an einigen stellen leerer raum gelassen, doch sind dieselben nirgends ausgeführt," p. 76/7. Kutschera's collation and information is thus based on second-hand evidence, we felt that this fragment could not be considered for our study.

"r": Stadtarchiv Frankfurt am Main. Burnt during WWII. This very short fragment is reprinted by Friedrich Pfaff in: "Ein Tristanfragment," Germania, 25 (N.F.13) (1880), 192. There is no indication of initials in the reprint.

<sup>4</sup>Ranke, Gottfried von Strassburg: Tristan und Isolde. Text, 13th Ed. (Dublin, Zürich 1968).

<sup>5</sup>In some cases we assume a missing I initial if the scribe left out this letter at the beginning of a line without leaving a space, as this initial is often written alongside the text rather than within the frame of the text (W line 587 and 681).

<sup>6</sup>II:32.7; III: 257.1; IV: 54.5; and V: 2.5.

<sup>7</sup> $\frac{294}{9} = 32.7$ . Only 9 MSS have the line in question of MS-number group II. (See above)

<sup>8</sup>If we cut off at 4 initials at the same line, the number of initials for our model MS would be only 21. This would be further away from the desired "average" of 32.7 than is 34.

<sup>9</sup>The method of selecting the initials for the model MS was illustrated in MS-number group I, above.

<sup>10</sup>In MS-number group II MS B is thus the one which contains most initials which can be classified as "average" initials, and MS M contains the smallest number.

<sup>11</sup>By taking the number 2 as the lowest common occurrence the number of average initials would by far exceed the theoretical average of 257.1; the opposite would be the case if we cut off selection at 4 initials at the same line.

<sup>12</sup>Unlike in the case of MS-number group II the MS N contains the largest number of average initials in MS number group III.

<sup>13</sup> $\frac{599}{11} = 54.5$  (See above).

<sup>14</sup>As was the case in MS number group III MS N has the largest number of average initials.

<sup>15</sup> $\frac{30}{12} = 2.5$  (see above).

<sup>16</sup> $2.6 + 32.7 + 257.1 + 54.5 + 2.5 = 349.4$  (see above).

<sup>17</sup>In other words 3 is the lowest common occurrence at the same line in the entire epic.

<sup>18</sup> 3 initials attested in 3 MSS would not be accepted from line group 2

1	-	-	-	4	-	-	-	-	-	-	-	5
1	-	-	-	3	-	-	-	-	-	-	-	8
5	-	-	-	3	-	-	-	-	-	-	-	15
2	-	-	-	3	-	-	-	-	-	-	-	16
1	-	-	-	3	-	-	-	-	-	-	-	34
2	-	-	-	3	-	-	-	-	-	-	-	44
1	-	-	-	3	-	-	-	-	-	-	-	48

and 2 initials attested in 2 MSS only would be accepted from line group 29.

<sup>19</sup> 350 initials divided by 7 MSS equals 50.

<sup>20</sup> When calculating to the nearest one hundredth of a percentage point the order of the top four MSS is: O: 77.70%, W: 77.55%, H: 77.03%, and P: 76.76%.

## Chapter V

A Structural Analysis of the Vorgeschichte  
of Tristan Based on the Paragraph Divisions  
of the Model MS.

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In the previous chapter a series of paragraph divisions (a model MS) was established which will be the point of departure for a structural analysis of lines 245-1750 (the Vorgeschichte). These lines were chosen partly because they form the smallest narrative complex within the epic,<sup>1</sup> while still containing a sufficient number of narrative units to enable us to detect possible structural patterns within the entire complex, and partly on the assumption that the first portions of the epic were probably copied more accurately by the scribes than were later sections.<sup>2</sup> In this chapter we shall examine how the paragraph divisions of the model MS divide the content of the Vorgeschichte, whether a new paragraph division coincides with a new narrative unit, whether one can speak of narrative units within the framework of these paragraphs, etc. Furthermore it will be shown how the paragraphs of the model MS are linked stylistically with the preceding narrative, how strongly or weakly the divisions are documented in the MSS, and at which points in the text there are other divisions in the MSS which were not accepted in the model MS because they did not meet our criteria (same occurrence in at least 3 MSS).

MS. R<sup>1</sup> is the only one which does not mark where the prologue ends and the Vorgeschichte commences. In 5 other MSS this transition is indicated by large initials:

	M	H	F	W	B	N	O	E	R	P
Line 245	<u>E</u> <sup>3</sup>	<u>E</u>	<u>E</u> <sup>4</sup>	<u>E</u>	<u>E</u>	<u>E</u>	/	<u>E</u> <sup>5</sup>	<u>E</u>	

In the first paragraph of the Vorgeschichte Gottfried describes a certain lord in Parmenie who has only one flaw: he is "übermüdetec," i.e. he pays back each wrong which he suffers. Gottfried warns that such a life-style is fatal. Only the MSS F and N mark the beginning of the passage containing this warning by an initial (line 275).

The second paragraph according to our model MS begins at line 287. This is a rather weak paragraph division, however, as it is recorded in only 3 MSS, 2 of which (M and E) figure at the bottom of our evaluation scale:

M H F W B N O E R P

Line 287    I        [I]<sup>6</sup> / I

From a stylistic point of view there seems to be little justification for this division. Gottfried plays on the word schade from line 280 to 292, i.e. past the division at line 287. Within this passage the word occurs 8 times. Furthermore, the two paragraphs are linked by means of an uninterrupted usage of pronouns:

hie vahet man den bern mite:  
 der richet einzele schaden,  
 unz er mit schaden wirt beladen.  
**I**ch waene, ouch ime alsam geschach,  
 wan er sich also vil gerach,  
 biz er den schaden dar an genam. (284ff.)

In the paragraph 287-318 we are told that the fact that this lord in Parmenie always returned evil with evil brought about his downfall at a very young age.

Up until now Gottfried has not properly identified the lord whom he has described in the first 74 lines of the Vorgeschichte. This he does

in the paragraph 319-334, the beginning of which is marked by the same MSS as the previous paragraph division, however, with the added support from a paragraph sign in H:

M H F W B N O E R P

Line 319     W <sup>8</sup>     W     / W

These 16 lines form a separate unit in the narrative structure which separates the paragraph describing the "Übermütetic" lord in Parmenie in more general terms (245-318) from the paragraph in which concrete examples are given of the now identified lord's "Übermuot" (319-334). Stylistically the short paragraph (319-334) is a continuation of the preceding one with its uninterrupted sequence of pronouns:

. . . .  
do viel sin gaeher abent an,  
der ime vor was verborgen  
und laschte im sinen morgen.  
**W**<sup>9</sup>ier aber genennet waere,  
daz kündet uns diz maere;  
sin aventiure tuot es schin:  
sin rehter name was Riwalin,  
sin anam was Canelengres.     (316ff.)

We have thus become properly introduced to Riwalin and his overlord Morgan, before the account of the strife between them commences at the paragraph division at line 335:

M H F W B N O E R P

Line 335     ~~W~~ N N N     N / N N N

Stylistically there is no connection between this paragraph and the preceding one. A new narrative unit commences, and the sequence of pronouns is interrupted:



der selbe hiez li duc Morgan.  
 Nu daz der herre Riwalin  
 wol und nach grozen eren sin  
 wol driu jar ritter was gewesen  
 . . . (334ff.)

In this paragraph (335-408) Riwalin attacks Morgan and suffers counter-attacks (347ff.), one year of truce is agreed upon (392ff.), and Riwalin returns home and rewards his men (402ff.). Only 2 lines are marked by initials in the MSS within this paragraph: lines 353 and 385, both in M and B.<sup>10</sup> Line 353 begins in the middle of a sentence, and line 385 marks the beginning of Riwalin's surrounding Morgan's best strongholds:

. . .  
 unz er in brahte uf daz zil,  
 daz er sich nihtes kunde erwern  
 noch sich niender trute ernern  
 niwan in sinen vesten,  
 den sterkesten, (unde) den besten.  
 die selben besaz Riwalin  
 . . . (380ff.)

It is noteworthy that the sequence of pronouns (relating to Riwalin) is interrupted at this line, whereas the link with the preceding is established with the words "die selben."

There is a short lapse of time between the paragraph ending at line 408 and the following one:

er lie si vroliche  
 und wol nach sinen eren  
 wider zir heimlete keren.  
 Nu daz Canele alsus gelanc,  
 nu was dar nach vil harte unlanc  
 unz . . . (406ff.)

The flow of pronouns is interrupted, and Riwalin's successful enterprise is referred to briefly with the words "alsus gelanc." This paragraph division

is indicated by an initial in all MSS which carry these lines:

	<u>M H F W B N O E R P</u>
Line 409	N <sup>11</sup> N N N N N / N N N

The next paragraph division does not occur until line 509. Within the 100 lines of this paragraph Riwalin decides to spend the year of truce at King Mark's court; we are given some background information on the history of England and Cornwall in relation to Mark (427ff.); Riwalin entrusts his land to Rual (464ff.) and sails off to Cornwall (470ff.); he arrives in Cornwall (474ff.); and is received by Mark (484ff.). A number of separate narrative units have thus been crammed into one single paragraph. Of the above subdivisions only line 474 is marked by an initial (in F only); there is a paragraph sign in H at line 464. F and N share an initial at line 437 which falls within the account of the history of England. No MS has an initial at lines 427, 464, 470, or 484.<sup>12</sup> In order to underline further the absence of structural dividers at points in the narrative where one might have expected them, Gottfried makes the new beginnings at the second line of a couplet, something which does not happen where the majority of the MSS show a paragraph division:

464: Mit disen sinnen huob er an:  
       er bevalch sin liut und sin lant  
       . . .

470: sus kerte Riwalin zehant  
       mit zwelf gesellen Über se:

474: nu sich diu zit also getruoc,  
       daz er ze Curnewale kam  
       . . .

484: nu daz er do ze hove kam,  
 Marke der tugende riche  
 . . .

Riwalin is welcomed by Mark before the new paragraph begins  
 at line 509:

er [Mark] sprach: 'got und mir willekomen!  
 lip unde guot und swaz ich han,  
 daz sol ziuwerem gebote stan.'  
 Canelengres der was da wol  
 des hoves, der hof der was sin vol:  
 . . . (506ff.)

As was the case at line 409 a short period of time has elapsed  
 between the 2 paragraphs. The flow of pronouns is interrupted at  
 the division, and the notion of the good and friendly atmosphere  
 at Mark's court is carried over from the "welcoming" passage of  
 the preceding paragraph. The division is marked in 7 MSS:

M H F W B N O E R P

Line 509    K K K C K K /       K

The content of the paragraph 509-586 does not form a single unit  
 but rather 3 smaller ones:

509-524: Riwalin's high esteem at court up to the  
 time of the hohgezit.

525-535: Explanation of what this hohgezit is (an  
 annual event, etc.).

536-586: Description of the setting (locus amoenus).

The 2 "good" MSS O and P<sup>13</sup> record an initial at line 525, but since they  
 are not supported by any other MSS, this division was not accepted in the  
 model MS. F and B have an initial, and H has a paragraph sign at line 536.

M and E mark line 555, and N line 549, both of which are subdivisions within the locus amoenus description.

The guests are introduced into the idyllic scenery in the new paragraph (587ff.). Stylistically the paragraph division is indicated by the usage of the word "geselleschaft" rather than the indefinite pronoun "man," and at the beginning of the new paragraph the same joyous atmosphere is being alluded to which had been described toward the end of the preceding one:

. . .  
daz da manc edele herze van  
vr̥ude unde hohen muot gewan.  
**D**a haete diu geselleschaft  
vro unde sere vr̥udehaft  
. . . (585ff.)

In contrast to this paragraph division which is attested in all but one MS

	<u>M</u>	<u>H</u>	<u>F</u>	<u>W</u>	<u>B</u>	<u>N</u>	<u>O</u>	<u>E</u>	<u>R</u>	<u>P</u>
Line 587	D	D	D	<sup>14</sup> [D]	D	D	S	<sup>15</sup>	D	

the next one--according to the model MS--is indicated in only 3 MSS, 2 of which (M and E) figure at the bottom of the evaluation scale:

	<u>M</u>	<u>H</u>	<u>F</u>	<u>W</u>	<u>B</u>	<u>N</u>	<u>O</u>	<u>E</u>	<u>R</u>	<u>P</u>
Line 617					D		D		D	

As was the case at line 287, there seems to be little justification for a division at this point. There is no interruption in the sequence of pronouns, and the word "sehen" is being played on from line 613 to 620, i.e. past the paragraph division at line 617:

und swes der gerne sehende man  
 ze sehende guoten muot gewan,  
 daz lie diu state da wol geschehen;  
 man sach da, swaz man wolte sehen:  
 dise vuoren sehen vrouwen,  
 . . . (613ff.)

This is not the same thing as when a single word or concept from the closing lines of a paragraph is taken up again at the beginning of the following one such as at line 587.

Everyone does whatever he pleases we are told in lines 587-626. In the last passage of the paragraph (627ff.) we learn that Mark plays the perfect host, and his sister Blanscheflur is introduced to the reader/audience. This introduction of Blanscheflur is marked in H only, not by an initial, but by a paragraph sign. Blanscheflur is introduced in very general terms:

ein maget, daz da noch anderswa  
 schoener wip nie wart gesehen.  
 wir hoeren von ir schoene jehen,  
 sin gesaehe nie kein lebende man  
 mit inneclichen ougen an,  
 ern minnete da nach iemer me  
 wip und tugende baz dan e. (634ff.)

The following paragraph division is marked by an initial in all MSS but one:

M H F W B N O E R P

Line 641 D D D D ¶ D D D D D

After this paragraph division Gottfried describes the effect of Blanscheflur's presence on the guests at this particular hohgezit. The flow of pronouns is interrupted and the word ougenweide alludes to the

last 4 lines of the preceding paragraph:

**D**iu saelige ougenweide  
 diu machete uf der heide  
 vil manegen man vrech unde vruot,  
 manc edele herze hohgemuot. (641ff.)

The term "diu saelige ougenweide" for Blanscheflur should probably be seen in the same light as the usage of "Canele" or "Canelengres" for Riwalin (409, 509).

The bohort begins at line 652. None of the MSS have an initial or a paragraph sign at this point, and also here, Gottfried stresses the absence of a division by having the new section of the narrative begin at the second line of a couplet:

652: hie mite huob sich der buhurt do  
 von gesinde und ouch von gesten:  
 . . .

The bohort continues into the next paragraph, the beginning of which is documented in 6 MSS:

M H F W B N O E R P

Line 681 I I<sup>16</sup> I<sup>17</sup> I / I

Gottfried further indicates the division by referring to the summer and the knights of the previous passage in a summarizing fashion:

ouch lie der sumer wol schouwen,  
 daz er da mit Marke wolte sin:  
 manc wunneclich schapelekin  
 von bluomen sach man an der schar,  
 diu erm ze stiure brahte dar.  
**I**n dirre sūezen sumercraft  
 huop sich ein sūeziu ritterschaft:  
 . . . (676ff.)

The reaction of the ladies, including Blanscheflur, to the knights in general and to Riwalin in particular is dealt with in the paragraph 681-732. Within this paragraph only N shows a subdivision: at line 699 where the ladies' reaction to Riwalin commences: "ouch namen sin die vrouwen war / und jahren. . . ." None of the MSS mark the beginning of the passage in which Riwalin finds acceptance in Blanscheflur's thoughts and heart: "nu marcte ir aller maere wol / Blanscheflur diu guote." (720ff.).

All 10 MSS have an initial at line 733:

M	H	F	W	B	N	O	E	R	P	
					18					
N	N	N	N	N	D	N	N	N	N	

This paragraph division marks a break in the flow of the narrative. The last lines of the preceding paragraph describe how Blanscheflur pays very close attention to the ladies' praise of Riwalin, keeping it to herself that Riwalin has entered her heart, whereas the new paragraph begins rather abruptly by stating that the bohort is now over:

er truoc gewaltecliche  
in ir herzen künicriche  
den cepter und die crone:  
daz si doch also schone  
und also tougenlichen hal,  
daz siz in allen vor verstal.  
**N**u daz der buhurt do zergie  
und sich diu ritterschaft zerlie  
. . . (727ff.)

There is an interruption in the sequence of pronouns at this paragraph division. The word "ritterschaft" comprises all the knights, including

Riwalin, who took part in the bohort. Riwalin and Blanscheflur are both referred to by name the first time they are mentioned in the new paragraph (738f). After the bohort is over, Riwalin rides over to Blanscheflur and greets her (740ff.); she, in turn, accuses him of having annoyed a dear friend of hers (her heart). The paragraph ends at the close of their conversation but before their words of farewell:

! . . .  
 ich wil iuch versuochen baz,  
 wie ir mir ze buoze wellet stan  
 umb daz, daz ir mir habet getan.'  
**S**us neiger ir und wolte dan,  
 und si diu schoene ersufte in an  
 vil tougenlichen unde sprach  
 . . . (782ff.)

This paragraph division is attested in all MSS but one:

M H F W B N O E R P

Line 785 . S . S . S . S . S . S . S . S .

Having taken leave of Blanscheflur Riwalin ponders over her accusation (792ff.). They both crown each other in their hearts, but neither of them knows of the other's feelings (813ff.<sup>19</sup>). Now Riwalin suffers the same kind of pangs as Blanscheflur had complained about (824ff.), and he does not know whether she loves or hates him (828ff.). The passage starting at line 792 begins in a manner which could lead us to expect a new paragraph division. Riwalin leaves Blanscheflur after their conversation, the sequence of pronouns is discontinued, and the word "trahte" (793, 794) alludes to the "gedanken" immediately prior to the "new" passage (791):



do alerste huob ez sich  
 mit gedanken under in.  
 Canelengres der kerte hin  
 in maneger slahte trahte:  
 er trahte maneger slahte,  
 waz Blanschefliure swaere  
 und dirre maere waere. (790ff.)

However, none of the MSS register an initial or a paragraph sign at line 792. This shows that it would be wrong to assume the beginning of a new paragraph whenever the flow of pronouns is interrupted, or when a new narrative unit commences. The same features which occur at the paragraph divisions of our model MS also occur within the frame of a paragraph. It is noteworthy that we do not encounter any of the above features in the paragraph division at line 785. Likewise it deserves mentioning that line 792--in spite of all the features of a paragraph division--begins at the second line of a couplet.

At line 828 the section of the narrative begins in which Riwalin has to come to terms with the question of whether Blanscheflur loves or hates him.<sup>20</sup> None of the MSS register anything at this line, and Gottfried connects it to the preceding passage, first by having it begin at the second line of a couplet, and secondly by introducing the line with an "und." The minne versus haz question continues into the next paragraph which begins at line 841:

M H F W B N O E R P  
 D D D D D D D D D D

The connection between the two paragraphs is established by means of the choice of words:

er wancte mit gedanken  
 wilent abe und wilent an.  
 iezuo wolt er benamen dan  
 und al zehant so wolte er dar,  
 unz er sich also gar verwar  
 in den stricken siner trahte,  
 daz er dannen niene mahte.

**D**er gedanchafte Riwalin  
 der tet wol . . .  
 reht alse der vrie vogel tuot

. . . . (834ff.)

The fact that Riwalin is caught in "den stricken siner trahte" points to the so-called "lime-allegory" in which he is "caught" by minne just as the bird is caught on the lime twig. The image of the struggling bird is developed in the first portion of the paragraph (844-870), and it is applied to Riwalin in the remainder of the paragraph (871-914). Only N and E show this subdivision.<sup>21</sup>

The last lines of the paragraph 841-914 in which Riwalin finally succumbs to minne are recapitulated at the beginning of the following paragraph:

und Riwalin gewis beleip,  
 sin Blanscheflur diu minnet in:  
 des was sin herze und al sin sin  
 einbaereliche an si geleit,  
 daz nieman do da wider streit.

**N**u daz diu sſleze minne  
 sin herze und sine sinne  
 al nach ir willen haete braht

. . . . (910ff.)

Riwalin and Blanscheflur are mentioned by name before (910/11), rather than at the beginning of the new paragraph. All 10 MSS agree on this paragraph division:

M H F W B N O E R P

Line 915 N N N N N D <sup>22</sup> N N N N

Riwalin's love-sickness is described from line 937 to the end of the paragraph. This line is not marked in any MS; in fact there are no structural markers in any of the MSS between the paragraph division at line 915 and the one at line 957 which is registered in all but 3 MSS:

M H F W B N O E R P

Line 957   I O O T   A O   A<sup>23</sup>

This paragraph division occurs at the change-over to the description of Blanscheflur's love-sickness. The word "senede" in line 955 is taken up again in the new paragraph:

wan elliū sin gemuotheit  
was gar in senede not geleit.  
Ouch vergie sin senelich geschiht  
die seneden Blanschefliure niht:  
... (955ff.)

As was the case at line 915, the pronouns referring to Riwalin continue into the new paragraph.

One might have expected that Riwalin's and Blanscheflur's love-sickness would have been dealt with within the same paragraph rather than having one description in the second half of a paragraph (937-956) and the other description in the first half of the following one (957-980). Not only that, the second portion of the paragraph 957-1016 is taken up with the first section of Blanscheflur's inner monologue in which she reproaches Riwalin for her suffering. The beginning line of this monologue (981) is marked by an initial in N and by a paragraph division in H. The paragraph division within the monologue occurs at a turning point: Blanscheflur ceases to reproach Riwalin and begins to realize that her suffering is due to love:

wa mite mag ich geschulden daz,  
 daz mir von ieman leit geschehe,  
 den ich mit vriundes ougen sehe?  
**W**az wize ich aber dem guoten man?  
 er ist hie lihte unschuldic an. (1014ff.)

7 MSS show this paragraph division:

M H F W B N O E R P

Line 1017 W W W W W W W

The entire paragraph 1017-1076 comprises the second part of the monologue.

In contrast to the paragraph division at line 1017<sup>24</sup> there is an interruption in the sequence of pronouns at the next division:

' . . .  
 der sūeze herzesmerze,  
 der vil manic edele herze  
 quelt mit sūezem smerzen,  
 der liget in minem herzen.'  
**N**u daz diu hūfsche guote  
 mit ganzlichem muote  
 sich in ir herzen des enstuont,  
 . . . (1073ff.)

The beginning of the paragraph summarizes the conclusion which Blanscheflur drew in her monologue. The word "herzen" (1079) alludes to "herzen" in the last line of the previous paragraph. This paragraph (1077-1118) concludes the hohgezit episode. All 10 MSS agree that there are no subdivisions in the concluding paragraph, and they all mark the 2 surrounding paragraph divisions :

M H F W B N O E R P

Line 1077 N N N N N D<sup>25</sup> N N N N

Line 1119 N N N N D<sup>25</sup> D<sup>25</sup> N N N N

There is no connection between the paragraph discussed above and the one beginning at line 1119. The first 2 lines of the new paragraph refer to the entire group of paragraphs dealing with the hohgezit rather than to the immediately preceding lines:<sup>26</sup>

ez ergienc in [Riw. and Bl.] rehte, als man giht:  
 swa liep in liebes ouge siht,  
 daz ist der minnen viure  
 ein wahsendiu stiure  
 Nu Markes hohgezit ergie  
 und sich diu herschaft gar zerlie,  
 do kamen Marke maere,  
 daz ein sin vient waere  
 . . . . (1115ff.)

A new narrative unit begins with the paragraph 1119-1198; Gottfried hastens to provide the setting for the conception of Tristan. Within 22 lines (1121-1142) Cornwall is invaded, the enemy's forces are crushed, and Riwalin is seriously wounded and carried back to Tintajel. N marks the place by an initial where news of Riwalin's wound is spread: "zehant erschullen maere, / Canelengres der waere / totwunt und in dem strite erslagen" (1143ff.). Line 1163 where Blanscheflur's laments commence is marked by an initial in F and by a paragraph sign in H. N also has an initial at line 1179 where the passage leading up to the following paragraph begins: "Sus quelte daz vil sleze wip / ir . . . lip . . . / und waere iedoch verdorben / und in dem leide erstorben, / wan daz si der tröst labete / . . . / daz sin binamen wolte sehen, / swie soz mühte geschehen." Blanscheflur does not give up; she conceives a means of seeing Riwalin at the end of the paragraph, and at the beginning of the next paragraph we are told exactly what she has in mind:

hie vriste si daz leben mite,  
 biz daz si wider ze sinnen kam  
 und in ir trahte do genam,  
 wie sin gesehen möhte,  
 als ez ir leide töhte.  
 S<sup>us</sup> kam ir in ir sinne  
 umb eine ir meisterinne,  
 . . . (1194ff.)

There is no break in the narrative at this paragraph division. The pronouns even continue from the previous paragraph which--judging from the paragraph divisions dealt with thus far--is rather unusual.<sup>27</sup> The word "sinne" line 1195 is repeated in the first line of the new paragraph. All 10 MSS register this paragraph division:

M H F W B N O E R P  
 Line 1199    S S N <sup>28</sup> S S S S S S S

Blanscheflur takes aside her "meisterinne" and tells her (1204ff.) that she would like to see Riwalin before he dies. None of the MSS mark this line, but B marks various stages of the conversation between the two ladies by a paragraph sign (1209 and 1215). The dialogue begins at line 1215 and continues until approximately half way through the following paragraph. The paragraph division occurs immediately after Blanscheflur has expressed her wish to see Riwalin, and before the governess agrees to help her. The division is also indicated by an interruption in the sequence of pronouns: "Diu meisterinne gedahte do" (1239).

This paragraph division is attested in all but 2 MSS:

M H F W B N O E R P  
 Line 1239    D D D D D D D D    D

At line 1258, the governess begins to carry out her plan: "Sus kams in den gebaerden dar. . . ." There is no subdivision at this line in any of the MSS; neither is there one at line 1266 where she dresses Blanscheflur as a beggar-woman. There is not a paragraph division--according to our constructed MS--until at line 1281 where the governess encourages Blanscheflur to walk up to Riwalin after having bolted the door to his room: "daz sloz si vür die tür do stiez:/ 'nu vrouwe' sprach si 'sehet in!'" (1280ff.). Only the MSS M, B, and E have an initial at line 1281. N has one at line 1283 and none at line 1287 where 6 MSS agree on a paragraph division:

M H F W B N O E R P

A A A B A A S<sup>29</sup>

By inserting a colon after line 1280, Ranke shows that he considers this line to be a kind of an inquit to the governess' ensuing remark. If line 1280 is not to be regarded as an introduction to the direct discourse, it will have to be the closing line, standing alone, of the preceding paragraph:

ouch jach diu meisterinne,  
 si braehte ein arzaetinne,  
 und erwarp, daz man si zuo zim liez.  
 daz sloz si vür die tür do stiez:  
 N<sup>30</sup>u vrouwe' sprach si 'sehet in!'  
 und si, diu schoene, diu gie hin  
 und do sim under ougen sach,  
 'ach' sprach si 'hiute und iemer ach!  
 owe daz ich ie wart geborn:  
 wie ist min trost alsus verlorn!'  
 Alsus neigir do Riwalin  
 vil kume, als ez do mohte sin  
 von eime totsiechen man.

(1277ff.)

In contrast to line 1281, the usage of pronouns is interrupted at line 1287 (in the case of Riwalin), in line with most of the beginning lines of new paragraphs dealt with thus far. The fact that Blanscheflur gains access to Riwalin's chambers before the new paragraph begins no longer surprises us. The scene is often set before the new paragraph unfolds.

At line 1308 the passage begins in which Blanscheflur arouses Riwalin's desire. This is marked by a paragraph sign in H. At the end of the paragraph we are again prepared for the following one:

ouch was er von dem wibe  
 und von der minne vil nach tot;  
 wan daz im got half uz der not,  
 son kunder niemer sin genesen:  
 sus genas er, wan ez solte wesen.  
**S**us was, daz Riwalin genas  
 und Blanscheflur diu schoene was  
 von ime entladen  
 . . . (1326ff.)

Nine out of the 10 MSS have this paragraph division:

	<u>M H F W B N O E R P</u>
Line 1331	N S S S N N S N S <sup>31</sup>

Also here Riwalin and Blanscheflur are referred to by name at the beginning of the new paragraph. We are told that Blanscheflur contracted death when she conceived the child, but she does not know this and concentrates all her efforts on Riwalin. Both have but one desire: "sus was er si und si was er" (1358). Line 1359 is entered as a paragraph division in the model MS because it is marked by an initial in 3 MSS (M, F, and E). Line 1359 continues the chiastic word play: "er was ir und si was sin; / da Blanscheflur, da Riwalin, / da Riwalin, da Blanscheflur. . . ." In the Ranke edition there is a comma after line



1358 thus indicating that Ranke considered the line to be paratactically connected to the following line. It need not be, however. Line 1358 could be the end of a paragraph in the same manner as line 1330 is the end of the paragraph 1287-1330: "sus genas er, wan ez solte wesen. /**S**us was, daz Riwalin genas. . . ."

si haeten in ir sinnen  
 beid eine liebe und eine ger:  
 sus was er si und si was er.  
**E**<sup>32</sup>r was ir und si was sin;  
 da Blanscheflur, da Riwalin,  
 da Riwalin, da Blanscheflur,  
 da beide, da leal amur. (1356ff.)

Since the MSS M and E are rather poor sources--at least according to our evaluation scale--the paragraph division at line 1359 should perhaps be disregarded. It should also be noted that the usage of pronouns continues into the first line of the "new" paragraph and then ceases. Lines 1358-62 should possibly be regarded as a climactic end of a passage<sup>33</sup> similar to the end of the paragraph between the first two pairs of TRISTAN/ISOLDE acrostic initials:

ich wil in wol bemaeren  
 von edelen senedaeren,  
 die reiner sene wol taten schin:  
 ein senedaer und ein senedaerin,  
 ein man ein wip, ein wip ein man,  
 Tristan Isolt, Isolt, Tristan. (125ff.)

Riwalin and Blanscheflur live in a state of bliss; but before the paragraph is over the scene is set for the next group of paragraphs: Morgan invades Parmenie, and Riwalin prepares to return home without delay. H marks the beginning line of this new development by a paragraph

sign (1373). There is a change of scene at the paragraph division which follows upon the description of Riwalin's preparations to leave Cornwall. The new paragraph begins with Blanscheflur's reaction to the news:

mit disem maere und al zehant  
wart Riwaline ein schif bereit  
und al sin dinc dar an geleit;  
spis unde ros, daz allez wart  
zehant bereitet an die vart.  
Diu minnecliche Blanschefluor,  
do si diu leiden maere ervuor  
. . . . (1380ff.)

This paragraph division is marked by an initial in 6 MSS and by a paragraph sign in one:

M H F W B N O E R P  
Line 1385    D E <sup>34</sup>D    D D    ¶ D

In a monologue beginning at line 1396 which is not marked in any MS, Blanscheflur reproaches minne for her "unstaete" and for her "gespenstigi trüegeit" (lines 1402 and 1410 respectively). While she is lamenting, Riwalin enters to bid her farewell. This entrance after the inner monologue is marked by several MSS, but not at the same line:

. . . .  
daz al min vröude solte sin,  
da von han ich nu niht mere  
wan totlich herzesere:  
M E        min trost vert hin und lat mich hie!'  
H:¶        in disem clagemaere gie  
N B:¶       ir trutgeselle Riwalin  
             mit weinendem herzen in  
             und wolte nemen urloup von ir.  
F           'vrouwe' sprach er 'gebietet mir,  
             ich sol und muoz ze lande varn;  
             . . . . (1414ff.)

Because of this divergence in the manuscript tradition there is no paragraph division in our model MS<sup>35</sup>. It will be noted, too, that none of the MSS at the top of the evaluation scale (O, W, H, P) have an initial at this point in the narrative. H has a paragraph sign only. M and E are quite unreliable as far as their initials are concerned.<sup>36</sup> After the first 1200 lines their initials rarely occur at the same lines as in the other MSS. Their presence here, one line before a possible division, is therefore not of great significance. Some of the recurrent features of the paragraph divisions of the model MS can be found at line 1418 (interruption in the sequence of pronouns, repetition of the word herz), but it begins at the second line of a couplet, an indication that it was not meant to be a "full" paragraph division.

Blanscheflur faints (1426ff.) and is brought back to consciousness again by Riwalin before the end of the paragraph. The new paragraph which is attested by an initial in 7 MSS<sup>37</sup> begins in the usual manner: by referring to the person by name rather than by a pronoun and by repeating some of the words from the preceding paragraph:

und trute si sus unde so,  
 biz si ze jungeste do  
 zir selber kam baz unde baz  
 und ufreht von ir selber saz.  
**N**u Blanscheflur zir selber kam  
 und aber ir vriundes war genam  
 . . . (1447ff.)

Blanscheflur tells Riwalin about her predicament in a long speech from the fourth line of the paragraph (1454) to the end of it (1510). The MSS H and N mark various stages of the direct discourse, but never at the same line.<sup>38</sup> The paragraph division at line 1511 occurs immediately after

Blanscheflur's speech, and Riwalin's reply takes up the entire paragraph 1511-1544:

' . . .  
 herre, iuwer helfe diu netuoz  
 und got envllegez danne also,  
 son werde ich niemer mere vro.'  
 'Trut vrouwe' sprach er do [zuo]<sup>39</sup> zir  
 'habet ir dekeine not von mir,  
 . . .'  
 (1508ff.)

This paragraph division is well documented. Seven out of the 10 MSS register an initial:

M H F W B N O E R P  
 D T T L L T T<sup>40</sup>;

there is therefore not much reason to doubt its validity even though it does not follow the pattern of interrupting the flow of pronouns. On the other hand it follows a pattern of "paragraph divisions within dialogues." At such places there is no interruption in the flow of pronouns, and no repetition of words from the end of the preceding paragraph. A parallel situation exists at line 1545 which occurs immediately after Riwalin's response where Blanscheflur speaks again:

' . . .  
 swes iu nu si ze muote,  
 vrouwe, des bewiset mich,  
 wan swaz ir wellet, daz wil ich.'  
 'Genade herre' sprach si do  
 'ir redet . . .'  
 (1542ff.)

This paragraph division is attested in the same MSS as was the one at line 1511:

M H F W B N O E R P

Line 1545      G G G G G G      G

The dialogue between the two lovers ends in the middle of the paragraph 1545-1584 at line 1565. Riwalin appears before Mark and takes leave of him. Only N marks this transition.<sup>41</sup> Gottfried has Riwalin and Blanscheflur elope at the end of the paragraph (1578ff.),<sup>42</sup> so that the next paragraph can start in Parmenie:

alsus so vuoren si von dan.  
**N**u Riwalin ze lande kam  
 und die vil groze not vernam,  
 die Morgan . . . (1584ff.)

There is a change of location in the narrative at this paragraph division. The entire ship voyage takes place between the two paragraphs. The division is documented in 9 MSS:

M H F W B N O E R PLine 1585      N N N N D D N N D <sup>43</sup>

Line 1585 introduces a relatively long paragraph: 118 lines. In this paragraph Riwalin and Blanscheflur arrive in Parmenie, Rual advises Riwalin to marry Blanscheflur in church right away; he takes Blanscheflur to Riwalin's castle (1638ff.), returns to Riwalin who then leads the attacks against Morgan's forces and is killed in combat (1656ff.). One cannot speak of a unit in the narrative in this paragraph. On the contrary a number of happenings are crammed together in one. As was the case before Riwalin was wounded--which was necessary for the conception of Tristan--Gottfried hastens to more important matters: Riwalin's being killed so that Tristan

can be born an orphan out of wedlock.<sup>44</sup> Various MSS indicate subdivisions: Line 1608ff. where Riwalin tells Rual about Blanscheflur is marked by a paragraph sign in both H and B. H and O have a paragraph sign at line 1638 and N has an initial at line 1639, the first line of the next couplet.<sup>45</sup> There are paragraph signs again in H and B at line 1656. None of the MSS mark the beginning line (1664) of the passage in which Riwalin is killed.

It is interesting to note that there is no paragraph division at line 1681 where there could have been one according to the usual pattern established throughout this chapter. Riwalin's death is mentioned just prior to the line in which he is referred to as "Canelengres der guote" (1681). In the passage introduced by this line, Riwalin's death is taken up again:

an dirre veigen lantwer  
wart der vil clagebaere erslagen,  
den al diu werlt wol solte clagen,  
ob clegelichiu swaere  
nach tode nltze waere.  
Canelengres der guote,  
.  
.  
.  
der lac da jaemerlichen tot. (1676ff.)

N is the only MS which has an initial at line 1681. N joins 6 other MSS in having a new paragraph division--according to the model MS--at line 1703:

M H F W B N O E R P

D D D    D D    E<sup>46</sup> D

Here again Riwalin's being dead is referred to. At the end of the preceding paragraph Blanscheflur's laments are being prepared by the brief mentioning

of the lamentation in general caused by Riwalin's death:

daz ich nu vil von ungehabe  
 und von ir jamer sagete,  
 waz iegelicher clagete,  
 waz solte daz? es waere unnot.  
 sie waren alle mit im tot  
 an eren unde an guote,  
 an allem dem muote,  
 der guoten liuten solte geben  
 saelde und saeleclichez leben.  
 ① iz ist geschehen, ez muoz nu sin:  
 erst tot der guote Riwalin; (1694ff.)  
 . . .  
 und sul wir sprechen vürbaz,  
 wiez umbe Blanschefliure kam:  
 . . . (1712ff.)

None of the MSS mark the line at which Gottfried concentrates his efforts on Blanscheflur (1712).

The model MS has a paragraph division only 16 lines from the preceding one: at line 1719. However, only 4 MSS, none of which figures among the best ones on the evaluation scale, actually register one here:

M	H	F	W	B	N	O	E	R	P
I				I	I		I		

There would seem to be more reason to have an ordinary subdivision at this point than a paragraph division; there is no interruption in the sequence of pronouns, but the word herz is on both sides of the division (1716 and 1721/2):

do diu vil schoene vernam  
 diu clagebaeren maere,  
 wie do ir herzen waere,  
 got herre, daz solt du bewarn,  
 daz wir daz iemer ervarn!  
 ichn han da keinen zwivel an,  
 gewan ie wip durch lieben man  
 totlichen herzesmerzen,  
 dern waere ouch in ir herzen. (1714ff.)

The remainder of the paragraph deals with Blanscheflur's reaction to Riwalin's death. In lines 1741ff she goes into labour and gives birth to a son. None of the MSS show a subdivision at this point. The entire Vorgeschichte ends at line 1750 immediately before the quatrain initial at line 1751:

si want sich unde brach ir lip  
 sus unde so, her unde dar  
 und treip daz an, biz si gebar  
 ein sūnelin mit maneger not.  
 seht, daz genas und lac si tot.  
**O** we der ougenweide,  
 da man nach leidem leide  
 mit leiderem leide  
 siht leider ougenweide!  
**D**er ere an Riwaline lac,  
 . . . (1746ff.)

The statement that the child survived ("genas") after the difficult birth points to the narrative block which describes its (Tristan's) childhood. The quatrain interrupts the flow of the narrative at line 1751. We are back to the lamentation over Riwalin's death with the added laments because of Blanscheflur's death. This lamentation is described in the entire next paragraph apart from the last 3 lines which point to the following:



und sagen wir umb daz kindelin,  
 daz vater noch muoter haete,  
 waz got mit deme getaete.

**R**iuwe unde staetiu triuwe  
 nach vriundes tode ie niuwe,  
 da ist der vriunt ie niuwe:  
 daz ist diu meiste triuwe,

**S**wer nach dem vriunde riuwe hat,

...

(1788ff.)

Certain recurrent features could be observed at the paragraph divisions of the model MS. An interruption in the sequence of pronouns could be noticed at most of the paragraph divisions. Often the preceding action--or sometimes only the general atmosphere of the concluding passage of the preceding paragraph--was alluded to at the beginning of a new paragraph. A less obvious stylistic device of basically the same nature is the repetition of one or more words across the paragraph division. It should be pointed out, however, that the above features also occur at divisions in the text which are not in the model MS. Furthermore it was observed that several smaller narrative units can be crammed into one single paragraph, and that a larger narrative unit does not necessarily commence at the beginning of a new paragraph. The hohgezit begins, for example, 17 lines into a paragraph; news that Morgan is attacking Parmenie reaches Riwalin 12 lines prior to a paragraph division, thus jumping very abruptly from a description of the state of bliss in which Riwalin and Blanscheflur are living to the harsh realities of life. Dialogues and monologues are not necessarily confined within the restrictions of a paragraph division. On the contrary Blanscheflur's farewell words after her first conversation with Riwalin occur at the beginning of a new paragraph. Her inner monologue commences half way through a paragraph

(981) and ceases at the end of the following one. The effect that Blanscheflur has on the opposite sex in general is described toward the end of a paragraph, and the effect of her presence on the knights at the hohgezit is described at the beginning of the following one, at which point the focus suddenly changes to the bohört and its participants (652). Finally it seems that the weakly documented paragraph divisions of the model MS (287, 319, 617, 1281, and 1359) should be regarded as paragraph divisions only with reservation.

## Chapter V: Footnotes

<sup>1</sup>The term "narrative complex" in this context refers to the portion of the narrative between the acrostic initials (see chapter IX); in the case of the first complex it is the portion between the prologue and the ORS initials (1751, 1791, 1865).

<sup>2</sup>While examining each individual MS it could be observed how some scribes would omit more and more lines as their copying activity progressed, thus possibly distorting, to some degree, the structural indications of their source.

<sup>3</sup>An underlined capital letter denotes a large initial in the MS.

<sup>4</sup>An ordinary initial.

<sup>5</sup>There is a gap in the MS at the line in question.

<sup>6</sup>An initial was intended by the scribe but not carried out by the rubricator.

<sup>7</sup>There is no initial in Ranke's edition at this line.

<sup>8</sup>¶ = paragraph sign.

<sup>9</sup>There is no initial in Ranke's edition at this line.

<sup>10</sup>Line 385 is marked by a paragraph sign in B rather than by an initial.

<sup>11</sup>The entire paragraph sign is not visible on our microfilm copy.

<sup>12</sup>M has an initial at line 487.

<sup>13</sup>Both MSS figure at the top of our evaluation scale.

<sup>14</sup>There is no space left for the initial, but it is obvious from the left out first letter that there was supposed to be an initial at this line.

<sup>15</sup>E begins the line with "So" rather than with "Da."

<sup>16</sup>This is a large initial in H. (cf. chapter VII).

<sup>17</sup>No space is left for the initial, but the first letter of the word is left out.

<sup>18</sup>N: "Do."

<sup>19</sup>B has a paragraph sign at this line. F has an initial at line 821. Apart from these 2 indications there are no subdivisions of this paragraph in the MSS.

<sup>20</sup>Scholte also considers this question to begin at l. 828 rather than at the paragraph division at l. 841, however he regards l. 880 to be the closing line of the unit although the minne versus haz question is not solved until at the end of the paragraph. "Symmetrie in Gottfrieds Tristan," Festgabe Ehrismann, p. 78.

<sup>21</sup>F has an initial at line 883, the third line in the description of the trost versus zwivel conflict.

<sup>22</sup>In N this begins with "Do" rather than "Nu."

<sup>23</sup>M writes "Ich" which is an obvious error. W has "Tuch" which is also an obvious error on the part of the rubricator. O and P write "Auch" which is a dialectal difference.

<sup>24</sup>One could perhaps say that the term "dem guoten man" (1017) constitutes an interruption in the sequence of pronouns, as the first person pronoun "ich" can hardly be avoided in a monologue of this nature.

<sup>25</sup>N has "Do," B has "Dû."

<sup>26</sup>This is parallel to the paragraph beginning at line 733, where the bohört mentioned in the first line of the new paragraph refers back to the entire bohört scene (652-732).

<sup>27</sup>Of the strongly documented paragraph divisions only 785 and to some degree 1017 show no interruption in the sequence of personal pronouns.

<sup>28</sup>The N is an obvious error on the part of the rubricator. The rest of the first words reads "us" as in the other MSS.

<sup>29</sup>P writes "Sus" rather than "Alsus."

<sup>30</sup>No "initial" at this line in Ranke's edition.

<sup>31</sup>N in "Nu(n)," S in "Sus."

<sup>32</sup>Line 1358 ends with a comma and E is not an "initial" in Ranke's edition

MHFWBNOERP  
E E E

<sup>33</sup>Mohr's concept of a "syntaktisches Werbe- und Liebesspiel" with its "Schema des Subjektwechsels" would support such an interpretation, "Syntaktisches Werbe- und Liebesspiel," Beitr. (Tüb.), 81 (1959), 168.

<sup>34</sup>F writes "Ei minneclliche Flanschiflur."

<sup>35</sup>It will be remembered that no paragraph division was accepted for our model MS unless it was indicated in at least 3 MSS' at the same line.

<sup>36</sup>It is a wellknown fact that the initials in M are arranged according to visual patterns, such as e.g.:

x		x		x	x		x	x		
		x x		x		x		x		x
x		x		x		x		x		x

etc.

E follows M to a large extent, but the number of lines per column being different, there are no visual patterns in E. Concerning the relationship between E, B, and M, Karl Marold writes: "In E zeigt sich hier die merkwürdige Erscheinung, dass diese Hs. [Handschrift] aus denselben Vorlagen wie B kontaminiert ist, aber in etwas anderem Verhältnis. Da nun trotzdem nicht wenige Sonderlesarten und Textänderungen von B sich in E wiederfinden, so ist jene Erscheinung wohl so zu erklären, dass die wesentlich jüngere Hs. E auf eine Vorlage zurückgeht, die in derselben Schreibschule oder gar von demselben Schreiber zu verschiedenen Zeiten gefertigt wurde. Im ganzen liegt die Sache so, dass zuerst der Anschluss von E an M ein loserer ist . . . gegen das Ende aber genauer wird, während bei B eher das Umgekehrte der Fall ist," Gottfried von Strassburg: Tristan: Erster Teil: Text: Mit zwei Tafeln (Leipzig, 1906), LX (introduction).

<sup>37</sup>Line 1451     MHFWBNOERP     NR: "Do;" P: "Die."  
                  NNN~~4~~DN DD

<sup>38</sup>N has an initial at the lines 1463 and 1499, and H has a paragraph sign at line 1487. M and E share an initial at line 1467 and 1503 where no subdivision is called for.

<sup>39</sup>The square brackets are in Ranke's edition.

<sup>40</sup>H: "Drut;" B and N: "Liebe" and "Leue."

<sup>41</sup>N has the initial at line 1565 (last line of the dialogue) rather than at line 1566. This is due to the fact that N as a matter of principle never has an initial at the second line of a couplet. In cases such as the above, N will be off by one line; this also happens at lines 1638 (N:1639), 1926 (N: 1927), 7438 (N: 7437), 9044 (N: 9045), etc.

<sup>42</sup>B has a paragraph sign here.

<sup>43</sup>D in "Do."

<sup>44</sup>Tristan was born out of wedlock because his parents had not been married "offenliche vor magen und vor mannen" (1628f.). The church wedding alone was not enough confirmation of the marriage, at least as far as Morgan was concerned.

<sup>45</sup>See footnote 41 at page 104. B also has a paragraph sign at line 1639 which is rather puzzling since the rule that applies to N generally does not apply to B.

<sup>46</sup>R writes "Es ist geschehen. . . ."

## Chapter VI

Numerical Structure Patterns in the Vorgeschichte  
Based on the Paragraph Divisions of the Model MS.

The analysis of the manner in which the model MS divides the content of the Vorgeschichte shows that there are not infrequent changes of scene, location, or narrative aspect<sup>1</sup> within the framework of a paragraph<sup>2</sup> rather than at the beginning of it. Because of this, one might doubt the reliability of the initials in the MSS as a basis for a structural analysis. However the fact that these paragraph divisions are for the most part accompanied by certain recurrent stylistic features<sup>3</sup> seems to stress further the likelihood of Gottfried's wanting to single out these specific places in the flow of the narrative. In this chapter we shall therefore attempt to show that, in spite of the apparent arbitrariness, the paragraph divisions which were accepted in the model MS do in fact "make sense" both in terms of content and in terms of form.

The first four paragraphs of the model MS can be grouped together under the heading "Riwalin in Parmenie:"

Line 245 - 286 = 42 lines	}	74
Line 287 <sup>4</sup> - 318 = 32 lines		
Line 319 <sup>4</sup> - 334 = 16 lines		16
Line 335 - 408 = 74 lines		<u>74</u>
		164

The central passage of 16 lines is a transitional one, in which Gottfried identifies by name the "herre in Parmenie (245)," whose life will end so abruptly because of his Übermuot. The first group of 74 lines describes Riwalin and his fatal lifestyle (that he always avenged the smallest wrongdoing), and the second group of 74 lines depicts the Übermüdetec.

Riwalin in action (the battles between him and his liege lord Morgan).

In the following paragraph, which is 100 lines long, Riwalin leaves Parmenie and arrives at Mark's court. This paragraph can thus be viewed as a transitional paragraph between the narrative blocks

"Riwalin in Parmenie" and "Riwalin at Mark's court."

The hohgezit comprises the 12 paragraphs between lines 509 and 1118:

Line 509 - 586 =	78 lines
Line 587 - 616 =	30 -
Line 617 <sup>5</sup> - 640 =	24 -
Line 641 - 680 =	40 -
Line 681 - 732 =	52 -
Line 733 - 784 =	52 -
Line 785 - 840 =	56 -
Line 841 - 914 =	74 -
Line 915 - 956 =	42 -
Line 957 - 1016 =	60 -
Line 1017 - 1076 =	60 -
Line 1077 - 1118 =	<u>42 -</u>
610 lines	

The first 132 lines can be viewed as providing the background for the love story to come:

Line 509 - 586 =	78	Definition of <u>hohgezit</u> (annual event, etc.), description of setting ( <u>locus amoenus</u> ).
Line 587 - 616 =	30	52 The guests and their hosts (Mark and his sister Blanscheflur)
Line 617 <sup>5</sup> - 640 =	<u>24</u>	
132		



The following 478 lines depict the developing romance between

Riwalin and Blanscheflur:

- 641 - 680 = 40 The ladies' effect on the knights..  
The splendour of the knights..
- 681 - 732 = 52 The bohort. Blanscheflur's reaction  
to the ladies' praise of Riwalin.
- 733 - 784 = 52 The conversation between Riwalin and  
Blanscheflur.
- 785 - 840 = 56 Riwalin's reaction to the conversation.
- 841 - 914 = 74 The lime-allegory and its application  
to Riwalin.
- 915 - 956 = 42 Riwalin's love-sickness.
- 957 - 1016 = 60 Blanscheflur's love-sickness.
- 1017 - 1076 = 60 Blanscheflur realizes that she loves  
Riwalin.
- 1077 - 1118 = 42 Blanscheflur realizes that Riwalin  
loves her. Each of them is now  
certain of the other's love.

---

478

It is difficult to determine whether the first paragraph (641-680) should be included among the preceding ones (the more general description of the hohgezit), or whether it should be regarded as belonging to a group of paragraphs in which Gottfried provides Blanscheflur with an opportunity to fall in love with Riwalin. While in the tournament Riwalin is "exposed," so to speak, to Blanscheflur and Blanscheflur's as well as other beautiful ladies' presence "uf der heide" (642) and "in der ouwe" (645) is indicated just prior to the description of the knights participating in the bohort (652ff.). When included, this problematic paragraph (641-80) makes possible a certain symmetry of content within the falling-in-love-paragraphs:

641 - 680	Riwalin "exposed" to Blanscheflur.	}	Blanscheflur falls in love.
681 - 732	Blanscheflur falls in love.		
733 - 784	Blanscheflur "exposed" to Riwalin.	}	Riwalin falls in love.
785 - 840	Riwalin falls in love.		

Another problematic paragraph is the one containing the lime-allegory (841-914). The symmetrical grouping 42 + 60 + 60 + 42 lines suggests that these paragraphs form a structural unit, and the fact that this unit is mirrored in a group of almost the same size immediately preceding the lime-allegory paragraph further supports a structural outline in the centre of which this paragraph occurs.

40	}	200	Riwalin and Blanscheflur fall in love.
52			
52			
56			
74		74	Lime-allegory.
42	}	204	They realize that their feelings are mutual
60			
60			
42			

In terms of content the centre group of 74 lines would seem to be more closely tied to the second group (204 lines) than to the first (200 lines). Riwalin is caught by the gelimetiu minne (i.e. he succumbs to minne), which points to the preceding. Furthermore the haz versus minne question begins just prior to the lime-allegory paragraph.<sup>6</sup> However, the fact that Riwalin realizes in this paragraph that Blanscheflur loves him connects it with the following paragraphs, especially with the last two (1017-1076 and 1077-1118).

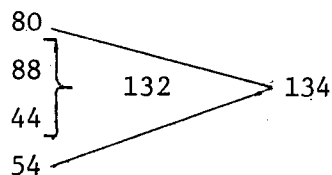
The model MS divides the narrative block in which Tristan is conceived (1119 - 1384) as follows:

- 1119 - 1198 = 80 Cornwall is invaded and Riwalin rides out to defend Mark's lands.  
Riwalin is wounded.
- 1199 - 1238 = 40 Blanscheflur wants to see Riwalin and asks her meisterinne for help.
- 1239 - 1280 = 42 The meisterinne agrees to help and makes it possible for Blanscheflur to gain access to Riwalin's quarters.
- 1281<sup>7</sup> - 1286 = 6 Blanscheflur walks up to Riwalin.
- 1287 - 1330 = 44 Tristan is conceived.
- 1331 - 1358 = 28 Riwalin's and Blanscheflur's happy life together after Riwalin's recovery.
- 1359<sup>7</sup> - 1384 = 26 Riwalin's and Blanscheflur's happy life together.  
Parmenie is invaded and Riwalin prepares to return home.

The paragraph in which Tristan is conceived (1287-1330) is exactly half the size (44 lines) of those which prepared this scene (1199-1286 = 88 lines). The two paragraphs 1119-1198 and 1331-1384 frame the ones which involve the meisterinne and which contain the conception of Tristan. There is a certain correspondence in content between these two framing paragraphs:

80	80	Riwalin is called upon to defend Mark's lands. He is wounded.
40 } 42 } 6 }	88	With the help of the <u>meisterinne</u> Blanscheflur manages to see Riwalin.
44	44	Tristan is conceived.
28 } 26 }	54	Blanscheflur is "wounded" (she contracted death at Tristan's conception). Riwalin's and Blanscheflur's happiness. Riwalin is called upon to defend Parmenie.

In addition to the correspondence in content the two framing units are connected in that their total number of lines is almost equal to that of the framed ones:



The above structural outline is also supported by the fact that the scene for the following paragraph is set at the end of each of these groups whereas it is not set towards the end of the paragraph 1199-1238:

- |                  |   |
|------------------|---|
| 1119 - 1198 = 80 | 1. Riwalin is wounded.  |
|                  | 2. Blanscheflur thinks of a means of seeing him.  |
| 1199 - 1286 = 88 | 1. With the help of the <u>meisterinne</u> Blanscheflur gains access to Riwalin's room.   |
|                  | 2. Blanscheflur walks up to Riwalin.  |
| 1287 - 1330 = 44 | 1. Blanscheflur arouses Riwalin's desire; Tristan is conceived.                           |
|                  | 2. Riwalin recovers.  |
| 1331 - 1384 = 54 | 1. Riwalin's and Blanscheflur's happiness (she knows nothing of her "wound").             |
|                  | 2. It does not last long: Morgan invades Parmenie and Riwalin prepares to leave Cornwall. |

The model MS has 4 paragraphs between news of Morgan's attack on Parmenie reaching Cornwall and Riwalin's arrival in Parmenie:

- 1385 - 1450 = 66 Blanscheflur's reaction to the news  
that Riwalin has to leave Cornwall.
- 1451 - 1510 = 60 Blanscheflur tells Riwalin about her  
being with child.
- 1511 - 1544 = 34 Riwalin's answer.
- 1545 - 1584 = 40 Riwalin and Blanscheflur leave Mark's  
court and sail off to Parmenie.

200

The 200 lines of these 4 paragraphs thus contain Riwalin's preparations to leave Mark's court (among these his farewell visit to Blanscheflur). In exactly half this number of lines (100) Riwalin prepared to leave Parmenie, and he arrived at Mark's court (409-508).

The last 166 lines of the Vorgeschichte take place in Parmenie:

- 1585 - 1702 = 118 Riwalin and Blanscheflur welcomed in  
Parmenie by Rual. Their wedding.  
Riwalin fights Morgan and is killed  
in combat.
- 1703 - 1718 = 16 Lamenting over Riwalin's death.
- 1719<sup>8</sup> - 1750 = 32 Blanscheflur's grief. Tristan is  
born, but Blanscheflur dies.

The first and the last narrative block in the Vorgeschichte complex thus both take place in Parmenie, and they are of roughly the same length: 164 and 166 lines respectively.

In summary the composition of the Vorgeschichte can be viewed  
as follows:

245 - 286 = 42	74	164	Riwalin in Parmenie.
287 <sup>9</sup> - 318 = 32			
319 <sup>9</sup> - 334 = 16			
335 - 408 = 74	74		
409 - 508 = 100	100	100	{ Riwalin prepares to leave Parmenie and arrives at Mark's court.
509 - 586 = 78	132	132	
587 - 616 = 30		{ Ideal setting and atmosphere for falling in love ( <u>hohgezit</u> ).	
617 <sup>9</sup> - 640 = 24			
641 - 680 = 40	40	274	Riwalin and Blanscheflur fall in love.
681 - 732 = 52	160		
733 - 784 = 52		74	278
785 - 840 = 56			
841 - 914 = 74	74	Lime-allegory.	
915 - 956 = 42	162	204	Love-sickness. Riwalin and Blanscheflur each realize that they love and are loved in return.
957 - 1016 = 60			
1017 - 1076 = 60			
1077 - 1118 = 42	42		
1119 - 1198 = 80	80	132 134	"Ideal" circumstances provided (Riwalin wounded) for conception of Tristan. Tristan conceived.
1199 - 1238 = 40	88		
1239 - 1280 = 42		44	
1281 <sup>9</sup> - 1286 = 6	54		
1287 - 1330 = 44			
1331 - 1358 = 28	54		
1359 <sup>9</sup> - 1384 = 26			
1385 - 1450 = 66	200	200	Riwalin prepares to leave Mark's court (farewell visit to Blanscheflur). They elope to Parmenie.
1451 - 1510 = 60			
1511 - 1544 = 34			
1545 - 1584 = 40			
1585 - 1702 = 118	166	166	Riwalin and Blanscheflur in Parmenie.
1703 - 1718 = 16			
1719 <sup>9</sup> - 1750 = 32			

In the above structural outline there is some degree of symmetry of content between groups of related sizes. The first group of 164 lines which describes Riwalin in Parmenie is "mirrored" in the last group of 166 lines in which both Riwalin and Blanscheflur are in Parmenie. The group of 100 lines in which Riwalin prepares to leave Parmenie and arrives at Mark's court is "mirrored" in a group exactly twice the size (200 lines) in which Riwalin makes preparations to leave Mark's court and elopes with Blanscheflur to Parmenie. The 132 lines which provide the ideal background for a developing love story (the locus amoenus scenery, the joyous atmosphere, at the hohgezit, the distinguished guests enjoying themselves, etc.) is "mirrored" by two groups of 132 and 134 lines respectively. In terms of content one can perhaps speak of a certain symmetry in that, in the second group, "ideal" circumstances for the conception of Tristan are provided by Riwalin's becoming so seriously wounded that it is possible for Blanscheflur to persuade her meisterinne to help her gain access to his chambers. The central group is thus the one in which the two protagonists fall in love and become aware that they share the same feelings. Structurally the lime-allegory stands in the centre, but thematically it belongs to the two surrounding groups of 200 and 204 lines respectively, especially to the latter.<sup>10</sup>

The numerical symmetry can be carried one step further. If we group the paragraph divisions of the model MS immediately following the Vor-geschichte, we find the following groups of lines:

O	1751 - 1790 = 40	40	Laments over the deaths of Riw. and Bl.
R	1791 - 1864 = 74	164	Rual and Fl. spread false rumours about the orphan (Floraete's simulated birth of Tristan).
S	1865 - 1954 = 90		
	1955 - 1982 = 28	194	From the time when Tristan is 6 weeks old until he is 14 years of age.
	1983 - 2042 = 60		
	2043 - 2130 = 88		
	2131 - 2148 = 18		

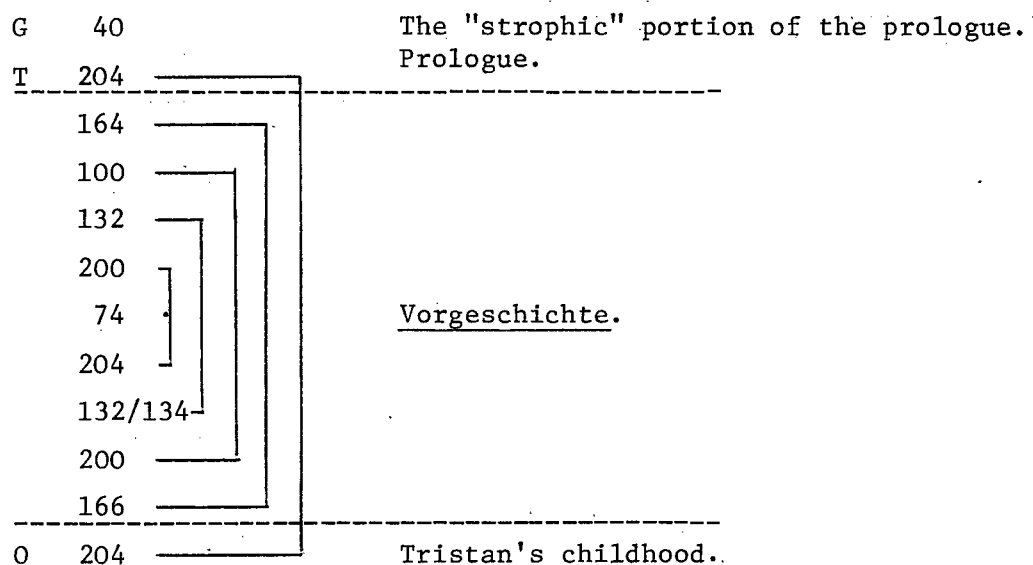
A numerical symmetric pattern surrounding the quatrain initials<sup>11</sup>

has thus emerged:

	1385 - 1584 = 200	}	Riw. and Bl. elope to Parmenie.
	1585 - 1750 = 166		Death of Riw. and Bl. Tristan born.
O	1751 - 1790 = 40		Lamentations.
R/S	1791 - 1954 = 164		Floraete's simulated birth of Tristan.
	1955 - 2148 = 194	}	Tristan's childhood. He is educated abroad and returns to Parmenie.
	2149 . . .		Tristan's abduction.

The sum of the lines of the two groups 1751-1790 + 1791-1954 equals 204 which places them in a numerical relationship with the 204 lines of the prologue between the T quatrain initial (41) and the beginning of the Vorgeschichte:





As indicated above it is only with some difficulty that the central group of 74 lines is established. Similarly it is not entirely clear whether the paragraph 641-680 should indeed be grouped within the narrative block "Riwalin and Blanscheflur fall in love;" whether it should be regarded as a prelude to the falling-in-love-paragraphs (681-840) still within the group of 200 lines,<sup>12</sup> or whether it should be taken out of the 200 group altogether and placed in the preceding group, i.e. be included among the paragraphs containing a more general description of the hohgezeit.

A survey of different views of, for instance, the structure of the Literaturschau, within the swertleite episode of Tristan may help to illustrate the extent to which opinions vary in determining the borderlines of narrative blocks. Louis Gravigny considers the episode of the swertleite to comprise lines 4489 to 5068, interrupted by the Literaturschau,<sup>13</sup> whereas Ursula Schulze regards the Literaturschau "mit ihren mehr als 200 [? sic] Versen" as "das Kernstück des gesamten

Exkursen,<sup>14</sup> which in her view contains the introduction to the Literaturschau as well as the subsequent Bescheidenheitstopos,<sup>15</sup> i.e. lines 4589-4974. Petrus Tax concerns himself with the symmetrical numerical structure of the Literaturschau itself,<sup>16</sup> to which Ute Schwab objects as she wants to see the introductory lines (4589-4620) incorporated into the numerical structure.<sup>17</sup>

Bearing this in mind, we shall return to our problem of defining the borderlines of some of the proposed groupings, or, more specifically, our problem of placing the two paragraphs 641-680 and 841-914 in their "proper" surroundings. A slightly different but--in terms of content--more satisfactory solution would be to include the paragraph 641-80 in the preceding group and the paragraph 841-914 in the group which follows:

245 - 286 = 42	74		
287 <sup>18</sup> - 318 = 32		164	
319 <sup>18</sup> - 334 = 16	16		
335 - 408 = 74	74		
<hr/>			
409 - 508 = 100	100	100	
509 - 586 = 78			
587 - 616 = 30	132		
617 <sup>18</sup> - 640 = 24		172	
641 - 680 = 40	40		
<hr/>			
681 - 732 = 52			
733 - 784 = 52	160		
785 - 840 = 56			
<hr/>			
841 - 914 = 74			
915 - 956 = 42	102	176	
957 - 1016 = 60			
1017 - 1076 = 60	102		
1077 - 1118 = 42			
1119 - 1198 = 80	80		
1199 - 1238 = 40			
1239 - 1280 = 42	88		
1281 <sup>18</sup> - 1286 = 6		132	
1287 - 1330 = 44	44		
1331 - 1358 = 28			
1359 <sup>18</sup> - 1384 = 26	54		
<hr/>			
1385 - 1450 = 66			
1451 - 1510 = 60			
1511 - 1544 = 34	200		
1545 - 1584 = 40			
<hr/>			
1585 - 1702 = 118			
1703 - 1718 = 16	166		
1719 <sup>18</sup> - 1750 = 32			

We now have a rather large block (841-1384) consisting of two smaller ones (841-1118 + 1119-1384). This large block is twice the size of the block leading up to the love story proper (409-680):<sup>19</sup>

245 - 408	= 164	Riwalin in Parmenie.
409 - 680	= 272	{ Prelude to the love story: Riwalin is welcomed at Mark's court and general description of the <u>hohgezit</u> .
681 - 840	= 160	
841 - 1384	= 544	{ Riwalin and Blanscheflur fall in love. Realization that their feelings are mutual. Consummation of their love (Tristan conceived).
1385 - 1584	= 200	
1585 - 1750	= 166	Riwalin and Blanscheflur elope to Parmenie.
		Riwalin and Blanscheflur in Parmenie.

All the paragraphs between lines 409 and 681 are here considered as a "prelude" to the love story which commences at line 681:

409 - 508	= 100	Riwalin leaves Parmenie and is welcomed at Mark's court.
509 - 586	= 78	} Description of the <u>hohgezit</u> (annual event, <u>locus amoenus</u> ). 172 The guests and their hosts (Blanscheflur introduced to the reader/audience). The splendour of the knights participating in the bohört.
587 - 640	= 54	
641 - 680	= 40	

After line 681 the ladies watching the bohört single out Riwalin as the most distinguished knight, and Blanscheflur is listening closely to their praise. The falling-in-love-paragraphs are now limited to 3:

681 - 732 = 52	}	160	Riw. "exposed" to Bl. (bohört, the ladies' praise). Bl. falls in love.
733 - 784 = 52			Bl. "exposed" to Riw. (conversation).
785 - 840 = 56			Riwalin falls in love.

The time-allegory is now viewed as belonging to the two paragraphs 1017-76 and 1077-1118:

841 - 914 = 74	}	102	Riw. realizes that Bl. loves him.
915 - 956 = 42			Riwalin's love-sickness.
957 - 1016 = 60			Blanscheflur's love-sickness.
1017 - 1076 = 60	}	102	Bl. realizes she loves Riw.
1077 - 1118 = 42			Bl. realizes Riw. loves her. Both realize that their feelings are mutual.

The remaining groups are unchanged from the pattern suggested previously, but the numerical relationship between 272 and 544 can only be established if the lines between 409 and 680, and 841 and 1384 are regarded as two blocks only.<sup>20</sup> If we add the surrounding groups of lines to the above pattern, as we did in our first structural outline, the following structure emerges:

G	1 - 40 = 40		40	
T	41 - 244 = 204	}	364	
	245 - 408 = 164			
	409 - 508 = 100	}	272 = 544 ÷ 2	
	509 - 680 = 172			
	681 - 840 = 160		160	
	841 - 1118 = 176+102=278	}	544 = 272 x 2	
	1119 - 1384 = 132+134=266			
	1385 - 1584 = 200	}	366	
	1585 - 1750 = 166			
O	1751 - 1790 = 40		40	
R	1791 . . .			

Seen in this light the paragraphs in which Riwalin and Blanscheflur fall in love have moved to the centre of the composition, replacing the one containing the lime-allegory, as proposed in our first structural pattern. Furthermore the latter portion of the prologue (41-244) has structurally become part of the Vorgeschichte, something which is difficult to justify in terms of content, but which is possible considering the fact that the TRISTAN/ISOLDE acrostic initials (cf. Chapter VIII) begin at line 41 and not at the beginning of the Vorgeschichte (245). This would support theories in which the over-all structure of Tristan is based on the acrostic initials (see Chapter IX). On the other hand the correspondence in content between groups of related sizes has been virtually lost in this composition.

In deciding which of the two structural patterns is more likely to have been intended by Gottfried--the one in which symmetries of content as well as structure could be established with careful interpretation of one problematic paragraph in particular (641-80), or one in which there are numerical correspondences but only slight correspondence in content--the model MS can be of no further assistance. Apart from the fact that the paragraph division at line 681 was used instead of the one at line 641, basically the same paragraph divisions make up the two different patterns. The same stylistic features are present at the paragraph divisions at line 641 and 681. However, if we again examine the MSS we (re)discover that the initial at line 681 is a large one in the MS H,<sup>21</sup> one of the 4 MSS at the top of our evaluation scale. Is this perhaps an indication that a narrative block of special significance (such as the centre paragraphs of the Vorgeschichte) was to commence at this line?<sup>22</sup>

## Chapter VI: Footnotes

<sup>1</sup>The haz versus minne question begins, for example, 13 lines (828) before a paragraph division (841), etc.

<sup>2</sup>Such new beginnings frequently happen at the second line of a couplet, perhaps a further indication that they occur at subdivisions.

<sup>3</sup>These features are not present at the weak paragraph divisions: 287, 319, 1281, 1359, and 1719. Apart from this they are lacking in only three\* instances: 785, 1511, and 1545 all of which are in dialogue scenes. There is no interruption in the sequence of pronouns at line 1199, but a new figure, diu meisterinne, is introduced by this term in the second line (1200), and the words in line 1199 are repeated almost verbatim from line 1195, thus clearly reinforcing the paragraph division. \*The paragraph division within Blanscheflur's monologue (1017) should perhaps be counted among these. There is no repetition or recapitulation, and the interruption in the flow of pronouns is only partial: "Was wize ich aber dem guoten man?"

<sup>4</sup>Weak paragraph division (see above, chapter V).

<sup>5</sup>Weak paragraph division (see above, chapter V).

<sup>6</sup>This need not be of any specific significance. Gottfried relatively frequently begins a new narrative unit prior to a paragraph division.

<sup>7</sup>Weak paragraph division (see above, chapter V).

<sup>8</sup>Weak paragraph division (see above, chapter V).

<sup>9</sup>Weak paragraph divisions which should perhaps be disregarded and which--aside from the one at line 319--add nothing to the structural outline.

<sup>10</sup>See below.

<sup>11</sup>The model MS allows for similar symmetrical patterns to be found around the TIO (4589-5546: 32+200+38+210+30+210+28+200+10) and ESL (11875-12674: 154+154+96+152+96+148) quatrain initials.

<sup>12</sup>Numerically the two groups of 160/162 lines would justify this as well as the 74 line paragraph being viewed in isolation:

641	-	680	=	40	
681	-	732		52	} 160
733	-	784		52	
785	-	840		56	
841	-	914		74	
915	-	956		42	} 162
957	-	1016		60	
1017	-	1076		60	
1077	-	1118		42	

13	vers 4489-4621: Préparation de l'adoubement	<div style="display: inline-block; vertical-align: middle; text-align: center;"> <div style="font-size: 3em; line-height: 0.8em; margin: 0 0.1em;">{</div> <div style="display: inline-block; vertical-align: middle;"> 132 vers.  200 vers.  248 vers. </div> </div>
	vers 4621-4821: Revue littéraire.	
	vers 4821-5069: Quête de l'inspiration et adoubement.	

Louis Gravigny, "Les Interventions Directes de Gottfried de Strasbourg dans 'Tristan'" (Diss. Paris, 1968).

<sup>14</sup>Ursula Schulze, "Literarkritische Ausserungen im Tristan Gottfrieds von Strassburg," Beitr. (Tüb.), 88 (1967), 305.

<sup>15</sup> Schulze regards the two passages immediately surrounding the Literaturschau (4589-4620 and 4821-4974) as Bescheidenheitstopoi. See Curtius, p. 93ff.

<sup>16</sup>"Diese 200 Verse [4621-4820] sind in zwei 'Flügel' und ein Mittelstück genau symmetrisch gegliedert: 4621-90 (70 Verse, deren Anfang die Initiale H bezeichnet) befassen sich mit Hartmann und dem ungenannten Wolfram, in dem Mittelstück 4691-4750 (genau 60 Verse--beginnend mit der Initiale N--). werden Bliker und Heinrich von Veldeke gewürdigt; und 4751-4820 (wieder 70 Verse--Anfang Initiale D--) behandeln die nahtegalen, besonders Reinmar und Walther," Petrus W. Tax, Wort, Sinnbild, Zahl im Tristanroman (Berlin, 1971), p. 31, footnote 23.

<sup>17</sup>Ute Schwab, *Lex et Gratia* (Messina, 1967), p. 7:

$$\begin{array}{ccccccccccc} [4589] & & & & & & & & & & [4620] \\ 32 & 17 & 53 & 32 & 28 & 23 & 24 & 23 \\ & \underbrace{\hspace{1.5cm}} & & & & \underbrace{\hspace{2.5cm}} & & & & & \\ 32 & 70 & 32 & 28 & & & 70 & & & & \\ \underbrace{\hspace{10cm}} & & & & & & & & & & \\ & & & & 232 & & & & & & \end{array}$$



<sup>18</sup>Weak paragraph divisions (see above, chapter V).

<sup>19</sup>This is only the case when the 100 lines in which Riwalin leaves Parmenie and arrives at Mark's court are included. In terms of content this seems to be quite justifiable; Riwalin arrives in Cornwall 35 lines prior to the paragraph division, and the description of the hohgezit does not commence until 17 lines after this division.

<sup>20</sup>Our model MS allows for an equally striking numerical pattern to be found between the (TI)O and E(SL) quatrain initials, lines 5177-12183:

O	5177 - 5866 = 690	
	5867 - 7910 = 2044	= 2 1/2 x 820 (2050)
	7911 - 8600 = 690	
	8601 - 9982 = 1382 = 2 x 691	
	9983 - 10802 = 820	= 2044 ÷ 2 1/2 (approx.)
	10803 - 12182 = 1380 = 2 x 690	
E	12183 . . .	

<sup>21</sup>This initial has been partially lost in one MS (W) and totally lost in three more (ORP):

	<u>M H F W B N O E R P</u>
Line 681	I <u>I</u> I[I]I / i I i i

a phenomenon which will be discussed in chapter VII. In addition we notice that there are paragraph signs of a shape (ϕ) different from the ordinary ones (S) in front of the initials at lines 335, 409, 681, 1119, 1287, 1385, and 1585; most of these paragraph divisions are of major significance in our structural patterns. These additional paragraph signs are also peculiar to H. The paragraph signs at lines 409 and 1287 are not shown in their entirety on our microfilm copy. Only the right most lines are visible.

<sup>22</sup>This is perhaps another case which would support modification of Ranke's stemma as suggested in chapter VIII, p. 165 footnote 45 where we consider H alone to go back to a copy in which this I initial was capitalized and M together with the other MSS to go back to a copy in which this initial appeared as an ordinary one (\*V).

## Chapter VII

An Examination of the Large Initials in the  
Tristan MSS.

On the basis of the selection method outlined in chapter IV, 327 initials were accepted for the model MS. At first sight no specific pattern emerges from the order in which these initials appear,<sup>1</sup> and our model MS itself does not differentiate between ordinary and large initials, between ornamented and plain ones, nor does it indicate which letters of the alphabet make up its paragraph divisions; we shall therefore turn to the MSS themselves for information of this type. When considering factors such as size and at times also ornamentation of the initials in the transmitted MSS, some clearly stand out. Such initials (large initials) are present at the following lines:

Line	1	G	M H W B N E R P	(F O lacking)
Line	41	T	H	(F O - )
Line	131	I	M H	(O - )
Line	245	E	M H W B E	(O - )
Line	681	I	H	
Line	1751	O/A	M H O	
Line	1791	T/R	M H O	
Line	1865	S	M H B O	
Line	3379	N	O	
Line	5069	T/D	M H O	
Line	5177	O	M B O	
Line	12183	E	H O	(M lacking)
Line	12431	S	H O	(M - )
Line	12503	L	H O	(M - )
Line	18686 <sup>2</sup>	N	O	

In his article "La composition de Tristan de Gottfried de Strasbourg et les initiales dans les principaux manuscrits et fragments,"<sup>3</sup> Louis Grayigny

examined the MSS. M, H, F, W, B, O, and R plus the fragments a, b, f, t, w, and z in order to determine where large initials occur. Gravigny's concept of a large initial is based on the size in millimetres of each initial without relating it to the context. To be sure the size of the initial is of prime importance when an attempt is made to determine whether or not to designate it as an ordinary one or as a large one. However, other factors should be taken into consideration, too, such as the size relative to the size of the surrounding initials as well as the size relative to the space left for the initial by the scribe. This distinction raises a number of questions with regard to Gravigny's list of large initials in the various Tristan MSS, and in the following the cases where our findings do not concur will be discussed in some detail.

Gravigny distinguishes two types of initials in the MS H: "Il existe dans le manuscrit de Heidelberg [H] deux<sup>4</sup> catégories d'initiales nettement distinctes: les grandes initiales qui ont plus d'un centimètre de hauteur et les initiales de paragraphe<sup>5</sup> qui ont un centimètre de hauteur au moins" (EG, p. 5). Nevertheless, he does not consider the initial I at line 681 as a large initial although it is "exceptionnellement [sic] haute (20 mm)." (Diss., p. 208). He regards all other initials in H which reach a height of 15 millimetres or more as large initials.<sup>6</sup> This initial covers 3 lines, thus being larger than the surrounding ordinary initials which cover only 2 lines. One half of the large initials in H cover 3 lines, the other half 4-6 lines. The reason why the I-initial at line 681 is "only" 3 lines tall, as opposed to the I-initial at line 131 which covers 6 lines, is presumably

that the former has the shape of a Roman letter "I" whereas the latter is an enlarged capital "J."<sup>7</sup> An initial of the "J-category" is usually (not only in H) longer than the average initial without necessarily being a "large" initial. The initial at line 681 should be considered as a large initial for the following reasons: It has the thickness and the stature of the initial of line 245, for example, the designation of which as a large initial Gravigny does not question (EG, p. 5). The only difference between the two is really that the I takes up a little less room than does the E, the latter by its very nature requiring more room than a thinner letter such as an I. Furthermore if we compare the I-initial at line 681 with the one at line 2149, for example, a significant difference is apparent. Both initials are of the "Roman letter" type, but the initial at line 2149 covers 2 lines and is written in exactly the same manner as the other ordinary initials whereas the I initial at line 681 is considerably thicker and taller (3 lines).

Gravigny regards the I-initial at line 5099 in H as a large initial. This is a somewhat problematic case as this initial appears on the bottom line of a column (34<sup>vb</sup>). Like the I initial at line 131, the one at line 5099 is "J" shaped, but unlike the initial at line 131, it does not take up room within the frame of the written text, other than a small portion of the bottom line.<sup>8</sup> Since it would have been pointless to indent the lines at the top of the following column, the indentation criterion for determining the nature of this initial is therefore eliminated. This initial should be counted among the ordinary initials for a number of reasons:

first, in the MS H it is not unusual that initials occur at the bottom line of a column. When compared to other places where this is the case, such as the initial D at line 1385 (11<sup>ra</sup>), the N at line 3609 (25<sup>rb</sup>), the N at line 4283 (29<sup>va</sup>), the O at line 5177 (35<sup>rb</sup>), the M at line 6389 (43<sup>ra</sup>), the H at line 10875 (71<sup>vb</sup>), and the N at line 16773 (110<sup>rb</sup>), it seems quite plausible that the I at line 5099 could be simply an ordinary initial. In spite of the fact that they cover only one line all of these initials have the shape and size of the surrounding ordinary initials which do not occur on the bottom line. The only difference is that part of the initial reaches downward, outside the frame of the written text. Secondly, the fact that the initial at line 5099 and the one at line 131 are the only ones shaped like an enlarged capital letter "J," the other I-initials in H<sup>9</sup> being shaped like the Roman letter "I," is not sufficient reason to designate them both as large initials, for when compared with each other a marked difference in appearance can be noted. The I initial at line 131 covers 6 lines inside the frame of the written text in contrast to the one at line 5099. Furthermore, it is noticeably thicker and slightly ornamented, none of which could be claimed for the initial at line 5099.

The initial O at line 5177 in H also appears at the bottom line of a column (35<sup>rb</sup>), and like Gravigny, we consider this initial to be an ordinary initial. Unlike Gravigny, however, we regard the initial at line 5099 as being no less an ordinary initial than the initial at line 5177. As was the case at line 5099, the scribe could not

possibly indicate by way of indentation that he wanted the rubricator to write a large initial. Again it would have made no sense to indent the following lines in the next column. Since we do not know the MS(S) which served as the source for the scribe of H<sub>1</sub>, it is impossible to determine whether or not these two initials were supposed to have been of the large type had they not happened to be required at bottom lines.<sup>10</sup> They should both<sup>11</sup> be regarded as either ordinary initials, or as large initials which were written as ordinary ones because of their position at bottom lines.

A different situation exists at line 12503 in H. The initial L at this line does not figure among Gravigny's large initials (EG, p. 5), presumably because it is of the same height and appearance as an ordinary initial. However, the scribe left room in a total of 6 lines for the two initials L (12503) and W (12507). If we look at the initials surrounding the quatrain at the lines 12431/5 we see how the scribe intended these initials to be written. Here he made it quite obvious to the rubricator which type of initials he wanted him to fill in, by leaving room in 3 lines for the first initial (S, 12431) and in 2 lines only for the second initial (L, 12435). By leaving one full line between the two empty spaces, he clearly showed that the first initial was supposed to be of the large category (covering 3 lines), and the second one of the ordinary kind (covering 2 lines). No doubt the scribe intended the same arrangement for the initials around the quatrain 12503/7, but he failed to make it clear enough for the rubricator to understand his "instruction." Instead of drawing a large L and then an ordinary W, the latter drew 2 ordinary

initials. Moreover, by leaving much less room sideways for the L (12503) than he had left for the S (12431), the scribe gave the rubricator even more chance for misunderstanding.<sup>12</sup> Summing up then, the ordinary initials cover 2 lines in H throughout the entire MS. The following initials can be regarded as large ones:

G	Line	1 covering	6 lines in the written text
T	-	41	4 - - - - -
I	-	131	6 - - - - -
E	-	245	3 - - - - -
I	-	681	3 - - - - -
O	-	1751	3 - - - - -
T	-	1791	3 - - - - -
S	-	1865	4 - - - - -
T	-	5069	4 - - - - -
E	-	12183	3 - - - - -
S	-	12431	3 - - - - -
[L]	-	12503	2 - - - - -

Regarding MS F, Gravigny writes in his article: "Toutes les initiales (rouge et bleu alternativement) de ce manuscrit ont un aspect si voisin qu'il ne nous est pas possible de distinguer nettement des grandes initiales et des initiales de paragraphe. . . . Seule l'initiale E du vers 245 (p. 3, 1<sup>re</sup> colonne de vers) est nettement plus grande que les autres (14 x 13 mm)." (EG, 7). The first part of this statement is correct; his contention, however, that the initial E at line 245 is of the large type is not acceptable. This initial is not larger than the W at line 201 (3<sup>b</sup>), the A at line 155 (2<sup>b</sup>) or the

I at line 131 (2<sup>b</sup>), to mention only a few examples. Granted the E (245) does appear to be slightly larger than the rest of the initials which can be seen at the same time,<sup>13</sup> but it is the N's on the pages 4, 5, and 6 of the MS which are slightly smaller than the rest of the initials in the entire MS. From line 474 on, the initials have the same size and appearance as initials prior to the smaller ones.<sup>14</sup> Apart from these smaller initials on the pages 4, 5, and 6 which are 2 lines tall, all the initials up to page 48 of the MS cover 3 lines. After this page, the initials all cover 4 lines without being larger, the reason being that there are approximately 40 lines in a column prior to page 49, but approximately 48 lines go to a column after this page. An additional line thus had to be squeezed in beside the initial, as it were. The conclusion to be drawn is therefore that there are no large initials in MS F.<sup>15</sup>

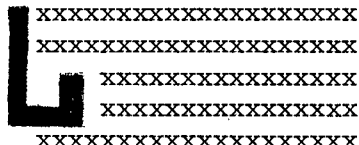
In MS W, Gravigny considers 3 initials as large: the G at line 1, the I at line 131, and the E at line 245 (EG, 7). We are of the same opinion with regard to the initials G and E. The I, however, should be included among the ordinary initials.<sup>16</sup> Being shaped like the capital letter "J," this initial is longer than the surrounding ones, but, initials of this shape tend to be longer than the other initials without being "large." The I-initial at line 131 as well as the other I-initials in W which are shaped like a "J"<sup>17</sup> are all 6-7 lines tall, and they are all printed in the margin outside the frame of the text.

In his Tristan excerpts Ranke considers the L at line 12503 in W as a large initial: "Besonders grosse Init. HFW, Init. NP" (Auswahl, p. 40),



but in W, the L starts two lines above (12501), outside the frame of the written text:

12501



This is not at all an unusual situation in W. All letters with a long line such as H, I, and Y<sup>18</sup> reach outside the frame of the written text without being large initials. Besides, the amount of space left by the scribe for this initial is the same as for any other ordinary initial. Apart from the G at line 1, there is thus only one other large initial in the entire MS:

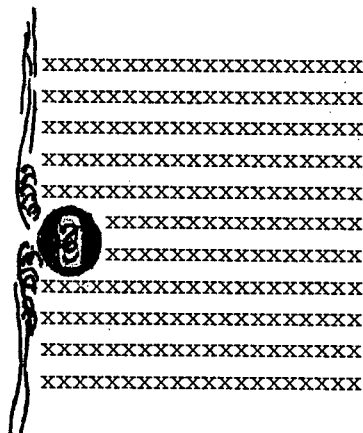
G	Line	1	covering	6	lines	in	the	written	text
E	-	245	-	4	-	-	-	-	-

The initials at lines 3379 and 18686 in O do not figure among the large initials according to Gravigny (EG, p. 8). They should be included, for, like all the other large initials in this MS<sup>19</sup> they are 3 lines tall in contrast to the ordinary initials which consistently cover only 2 lines throughout the MS.

Gravigny lists the initial W at line 3751 in B as a large initial together with G (1), E (245), S (1865), and O (5177). An ordinary initial covers 1 line in this MS, and the initials at lines 245, 1865, and 5177 all cover 2 lines.<sup>20</sup> The scribe left room in 2 lines beneath an illustration for the W at line 3751, and the initial does appear to be twice as large as the surrounding ones. However W's tend to be slightly larger than, for

example, N's or T's, and the general appearance of this initial (3751) is exactly the same as that of any of the ordinary initials. In contrast to the W at line 3751 the large initials at lines 1, 245, 1865, and 5177 are very ornamented both in the letter itself and in the lines drawn upward and downward from it, for example:

O Line 5177:  
in MS B  
65a



Because of this total lack of ornamentation we draw the conclusion that the initial at line 3751 should not be included among the large ones.

In MS M the large initials cease after the one at line 5177.<sup>21</sup> They vary in size from 6 to 11 lines<sup>22</sup> as the size of the ordinary initials gradually grows from 2 lines at the beginning of the MS to 5 lines later on.

Apart from the G in the first line<sup>23</sup> there are no large initials in the 3 MSS N, R, and P. In R the initials vary between 2 and 5 lines<sup>24</sup> whereas they are a regular 2 lines in N and P.

Like W the MS E has only one large initial aside from the G at line 1<sup>25</sup> one (E) at line 245. They are 8 and 6 lines tall respectively whereas the ordinary initials take up space in 3 lines of the written text. None of the extant fragments has large initials, and none of them has preserved

the lines in which the large initials occur in the complete MSS.

In summary, an examination of the Tristan-manuscripts shows evidence of large initials at the following lines:

		M	H	F	W	B	N	O	E	R	P	26
Line	1	G	G	/	G	G	G	/	G	G	G	
Line	41	-	T	/	-	-	-	/	-	-	-	
Line	131	I	I	-	-	-	-	/	-	-	-	
Line	245	E	E	-	E	E	-	/	E	-	-	
Line	681	-	I	-	-	-	/	-	-	-	-	
Line	1751	O	O	-	-	-	-	A	-	-	-	
Line	1791	T	T	-	-	-	-	R	-	-	-	
Line	1865	S	S	-	-	S	-	S	-	-	-	
Line	3379	-	-	-	-	-	-	N	-	-	-	
Line	5069	T	T	-	-	-	-	D	-	-	-	
Line	5177	O	-	-	-	O	-	Q	-	-	-	
Line	12183	/	E	-	-	-	-	E	-	-	-	
Line	12431	/	S	-	-	-	-	S	-	-	-	
line	12503	/	L	-	-	-	-	L	-	-	-	
Line	18686	-	-	-	-	-	-	N	-	-	-	

It seems that there are really only 3 MSS M, H, and O which with any degree of consistency have large initials. Unfortunately the portion in O is lacking where the initials at the lines 1, 41, 131, and 245 would presumably be, and the same is the case in M as far as the section containing the lines 12183, 12431, and 12503 is concerned.

If we look at the text of the Tristan-romance it becomes obvious that by far the majority of the large initials are printed at those points in the text where there is a quatrain, i.e. a 4 line stanza

rhymed either a a b b or a b a b.<sup>27</sup> In the text, we find the quatrains at the following lines:

Line	1 -	4	MHFWBNØERP <sup>28</sup>
Line	5 -	8	- -
Line	9 -	12	- -
Line	13 -	16	- -
Line	17 -	20	- -
Line	21 -	24	- -
Line	25 -	28	- -
Line	29 -	32	- -
Line	33 -	36	- -
Line	37 -	40	- -
Line	41 -	44	- -
Line	131 -	134	MHFWBNØERP
Line	233 -	236	- -
Line	237 -	240	- -
Line	1751 -	1754	MHFWBNOERP
Line	1791 -	1794	- -
Line	1865 -	1868	- -
Line	5069 -	5072	- -
Line	5099 -	5102	- -
Line	5177 -	5180	- -
Line	11871 -	11874	MHFWBNOERP
Line	12183 -	12186	- -
Line	12431 -	12434	- -
Line	12503 -	12506	- -

If compared to the table on page 134, it can be seen that the MSS do not register large initials at every quatrain. There is a minimum of one MS containing a large initial at the following quatrains: Line 1, 41, 131, 1751, 1791, 1865, 5069, 5177, 12183, 12431, and 12503. A

comparison will also show that no MS registers a large initial at the line immediately following a quatrain.

In his Tristan edition Friedrich Ranke places a large initial at every quatrain whether or not these initials are actually supported by the MSS. Not only does Ranke print a large initial at the beginning of a quatrain, he also prints one at the line immediately following the quatrain.<sup>29</sup> There is absolutely no evidence to be found in the MSS for this. The following table shows the large initials in Ranke's edition together with a listing of how these initials are represented in the MSS; it also shows the lines where some MSS have a large initial in contrast to Ranke's edition (245, 681, 3379, 18686):

Legend:

G: Large initial; G: Ordinary initial.

/: Gap in the MS or line lacking.

d: Normal handwriting, be it a capital letter or a small letter.

Ḑ: Small initial (occurs in H only).


¶: paragraph sign.

[ ]: An initial was intended by the scribe but never carried out by the rubricator.

Ranke		M	H	F	W	B	N	O	E	R	P	
<u>G</u>	Line	1	<u>G</u>	<u>G</u>	/	<u>G</u>	<u>G</u>	<u>G</u>	/	<u>G</u>	<u>G</u>	<u>G</u>
<u>D</u>	Line	5	d	Ḑ	/	d	d	d	/	d	d	d
<u>I</u>	Line	9	i	ṛ	/	i	i	i	/	i	i	i
<u>E</u>	Line	13	e	Ḕ	/	e	e	i	/	e	e	e
<u>T</u>	Line	17	t	Ḑ	/	d	d	d	/	t	d	t
<u>E</u>	Line	21	e	Ḕ	/	e	e	e	/	e	e	e
<u>R</u>	Line	25	r	ṛ	/	r	r	r	/	r	r	r
<u>I</u>	Line	29	i	ṛ	/	i	i	d	/	i	i	i
<u>C</u>	Line	33	c	κ	/	c	k	c	/	k	k	k

<u>H</u>	Line	37	h	H	/	h	h	e	/	t	h	h
<u>T</u>	Line	41	T	<u>T</u>	/	T	d	D	/	T	<sup>d</sup> t	T
<u>I</u>	Line	45	i	r	/	i	I	i	/	i	i	i
<u>I</u>	Line	131	<u>I</u>	<u>I</u>	I	I	I	<sup>d</sup> i	/	I	i	i
<u>T</u>	Line	135	t	<sup>d</sup> t	t	t	d	d	/	t	d	t
<u>D</u>	Line	233	d	d	d	d	d	d	/	d	d	d
<u>I</u>	Line	237	/	i	/	i	/	/	/	/	i	i
<u>U</u>	Line	241 <sup>30</sup>	s	u	u	u	s	i	/	/	w	u
<u>E</u>	Line	245	<u>E</u>	<u>E</u>	E	<u>E</u>	<u>E</u>	E	/	<u>E</u>	e	E
<u>I</u>	Line	681	I	<sup>d</sup> <u>I</u>	I	[ <u>I</u> ] <sup>31</sup>	I	/	i	I	i	i
<u>O</u>	Line	1751	<u>O</u>	<u>O</u>	O	O	O	O	<u>A</u> <sup>32</sup>	O	o	O
<u>D</u>	Line	1755	d	d	d	d	d	d	d	d	d	d
<u>R</u>	Line	1791 <sup>33</sup>	<u>T</u>	<u>T</u>	R	R	T	R	<u>R</u>	T	R	T
<u>S</u>	Line	1795 <sup>34</sup>	s	s	s	s	s	w	w	w	w	w
<u>S</u>	Line	1865	<u>S</u>	<u>S</u>	S	S	<u>S</u>	S	<u>S</u>	S	S	S
<u>R</u>	Line	1869	r	R	r	r	r	r	r	r	r	r
<u>N</u>	Line	3379	n	N	N	N	N	N	<u>N</u>	n	T <sup>35</sup>	N
<u>T</u>	Line	5069	<u>T</u>	<u>T</u>	T	T	D	D	<u>D</u>	T	T	T
<u>A</u>	Line	5073	a	A	a	a	a	a	a	a	a	a
<u>I</u>	Line	5099	i	I	i	a <sup>36</sup>	i	i	i	i	i	i
<u>O</u>	Line	5103	O	O	o	o	o	o	/	O	o	/
<u>O</u>	Line	5177	<u>O</u>	O	O	O	<u>O</u>	O	<u>O</u>	O	O	O
<u>I</u>	Line	5181	i	[ <u>I</u> ]	i	i <sup>37</sup>	i	i	i	i	i	i
<u>S</u>	Line	11871	/	s	s	s	s	s	s	s	s	s
<u>D</u>	Line	11875	/	D	D	D	D	D	D	D	D	D
<u>E</u>	Line	12183 <sup>38</sup>	/	<u>E</u>	E	E <sup>39</sup>	E	L	<u>E</u>	a	e	[A]
<u>S</u>	Line	12187 <sup>40</sup>	/	w	s	s	s	w	w	w	v	w
<u>S</u>	Line	12431 <sup>41</sup>	/	<u>S</u>	s	S	s	S	<u>S</u>	s	D	[S]
<u>L</u>	Line	12435	/	L	l	l	L	l	l	L	l	l
<u>L</u>	Line	12503	/	<u>L</u> <sup>42</sup>	L	L	l	L	<u>L</u>	l	l	[L]
<u>S</u>	Line	12507 <sup>43</sup>	/	W	s	s	w	w	w	w	w	w
<u>n</u>	Line	18686	n	<sup>d</sup> n	n	n	N	n	<u>N</u>	t <sup>44</sup>	n	n

The E initial at line 12183 in W is actually printed at line 12182, but it should rightly be counted among the initials at line 12183. This becomes especially evident when we look closely at the written text of those lines; line 12182 in W reads: "Ein allen irn iaren" instead of "in allen irn iaren." It seems that the scribe was somewhat confused as to where to leave room for an initial, and he chose the wrong "in:"

12181 daz si unerloeset waren  
in allen irn iaren  
Ein langu rede von minnen

It is noteworthy that most MSS (MHWBE, O has a gap) have a large initial at line 245 whereas Ranke does not, presumably because there is no quatrain preceding or following this letter. Ranke is consistent in printing large initials only at the beginning of and immediately following a quatrain.

## Chapter VII: Footnotes

<sup>1</sup>The letters N, D, and S occur the most often as initials in the MSS: 83, 62, and 40 times respectively, as the most common beginnings of new paragraphs are "Nu," "Do," and "Sus."

<sup>2</sup>This initial is not in the model MS as it did not meet our criterion for selection, i.e. the common occurrence at this line was less than three.

<sup>3</sup>Etudes Germaniques, 26 (1971), 1-17.

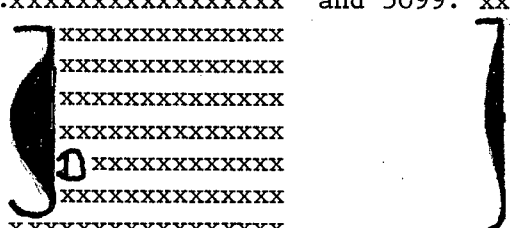
<sup>4</sup>There are three types of initials in H: the two types recognized by Gravigny plus a limited number of quite small initials (approx. 5 millimetres tall) which are to be found in the prologue only, at the lines 5, 9, 13, 17, 21, 25, 29, 33, 37, 45, 55, and 135.

<sup>5</sup>These are the ordinary initials.

<sup>6</sup>Gravigny regards the following initials in H as large initials: G line 1, T line 41, I Line 131, E line 245, O line 1751, T line 1791, S line 1865, T line 5069, I line 5099, E line 12183, and S line 12431, EG, p. 5.

<sup>7</sup>Roman letter: **I** versus enlarged capital letter:

<sup>8</sup>The I-initial at line 131:xxxxxxxxxxxxxxxxxxxx and 5099: xxxxxxxxxxxxxxxxxxxx



In view of this it is puzzling that Ranke in his Gottfried von Strassburg: Tristan und Isold, in Auswahl herausgegeben (Bern, 1946) refers to the initial at line 131 in H as an ordinary initial: "Init. HMFWE" (p. 7).

<sup>9</sup>Lines 681, 2149, 5181, 8535, 15117, and 15047.

<sup>10</sup>It was probably more important to use up every line on the costly parchment than to preserve a large initial by transferring it to the top of the next column (leaving the bottom line blank).



<sup>11</sup> Because of their position in the TRISTAN/ISOLDE acrostics (see below, chapter VIII).

<sup>12</sup> Lines 12501ff:      xxxxxxxxxxxxxxxxxxxx      Lines 12429ff:      xxxxxxxxxxxxxxxxxxxx  
                          L xxxxxxxxxxxxxxxxxxxx      S xxxxxxxxxxxxxxxxxxxx  
                               xxxxxxxxxxxxxxxxxxxx           xxxxxxxxxxxxxxxxxxxx  
                               xxxxxxxxxxxxxxxxxxxx           xxxxxxxxxxxxxxxxxxxx  
                               xxxxxxxxxxxxxxxxxxxx           xxxxxxxxxxxxxxxxxxxx  
                               xxxxxxxxxxxxxxxxxxxx           xxxxxxxxxxxxxxxxxxxx  
                          W xxxxxxxxxxxxxxxxxxxx      L xxxxxxxxxxxxxxxxxxxx  
                               xxxxxxxxxxxxxxxxxxxx           xxxxxxxxxxxxxxxxxxxx  
                               xxxxxxxxxxxxxxxxxxxx           xxxxxxxxxxxxxxxxxxxx  
                               xxxxxxxxxxxxxxxxxxxx

Ranke also interprets the initial at line 12503 as being a large one: "Besonders grosse Init. HFW, Init. NP" (Auswahl, p. 40).

<sup>13</sup> N line 275, N line 311, N line 335.

<sup>14</sup> N line 275, N line 311, N line 335, N line 409, and N line 437.

<sup>15</sup> We therefore consider Ranke to be wrong when he regards the initials in F at line 12503 and 12183 as large: 12503: "Besonders grosse Init. HFW . . ." (Auswahl, p. 40), and 12183: "Besonders grosse Init. HF . . ." (Auswahl, p. 36).

<sup>16</sup> Ranke does likewise: "Init. HMFWE" (Auswahl, p. 7).

<sup>17</sup> Lines 2149, 2401, and 15047.

Only at line 5179 is the I of the Roman letter type ("I"). This initial is therefore only 2 lines tall as are the other ordinary initials. At line 681 the I was never printed. Since the scribe left no room for it within the frame of the text, it was presumably meant to be of the "J"-shape. The initial is indicated by a "j" in the margin.

<sup>18</sup> For example: Line 11645,      Line 15047      Line 15469  
                          75rb      97vb      100va

h      j      K  
 xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx  
 xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx  
 xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx  
 xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx  
 xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx  
 xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx  
 xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx      xxxxxxxxxxxxxxxxxxxx

<sup>19</sup> A (1751), R (1791), S (1865), D (5069), O (5177), E (12183), S (12431), L (12503). Unfortunately the first 524 lines of this MS are lacking. Ranke fails to mention the initial at line 12183: "Besonders grosse Init. HF, Init. auch BNP" (Auswahl, p. 36), and he includes the one at line 12431 among the ordinary ones: "Grössere Init. H, Init. WNOPRS" (Auswahl, p. 39).

<sup>20</sup>G (line 1) covers 5 lines in the written text.

<sup>21</sup>Unfortunately there is a major gap in M: from line 11598 to 13575, i.e. the lines containing the large initials at lines 12183, 12431, and 12503 in H and O.

<sup>22</sup>As is the case in the other MSS the G in the first line is considerably larger than the rest of the large initials. In M it is 16 lines tall. The sizes of the other large initials are I (131) 6 lines, E (245) 11 lines, O (1751) 7 lines, T (1791) 7 lines, S (1865) 8 lines, T (5069) 10 lines, and O (5177) 9 lines tall.

<sup>23</sup>G (1) is 3 lines tall in both N and P. In R this letter is very ornamented and covers the entire front of a folio.

<sup>24</sup>In R the initials are mostly 3 to 4 lines tall in connection with the (164) chapter headings. The 7 initials without head lines are usually somewhat smaller. However there are enough exceptions to this rule that there is no doubt that all the initials should be classified as belonging to the same kind.

<sup>25</sup>Ranke regards the initial at line 41 as large: "Besonders grosse Init. HME" (Auswahl, p. 5).

<sup>26</sup>Legend: / : This particular line is lacking in the MS.  
- : No large initial registered.

<sup>27</sup>Where large initials and quatrains coincide: G line 1, T line 41, I line 131, O line 1751, R line 1791, S line 1865, T line 5069, O line 5177, E line 12183, S line 12431, and L line 12503.

<sup>28</sup>f, ø and M refer to the fact that the lines are lacking in these MSS.

<sup>29</sup>Unfortunately Ranke never published his reason for doing so.

<sup>30</sup>s: Beginning of the word "swer;" u: Beginning of the word "und;" w: Beginning of the word "wer;" i: Beginning of the word "inde" = "unde."

<sup>31</sup>There is no space left for this initial, but the "I" letter is left out. Perhaps it was meant to be written alongside the frame of the text ("J") like at lines 131, 2149, and 2401.

<sup>32</sup>A: Beginning of the word "auch," instead of "ouch."

<sup>33</sup>T: in "triuwe;" R: in "riuwe."

<sup>34</sup>s: in "swer;" W: in "wer."

<sup>35</sup>T: in "tristan." The other MSS begin this line with "nu."

<sup>36</sup>a: in "aller." The other MSS begin this line with "ir aller."

<sup>37</sup>The initial I was mistakenly printed at line 5179 instead of 5181.

<sup>38</sup>E: in "ein;" A: in "ain;" MS N starts the line with "Lange," and H starts with "Edele rede."

<sup>39</sup>The E-initial in W is actually printed at line 12182 but it obviously belongs to line 12183 (see below).

<sup>40</sup>s: in "swie;" w: in "wie;" MS R starts the line with "vil lützel."

<sup>41</sup>MS R starts the line with "do," H with "swer" and the rest of the MSS with "so."

<sup>42</sup>Cf. p. 129f.

<sup>43</sup>s: in "swie;" w: in "wie."

<sup>44</sup>t: in "Tristan."

## Chapter VIII

Various Interpretations of the Large Initials  
 (the Acrostics).

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The fact that there are (indications of) large initials in the MSS plus the fact that these initials are somehow related to the quatrains made scholars wonder whether or not they had any specific meaning. The most obviously meaningful set of initials is the one which forms the name Dietrich.<sup>1</sup> That the beginning letters of the nine quatrains between lines 5 and 40 form this name has been clear to scholars and critics for a long time. The difficulty lies in making sense of the initials preceding the remaining quatrains of the poem. In his 1823 edition of Gottfried's romance Friedrich Heinrich von der Hagen writes:

Endlich hat Gottfried seinen Tristan einem D i e t r i c h zugeeignet, welcher also wohl auch selber ein Dichter oder doch ein Freund derselben war. . . . Gottfried spricht die Zueignung zwar nicht eben so deutlich aus [as Konrad von Würzburg in the Trojanischer Krieg], sondern nennt den D i e t r i c h bloss in den Anfangsbuchstaben der acht Eingangsstrophen, nach der ersten. . . . Sehr wahrscheinlich ist jedoch, dass das G und T des Anfanges der ersten und zehnten Strophe Gottfried's Namen in seiner alten Schreibart G o t f r i t andeuten; wenn man nicht das T lieber auf seinen Tristan, dessen eigentlicher Eingang damit anhebt, deuten will, wie in dem Gedichte selber Tristan seinen und Isoldens Namen so durch die Anfangsbuchstaben auf die Stäbe schreibt (V. 14430<sup>3</sup>).<sup>4</sup>

Decades later in his chapter on "Meister Gottfried von Strassburg" in his Minnesinger-édition, von der Hagen leans more towards the idea of considering the T at line 41 to be referring to Tristan rather than regarding it as the last letter of the name of the poet:

. . . es ist sehr wahrscheinlich, dass das Anfangs-G der ersten Stanze Gottfrieds Namen andeutet. Das T aber der zehnten Stanze ist nicht so wohl der Schluss des Namens Gotvrit, als der Anfang des Namen T r i s t a n, zu dessen Geschichte sie den Uebergang macht. . . . Und es ist glaublich, dass bei Gottfried auch das I, womit die Reimpaare einschreiten, den Namen I s o l d bezeichnet, und dass ebenso das Anfangs-I und -T der nächsten Stanze und des Absatzes den sie bildet (Z. 31<sup>5</sup>), dieselben Namen in umgekehrter Folge andeutet; ganz entsprechend der dicht vorhergehenden Reimzeile: "Tristan Isold, Isold Tristan", auch dadurch die Unzertrennlichkeit der beiden Liebenden ankündigend; um so eher, als weiterhin (14,430<sup>6</sup>) Tristan selber seinen und Isoldens Namen so durch die Anfangsbuchstaben auf die Stäbe schreibt.<sup>7</sup>

The most interesting statement, however, is to be found in the footnote which von der Hagen attached to this passage. Here he ventures the idea of a TRISTAN/ISOLD acrostic being woven into the romance: "Ja es scheint dieses Buchstabenspiel durch das ganze Gedicht fortgesetzt, indem die Anfangsbuchstaben der übrigen einzelnen, ganz in der Weise des Einganges verfassten Stanzen und der Absätze über welchen sie stehen schwerlich zufällig, die folgenden Buchstaben beider Namen RISTAN und SOLDE bilden, zweimal, meist auch abwechselnd, nämlich OD, RS, SR (S. 27, 28), TA, OI (S. 71), ES, SL (S. 165), LS (S. 172). Die noch fehlenden Buchstaben N, TAN, DE würde das vollendete Gedicht enthalten, und ein überzähliges S berichtigt haben."<sup>8</sup> Graphically, von der Hagen's suggestion looks as follows:<sup>9</sup>

	<u>OD</u>	<u>RS</u>	<u>SR</u>	<u>TA</u>	<u>OI</u>	<u>ES</u>	<u>SL</u>	<u>LS</u> <sup>10</sup>
( TT )	<u>RR</u>	<u>II</u>	<u>SS</u>	<u>TT</u>	<u>AA</u>		NN	
( II )	<u>SS</u>	<u>OO</u>	<u>LL</u>	<u>DD</u>	<u>EE</u>			

The letters that are not underlined in the acrostics are the ones which the unfinished part of Tristan would probably have contained, according to von der Hagen. They are the letters N, TAN, DE (see above quotation) plus an I in the Tristan-acrostic which von der Hagen seems to have overlooked. In the line listing the quatrain-initials, one S is not underlined; this means that there is no need for it in the two acrostics. Von der Hagen refers to an "überzähliges S" but he does not say exactly which S he thinks it is. Presumably, it is not one which obviously occurs "zweimal" und "abwechselnd" (see above) such as the S's in RS SR or SL LS. Neither does he explain how the completed poem was to "rectify" this unused S.

Carl von Kraus sees in this "überzähliges S" the main reason why von der Hagen's observation remained largely unnoticed: "Dass sich das akrostichon durch das gedicht hinzieht, hat schon vdHagen gesehen: aber er hatte von den initialen 233, 237, 241 sowie 11187,<sup>11</sup> 11879 nicht notiz genommen [von ersteren, weil 235-(40) in MB fehlen?], dachte daher nur daran den namen der liebenden zu suchen, und musste so, neben anderen unwahrscheinlichkeiten, annehmen dass ein S überschüssig sei, infolge dessen ist seine beobachtung, soviel ich sehen kann, in neuerer zeit nicht weiter beachtet worden."<sup>12</sup> Von Kraus takes von der Hagen to task for having looked for the names only of the two protagonists, and not also for the name of the poet. Von der Hagen only found an allusion to the name Gottfried in the G of the first line of the entire romance, but von Kraus thinks that von der Hagen's unused S is actually part of a latinized version of Gottfried's name: GODEFRIDUS. He arrives at this conclusion after having supplemented von der Hagen's list of letters by five: the letters around the quatrains

233-236, 237-240, and 11871-11875.<sup>13</sup>

D at line	233	(Introducing a quatrain)
I at line	237	( - - - - - )
U at line	241	(Following - - )
S at line	11871	(Introducing - - )
D at line	11875	(Following - - )

From this supplemented list:

G T I I T D I U O D R S S R T A O I<sup>14</sup> S D E S S L L S

von Kraus constructs the following acrostics:

T R I S T A und T R S

I S O L und I S L

G O D E I D U S und D S<sup>15</sup>

and he states: "Letzteres kann nichts anderes sein als unvollendetes Gode[fr]idus" (ZfdA, 50 (1908), 220). Von Kraus is not disturbed by the fact that the letters of the name of the poet jump from one end of the poem to the other in the following order:

G D I U O S D E (F R)	>	G O D E (F R) I D U S
1 2 3 4 5 6 7 8 9 10		1 5 2 8 9 10 3 7 4 6

Also von Kraus has to justify some unused letters: the last D of the DIUOD-group and the last S of the SDES-group,<sup>16</sup> and he explains:

Man sieht, die Buchstaben schliessen sich zu gruppen zusammen, der name des dichters ist in 3, der des liebespaares in 4 gruppen verteilt; die abgrenzung erfolgt in sinniger weise dadurch, dass 5 mal der anfangsbuchstabe der gruppe an ihrem ende widerkehrt:<sup>17</sup> eine ausnahme macht nur das einleitende G, da es einer besonderen abtrennung nicht bedarf (folgt ja doch der durchsichtige name Dieterich darauf!), und die 5 gruppe,<sup>18</sup> in der Gottfried die innenvocale der namen seiner helden nebst dem T, um das Tristan gegenüber Isolt länger ist, vereinigt hat. das DS seines eigenen namens ist also wol nur jener abgrenzung zuliebe doppelt gesetzt und darf daher vernachlässigt werden (ZfdA, 50 (1908), 220)..

Von der Hagen was left with an "überzähliges S (12187), and von Kraus "vernachlässigt" the same S plus one more letter: D at line 1755. Von Kraus believed that the unfinished portion of Tristan was to have contained 4 more quatrains with the remaining initials: FRRF and NTTN, belonging to the names Godefridus and Tristan/Isolt respectively. The letters NTTN would not have sufficed, however. An additional ITA and O<sup>19</sup> would have been needed for the names Tristan and Isolt to occur twice in full. Von Kraus does not comment on this; he only states: "dagegen deuten die buchstaben Trs and Isl darauf, dass der dichter diese namen doppelt gelesen wissen wollte" (ZfdA, 50 (1908), 220).

The next critic to make a significant step towards a clarification of the acrostic problem is Jan Hendrik Scholte to whom Jean Fourquet gives the honour of having found "la clef" to "ce mystérieux cryptogramme."<sup>20</sup> Already in 1925, in his article "Symmetrie in Gottfrieds Tristan," Scholte mentions that Gottfried "flucht . . . T und I und I und T, dann auch R und S und S und R, I und O und O und I, S und L und L und S runenhaft durch sein Gedicht,"<sup>21</sup> but he does not indicate that he considers these initials to be part of an acrostic until in his article "Gottfrieds 'Tristan'-Einleitung."<sup>22</sup> Here he refers to T R I S. as being "Tristanbuchstaben" and I S O L as being "Isoldenbuchstaben". Scholte's article of 1942, entitled "Gottfrieds von Strassburg Initialenspiel"<sup>23</sup> is the one most often referred to with regard to the acrostics. In this article he shows graphically how "mit dem T, dem R, dem I, dem S einerseits, dem I, dem S, dem O, dem L andererseits das Spiel getrieben wird, wobei die Buchstaben des männlichen Namens die des weiblichen umschliessen" (p. 285).



This is how he shows all the initials to which he can attach any significance (Beitr., p. 284):

1	G <sup>24</sup>			
5	D			
9	I			
13	E			
17	T			
21	E			
25	R			
29	I			
33	C			
37	H <sup>24</sup>			
41	T			
45	I			
131	I			
135	T			
1791	R			
1795	S			
1865	S			
1869	R			
5099	I			
5103	0			
5177	0			
5181	I			
12431	S			
12435	L			
12503	L			
12507	S			

Scholte deplores not being able to decipher still more initials. He knows that there are more quatrains in the romance than the ones which he deciphered, and he draws the attention to these "incomprehensible" quatrain-initials: D (233), I (237), U (241), O (1751), D (1755), T (5069), A (5073), S (11871), and D (11875) (Beitr., p. 285), overlooking the initials surrounding the quatrain at line 12183-7 (ES). Although he does not specifically say so, Scholte did not consult the MSS prior to writing his article. This is evident when he states in regard to the letters D (233), I (237), and U (241) that, "die Überlieferung hier unsicher ist und der Wert der Initialen deswegen fraglich" (Beitr., p. 285), and when he wonders why there is no initial at line 245, "Verwunderlich ist es, dass der Einsatz 245 Ein hêrre in Parmenien was keine Initiale aufweist" (Beitr., p. 285). Both statements agree entirely with Ranke's edition but are contrary to the actual evidence in the MSS.<sup>25</sup>

In the 1960's Louis Gravigny studied von Kraus', Scholte's and other critics' works on the acrostics<sup>26</sup> and reached the conclusion that much more was intended on Gottfried's part than these critics had found. In fact he is convinced that Gottfried not only stopped the romance at a precalculated point, but that he also left information about the would-be length of the poem: ". . . Gottfried n'est pas mort de mort violente; il a laissé son oeuvre inachevée, sans pour autant l'abandonner à un point quelconque: avant de mourir, Gottfried a pris soin de terminer la partie de l'oeuvre qu'il avait entreprise" (Diss., p. 160). Gravigny claims to have found evidence of this in the so-called "jeu d'initiales," a term he probably borrowed from Scholte's "Initialenspiel" but with quite a different

meaning. One chapter of his dissertation "Les Interventions Directes de Gottfried de Strasbourg dans 'Tristan'" is devoted to demonstrating this "jeu d'initiales."<sup>27</sup> Gravigny works from the premise that if the large initials in Ranke's edition actually form meaningful clusters of words or sentences, then Ranke was right in placing large initials in front of and immediately following a quatrain, regardless of the MS evidence: "Cette hypothèse sera vérifiée, si nous parvenons à démontrer que la disposition des initiales retenue par F. RANKE permet de construire des groupes de mots ou phrases, qui ont un sens, correspondent au thème principal de l'oeuvre et sont libellés dans une langue qui puisse avoir été celle de Gottfried" (Diss., p. 174). This in turn would then indicate--in Gravigny's estimation--that Ranke's choice very likely coincides with Gottfried's intention.

First of all, Gravigny places the large initials of Ranke's edition in a certain order so that there is a left and a right hand side of the TRISTAN/ISOLDE acrostics with the remaining large initials in the centre:<sup>28</sup>

G		Lines l
D I E T E R I C H		5 9 13 17 21 25 29 33 37
T I	I T	41-45 131-135
D I U		233-237-241
O D		1751-1755
R S	S R	1791-1795 1865-1869
T A		5069-5073
I O	O I	5099-5103 5177-5181
S D E S		11871-11875 12183-12187
S L	L S	12431-12435 12503-12507

In his "playing" with these initials, Gravigny does not mix the TRISTAN/ISOLDE acrostics on either side of the centre initials (G DIETERICH DIU OD TA SDES). The centre initials, however, can be used whenever necessary for both left and right hand combinations. By combining these initials in whichever order he pleases (without crossing from the left to the right hand side of the table), Gravigny finds eight different ways of spelling the name Isolde. An important aspect of Gravigny's "jeu d'initiales" is to establish the number of lines between the letters of the words that are produced and adding them up in the end. It should be noted that Gravigny only counts forward, i.e. every time he goes against the natural order of the initials (e.g. from L (12435) to D (1755)) these lines do not count. The eight totals of the eight different ISOLDE combinations are of major significance. Combining the large initials of his "Ranke-table" (see above, p. 150), Gravigny finds clusters of words which--when added in the manner described--amount to the same number of lines as six out of eight of his ISOLDE combinations. These clusters are:<sup>29</sup>

T R I S T A   E S T O I R E  
I S O T   D I U   E S T O I R E   D E R   S T A E T E  
I S O T   D I U   E S T O I R E   D E R   S A E L D E

This encourages him to conclude: "Enfin, nous voudrions insister sur le fait que le sens du jeu d'initiales correspond parfaitement et exclusivement aux grands thèmes de l'oeuvre. ISOT, DIU ESTOIRE DER STAETE, ISOT, DIU ESTOIRE DER SAELDE est uniquement un très grand poème d'Amour. Ce poème d'Amour se suffit à lui-même dans le cadre que Gottfried lui a donné. Comme

nous l'avons vu dans les trois premières parties de cette étude, Gottfried traite d'autres sujets que l'Amour, mais le thème principal de l'oeuvre est l'Amour" (Diss., 203). Gravigny has thus returned to the premise of his hypothesis: the large initials in Ranke's edition would be justified if he could establish that groups of words or phrases corresponding to the central theme of the romance were to be found in Gottfried's presumed "jeu d'initiales." Furthermore, it will be remembered that the premise called for such words or phrases to be spelled "dans une langue qui puisse avoir été celle de Gottfried" (p. 174). The circle is closed; Gravigny has justified the French words ESTOIRE<sup>30</sup> and TRISTA,<sup>31</sup> and he has declared that the phrases ISOT DIU ESTOIRE DER STAETE and ISOT DIU ESTOIRE DER SAELDE correspond to the central theme of the romance: l'Amour.<sup>32</sup> The "jeu d'initiales" also provides proof--at least in Gravigny's own view--of his concept of the composition and the would-be length of the romance. Combining the large initials to form the two sentences

DIETERICH GOTFRID GIT DIR DIE ESTOIRE ISOLDE

DIETERICH GOTFRID GIT DIR DIE ESTOIRE TRISTANDES

and counting the lines in the fashion indicated above, he arrives at a total of 24616 lines for each of the sentences. The fact that this figure is identical with his estimation (cf. below) of the length of the completed poem "prouve définitivement l'exactitude de la nouvelle conception de la composition . . . ." (Diss. p. 197). This "new" concept of the structure of Tristan is based on the large initials at the lines 1751, 5069, 12187,

12431, and--although it is not printed as a large initial in Ranke's edition--line 245. The central section of the poem (12187-12430) is thus of exactly the same length as the prologue, and the narrative blocks 5069-12186 and 12431-19548 (the end of the extant version of Tristan) comprise the same number of lines (7118). Having established the beginning of a mirror pattern before the poem breaks off, Gravigny deduces that the completed poem was to have comprised exactly 24616 lines (Diss., p. 163):

Prologue	1- 244	244	244
First Main Section	245- 1750	1506	} 11942
	1751- 5068	3318	
	5069-12186	7118	
Central Section	12187-12430	244	244
Second Main Section	12431-19548	7118	} 11942
-----			
	(19549-22866)	3318	
	(22867-24372)	1506	
Epilogue	(24373-24616)	244	<u>244</u>
			24616

Gravigny's pattern is based entirely on numerical considerations. Very little regard is paid to the content; he thus takes no cognizance of the fact that the quatrain introducing the Minneexkurs (12183-7) is left as an appendix to the portion of narrative preceding the central section.

In order to make his "jeu d'initiales" work Gravigny has to perform certain manipulations. First of all, since there is no "F" among the large initials Gravigny ignores this letter in the word GOTFRID; likewise, he

ignores the letter "N" of TRISTANDES as this letter does not figure among the large initials. Secondly, his calculations only hold true when he considers the diphthong "Æ" to be two separate vowels "A" and "E",<sup>33</sup> something which is by no means congruent with medieval practice. Also it is not very likely that the word GOTFRID would have ended in a "D." Another "flexibility clause" in Gravigny's method is that he can jump back and forth among the 37 large initials as long as he does not mix the initials at the left and the right hand side of the table. In the word GOTFRID, for example, he goes backwards twice, therefore not counting those particular lines:

G	Line	1			
O	-	1751	=	1750	Lines
T	-	41		0	- (Regression)
F	-	0		0	- (No such initial)
R	-	25		0	- (Regression)
I	-	237		212	-
D	-	1755		1543	-
				<hr/>	
				3480 Lines	

Thus only the lines from the letters G to O, and R to I to D are counted, i.e. about half. Furthermore, Gravigny uses an initial as many times as he deems necessary in order to achieve the desired total of lines. Four D's, 7 I's, 3 E's, 4 T's, 3 R's, 3 O's, 6 S's, 2 L's, and one each of the letters G, C, H, U, and A make up the 37 large initials; and yet the initials T (17), I (29), C (33), and H (37) of the DIETERICH acrostic are not being used at all in any of Gravigny's sentences, whereas the E at line 21 in the centre of the DIETERICH acrostic is used in almost

all his sentences. The I at line 237 is used four times in the sentence GOTFRID GIT DIR DIE ESTOIRE TRISTANDES alone, the I's at lines 9 and 45 each only once, and the I's at the lines 29, 131, 5099, and 5181 not at all.

In this way, Gravigny is almost bound to come up with words or phrases of a desired number of lines. Even with the stipulation that the 37 large initials have to be combined in such a way that they form clusters of words relating to the "love-theme" of the romance, the number of possibilities of combinations is still quite large.

Gravigny studied the Heidelberg MS in order to find support for his view of the structure of Tristan. The fact that H, contrary to Ranke's edition, has a large initial at line 245 confirms his structural outline in which the first division occurs after the first 244 lines (the prologue). The remaining divisions are also indicated by large initials in H apart from the "W" at line 12187. That the latter initial is an ordinary one is due to "des raisons techniques," Gravigny explains in his article (EG, p. 5), and he continues: "il était très difficile de faire figurer deux grandes initiales de suite sur des feuilles de parchemin ayant 15 x 22,8 cm de hauteur et recevant deux colonnes de vers. Ainsi la deuxième initiale d'un groupe a été soit supprimée soit réduite à plus faibles proportions" (EG, p. 5). Gravigny thus finds that, on the one hand, "les grandes initiales du manuscrit de Heidelberg confirmaient la nouvelle composition découverte" (Diss., p. 174). On the other hand, he finds that the initials of his "jeu d'initiales" are not at all supported by the MS H: "par contre nous devons, à la suite de l'étude du même manuscrit, admettre que le caractère de grandes



initiales donné par F. RANKE aux 37 grandes initiales figurant dans son édition de l'oeuvre, n'est pas nettement prouvé pour toutes ces initiales" (Diss., p. 174). The examination of the MS H did not alter Gravigny's concept of the "jeu d'initiales," however. He maintained that using Ranke's 37 large initials for the "jeu d'initiales" would be perfectly justified if he was able to construct "des groupes de mots ou phrases, qui ont un sens, correspondent au thème principal de l'oeuvre et sont libellés dans une langue qui puisse avoir été celle de Gottfried" (Diss., p. 174).

Jean Fourquet is among the critics whom Gravigny mentions in his dissertation. However, Gravigny refers only to Fourquet's article in Bulletin de la Faculté des Lettres de Strasbourg<sup>34</sup> from 1953, not being aware of the fact that Fourquet in 1963 published another article in which he rejects his earlier interpretation of the initials in Tristan.<sup>35</sup> In his Bulletin-article, Fourquet works with the initials surrounding the quatrains as established by von Kraus:<sup>36</sup>

G D I U - O D - R S S R T A - I O O I - S D E S - S L L S

Fourquet finds von Kraus' GODE(FR)IDUS "moins satisfaisant" (Bull, p. 199), and he suggests a different solution: He takes the first eight quatrain initials (GDIUODRS), apart from the DIETERICH initials, and uses them to spell the name

G O D V R I D S

whereby he suggests that the final S could be viewed as either a genetive ending: "GODVRIDS T<sup>37</sup>(ristan) & I<sup>37</sup>(solt)" (Bull, p. 198) or as the first letter of the second part of the name of the poet. (Bull, p. 199):

G O D V R I D (von) S(trâzburc).

Von Kraus saw part of the name Tristan: (TRIS)TA(N)<sup>38</sup> in the quatrain initials TA (5069/5073), but Fourquet suggests in his Bulletin-article that these quatrain initials mean either (p. 199)

T(ristan) A(ime) ISOLDE

or (p. 198)

T(ristan) A(n) ISOLDE.

The name ISOLDE he builds from the letters of the groups IOOI, SDES, and SLIS and he finds support for using the D (11875) and E (12183) from the fact that almost all the MSS<sup>39</sup> have initials at these lines.

Having read Scholte's interpretation of the quatrain initials,<sup>40</sup> Fourquet had a closer look at Ranke's Variantenapparat, and from the limited material there he concluded that "en dehors des initiales embrassées, resteraient donc significatives seulement les initiales O, T, E (1751, 5069, 12183)" (EG, p. 273), and he continues "si nous ajoutons devant OTE le G qui restait isolé devant DIETERICH, nous obtenons GOTE . . ." (EG, p. 273). However, since Ranke's excerpts of Tristan do not include the passages containing the lines 1751 and 5069, Fourquet expresses caution in a footnote: his suggestion is only valid "sous réserve qu'il se confirme que O et T sont signalés par des initiales dans les manuscrits" (EG, p. 273, footnote 5.). These initials are very well supported by the MSS. The MSS M, H, and O all register large initials at the lines 1751 and 5069, and the other MSS (FWBNERP) show at least an ordinary initial, except for R which starts the quatrain at line 1751 with a capital letter.

Fourquet eliminates all unsupported initials, i.e., the ones which Ranke placed at the lines following the quatrains plus the ones at the quatrains beginning at the lines 233, 237, and 11871.<sup>41</sup> He suggests that Gottfried employed a "technique de brouillage" (EG, p. 273) by placing the significant (large) initials in the following order

G T I O R S T I O E S L (V T D R A E I N T)<sup>42</sup>

When deciphered, the following pattern emerges:

I	S	O	L	D	E <sup>43</sup>
T	R	I	S	T	A N
G	O	T	E	V	R I T

In this connection, it deserves mentioning that Heinz Stolte in 1941 wrote that there in Tristan are "drei zusammengehörige vierzeilige Strophen, deren Initialen Träger eines Akrostichons sind, die einander in einem bestimmten Abstand folgen . . . " (p. 139). He is here referring to

G <sup>44</sup>	( 1)	T ( 41)	I ( 131)
O	( 1751)	R ( 1791)	S ( 1865)
T	( 5069)	I ( 5099)	O ( 5177)
E	( 12183)	S ( 12431)	L ( 12503)

but he does not draw the conclusion that Fourquet does. He gives Scholte credit for having discovered the TRISTAN-ISOLDEN acrostics, but with regard to the "third" row of initials (GOTE), he remarks, "Unmöglich aber war es bisher, die dritte der vom Dichter beabsichtigten Akrostichonreihe befriedigend zu deuten. Man muss mit Entstellungen durch die Handschriften rechnen" (p. 140).

Summing up, the examination of the MSS showed that all the letters of the (incomplete) acrostics occur as large initials in the MSS except for the

I of (TR)I(STAN) at line 5099 which has become almost totally lost:<sup>45</sup>

Line	1	G	M H W B N E R P	(F O lacking)
Line	41	T	H	(F O - )
Line	131	I	M H	(O - )
Line	1751	O	M H O	
Line	1791	R	M H O	
Line	1865	S	M H B O	
Line	5069	T	M H O	
Line	5099			
Line	5177	O	M B O	
Line	12183	E	H O	(M - )
Line	12431	S	H O	(M - )
Line	12503	L	[H] O	(M - )

Apart from above indications there are also large initials in the MSS at

Line	245	E	M H W B E	(O lacking)
Line	681	I	H	
Line	3379	N	O	
Line	18686	N	O	

Line 245 marks the beginning of the story proper after the prologue. It is not surprising that there is an initial at this point, but it does not belong to any of the acrostics. MS O which in its extant portion has preserved the large initials of the three acrostics (apart from the one at line 5099) also marks the beginning of Tristan's life at Mark's court ("Nu Tristan derst ze huse komen," 3379) and the beginning of Tristan's life at Arundel ("Nu was ein herzentuom gelegen/zwischen Britanje und Engellant,/daz was Arundel genant, . . ." 18686) by means of a large initial. The initial I at line



Ranke		M	H	F	W	B	N	O	E	R	P	
5099	<u>I</u>	i	I	i	a	i	i	i	i	i	i	"ir aller/aller"
5103	<u>O</u>	O	O	o	o	o	o	/	O	o	/	
5177	<u>O</u>	<u>O</u>	O	O	O	<u>O</u>	O	<u>O</u>	O	O	O	
5181	<u>I</u>	i	[I]	i	I <sup>50</sup>	i	i	i	i	i	i	
12431	<u>S</u>	/	<u>S</u>	s	S	s	S	<u>S</u>	s	D	[S]	"swer/so/do"
12435	<u>L</u>	/	L	l	l	L	l	l	L	l	l	
12503	<u>L</u>	/	[ <u>L</u> ]	L	L	l	L	<u>L</u>	l	l	[L]	
12507	<u>S</u>	/	W	s	s	w	w	w	w	w	w	"swie/wie"

Already von der Hagen was aware of the TRISTAN/ISOLDE acrostics. But because analogies were drawn from these acrostics to the letters surrounding the other quatrains, a great many initials appeared which failed to "make sense" (von Kraus, Fourquet's Bulletin-article). Ranke's edition only added to the confusion by allowing scholars such as Scholte to believe that all the quatrain initials were well founded in the MSS (Beitr., p. 285). It was not until Fourquet discovered from Ranke's Auswahl that there are discrepancies between the MS tradition and the large initials of Ranke's edition that the pièces fell into place.<sup>52</sup> Fourquet's own two articles on the acrostics<sup>53</sup> are a prime example of how important it is to consult the MSS in order to obtain an accurate picture of these acrostics.

# Chapter VIII : Footnotes

<sup>1</sup>The beginning letters of the Dietrich-quatrain (5, 9, 13, 17, 21, 25, 29, 33, and 37) are not marked by large initials in any MS. Only in the MS H are they marked in a special way: by initials which are half the size of the ordinary initials in that MS (see above, p. 136f.)

<sup>2</sup>There are eight letters in the name Dietrich, but Gottfried made the name trisyllabic over nine quatrains: DIEDERICH.

<sup>3</sup>Line 14426ff., according to Ranke's edition.

<sup>4</sup>Gottfrieds von Strassburg Werke aus den besten Handschriften mit Einleitung und Wörterbuch, ed. F.H. von der Hagen (Breslau, 1823), Vol. I, p. VIII of the introduction.

<sup>5</sup>Misprint, should read line 131.

<sup>6</sup>Ranke, lines 14426ff.

<sup>7</sup>Minnesinger: Deutsche Liederdichter des zwölften, dreizehnten und vierzehnten Jahrhunderts, aus allen bekannten Handschriften und früheren Drucken gesammelt und berichtet, 5 Vols (Leipzig, 1838-1856 Reprint Aalen, 1963), Vol. IV, p. 561, 2nd column.

<sup>8</sup>Minnesinger, vol. IV, p. 561, footnote 5.

<sup>9</sup>Von der Hagen does not attempt to explain his theory graphically.

<sup>10</sup>The quatrain-initials referred to by von der Hagen in the above quotation.

<sup>11</sup>Misprint, should be 11875 (Ranke: 11871).

<sup>12</sup>"Das Akrostichon in Gottfrieds Tristan," ZfdA, 50 (1908), 221.

<sup>13</sup>Like von der Hagen, von Kraus overlooks the quatrain at the lines 5099-5103. He points to this error in the following year's issue of ZfdA, 51 (1909): "Wort und Vers in Gottfrieds Tristan," p. 373-74.

<sup>14</sup>In his 1909 article von Kraus adds the previously overlooked IO: G DIETERICH TIIT DIUOD RSSR TA IOOI SDES SLLS (ZfdA, 51 (1909), 374).

- <sup>15</sup>G = G(ODEFRIDUS)  
TIIT = T(RISTAN) I(SOLT) I(SOLT) T(RISTAN)  
DIUOD = (G)OD(EFR)I(D)U(S)  
RSSR = (T)R(ISTAN) (I)S(OLT) (I)S(OLT) (T)R(ISTAN)  
TAOI = (TR)I(S)TA(N) (IS)O(LT)  
SDES = (GOD)E(FRI)D(U)S  
SLLS = (TRI)S(TAN) (ISO)L(T) (ISO)L(T) (TRI)S(TAN)

<sup>16</sup>These two letters are not underlined, i.e. not used in the footnote above. The S is von der Hagen's "überzähliges S" (see above).

- <sup>17</sup>TIIT DIUOD RSSR SDES SLIS

<sup>18</sup>TAOI

- <sup>19</sup>ITA = (TR)I(S)TA(N)  
O = (IS)O(LT)

Having added the previously overlooked IO, von Kraus writes in 1909: "er [the quatrain 5099-5102] liefert die beiden Buchstaben IO, und damit zugleich eine weitere abrundung der symmetrischen anlage, denn nunmehr sind sämtliche buchstaben des namen Isol(t) von solchen des namens Trista(n) umgeben. . . ." (ZfdA, 51 (1909), 373/4).

<sup>20</sup>"Le Cryptogramme du Tristan et la Composition du Poème," EG, 18 (1963), 271.

<sup>21</sup>Vom Werden des deutschen Geistes: Festgabe Gustav Ehrismann zum 8. Oktober 1925 dargebracht von Freunden und Schülern, ed. Paul Merker and Wolfgang Stämmeler (Berlin, Leipzig, 1925), p. 79.

<sup>22</sup>ZfdA, 57 (1932), 25-32.

<sup>23</sup>Beitr., 65 (1942), 280-302.

<sup>24</sup>With regard to these initials Scholte writes, "Es liegt auf der Hand, in dem G die Initiale des Dichters (Gottfried), in den neun weiteren der strophischen Einleitung den Namen eines Gönners (Dieterich) zu erblicken . . . ." Beitr., p. 284-5.

<sup>25</sup>None of the MSS have an initial at the lines 233, 237, and 241, whereas virtually all (apart from R0, the latter presumably because of a gap in the MS) show an initial at line 245, 5 MSS even a large one.



<sup>26</sup>Gravigny also refers to an early article by Jean Fourquet: "Sur l'acrostiche du Tristan," Bulletin de la Faculté des Lettres de Strasbourg, 31 (1952/3), 197-200, an article which Fourquet himself rejects in a later article ("Le Cryptogramme du Tristan et la Composition du poème," EG, 18 (1963), 271 footnote 2) because it was based on von Kraus' findings rather than on Scholte's. Gravigny apparently does not know Fourquet's article in Etudes Germaniques.

<sup>27</sup>P. 183-204 (Annexe 1).

<sup>28</sup>The table is reproduced from Gravigny's table (Diss., p. 187) in a slightly simplified form.

<sup>29</sup>The initials from the following lines were used:  
Left hand side of the table (above, p. 150): T (41), R (1791), I (5099), S (1795), T (5069), A (5073); E (21), S (1795), T (5069), O (5103), I (237), R (1791), E (21). When added in the manner described above, the total number of lines for this sentence is 14972; the same as for one of the ISOLDE combinations: I (5099), S (12431), O (5103), L (12435), D (11875), E (12183) (Diss., p. 188).

<sup>30</sup>According to Melvin Valk's Word-index to Gottfried's "Tristan" (Madison, Wis., 1958), the French word éstoire does not occur once in the entire text proper. The word istorje occurs 4 times (p. 37), and the words aventiure and maere occur 50 and 229 times respectively (p. 3 and 43 resp.). It is thus questionable whether the old French word "éstoire" can be considered to qualify as a word Gottfried might have used.

<sup>31</sup>Trista stands for the French adj. triste. The reason why it ends in an "a" rather than in an "e" is, Gravigny argues, that the "a" (line 5073) is also used in the words staete and saelde (Diss. p. 190, footnote 103).

<sup>32</sup>Gravigny maintains that these sentences are correct because they relate to the main theme of the work: l'Amour; and yet the words minne and liep do not figure among the words in his sentences; neither do such important thematic words or phrases as staete triuwe, leit, ere, triure, edele herzen, etc. although most of them could be composed by means of the large initials just as easily as could GOT(F)RID or TRISTA(N)DES (cf. below).

<sup>33</sup>This diphthong is used in his two sentences: ISOT DIU ESTOIRE DER STAETE and ISOT DIU ESTOIRE DER SAELDE.

<sup>34</sup>"Sur l'Acrostiche du Tristan," Bulletin de la Faculté des Lettres de Strasbourg, 31 (1952/3), p. 197-200.

<sup>35</sup>"Le Cryptogramme du Tristan et la Composition du Poème," Etudes Germaniques, 18 (1963), p. 271 footnote 2.

<sup>36</sup>With the addition of the initials IO to which von Kraus refers in his article "Wort und Vers in Gottfrieds Tristan," ZfdA, 51 (1909), p. 373.

<sup>37</sup>From the TIIIT group. Fourquet never specifies exactly which two initials from a group of four he uses except in the case of the SDES group.

<sup>38</sup>ZfdA, 50 (1908), p. 220.

<sup>39</sup>Fourquet did not have the MSS at his disposal, only the information which he could derive from Ranke's incomplete "Varianten-apparat" in Gottfried von Strassburg: Tristan und Isold, in Auswahl herausgegeben (Bern, 1946).

<sup>40</sup>"Gottfrieds von Strassburg Initialenspiel," Beitr., 65 (1942), p. 280-302. In this regard Fourquet states, "Cet article nous avait échappé, du fait de la guerre; nos considérations parues au Bulletin de la Faculté des Lettres de Strasbourg (février 1953) n'ont plus d'intérêt, cette découverte [the Umarmungsspiel] une fois connue" (EG, p. 271, footnote 2).

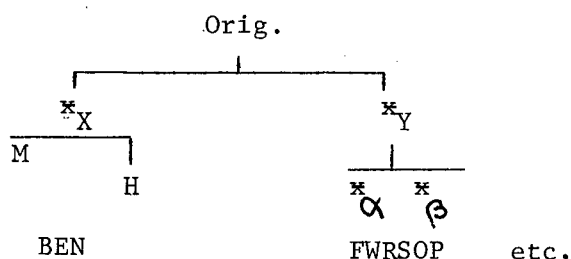
<sup>41</sup>Heinz Stolte considers the quatrain at lines 11871/4 to be "eine gottfriedelnde Zufügung der Handschriften" which, being merely a "Breitwälzung" of the lines 11857f., "eine Sinneinheit unorganisch unterbricht:" Eilhart und Gottfried (Halle/Saale, 1941), p. 135.

<sup>42</sup>The letters in parenthesis are not in the finished portion of Tristan.

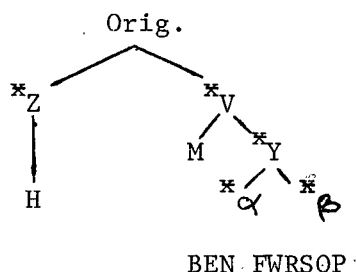
<sup>43</sup>Fourquet points out that the spelling Isolde is not a nominative form but he does not go further into the question. (EG, p. 273, footnote 6).

<sup>44</sup>Stolte does not say directly whether it is the G at line 1; he merely refers to "das erste System dreier Strophen [das] zur Vorrede selbst gehört" (p. 140).

<sup>45</sup>Of all the MSS only H has an initial at all at this line. The other MSS start the line in the same manner as any other ordinary line. Does this perhaps indicate that H goes back to a different source than M? In his study "Die Überlieferung von Gottfrieds Tristan," ZfdA, 55 (1917) Ranke draws the conclusion that M and H are both copies of \*X (simplified version of stemma on p. 404):



As discussed earlier, an initial of the "J" shape was prone to become lost since it most often would be written in the margin rather than in a preempted space in the text. It seems rather unlikely, however, that the scribes of both the \*X and the \*Y branch, except for H, would independently have "overlooked" the I-initial in their source. Perhaps Ranke's stemma should be modified so that H goes back to a copy in which the I-initial appeared (\*Z), and M plus the other MSS go back to a copy in which the initial had already been lost (\*V):



This would also further support Ranke's contention that H did not serve as source material for any of the remaining MSS.

<sup>46</sup>E line 245, O line 1751, T line 1791, E line 12183, and S line 12431.

<sup>47</sup>It is Stolte's contention that this quatrain be regarded as "eine gottfriedelnde Zufügung der Handschriften," (p. 135); however, these lines are preserved in both the \*X and \*Y branches of Ranke's stemma. If the lines 11871-74 were not in the original, yet another copy would have to be assumed between \*X and \*Y and the original in which these lines were added. Another possibility is to group the lines 11871-74 with formations such as 1393-96, 3157-60, and 8407-10 where the rhyme is abab.

<sup>48</sup>There are some interesting exceptions. Some MSS have "lost?" the initial introducing the quatrain and have the initial immediately following it instead:

MS B	MS M, E	MS B, E
41 d	5099 i	12431 s
45 I	5103 O	12435 L

They could be the remains of an older "fuller" series of initials: TIIT, RSSR, etc. H is the only MS which has preserved the large and the following ordinary initial relatively well, whereas the scribes of M and probably also \*α and \*β resisted writing two initials in a row.

<sup>49</sup>The same legend employed as on p.136.

<sup>50</sup>This initial was mistakenly written at line 5179 "Ich sage, . . ." and it is obviously a scribal error; Lines 5179 and 5181 both start with an "i."

<sup>51</sup>An ordinary initial appears, but space was left for a large one.

<sup>52</sup>Stolte referred to the "drei zusammengehörige vierzeilige Strophen" (p. 139) in 1941; however, without consulting the MSS. His observation was based on content: "Die erste solcher Akrostichonstrophen [haben wir jeweils] als Anfang eines neue Handlungsabschnittes zu werten" (p. 139).

<sup>53</sup>In Bulletin (1952/3) and Etudes Germaniques (1963).

## Chapter IX

The Over-All Structure of Tristan Based on the  
Acrostic Initials.

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What is quite certain is that the quatrains have no function as dividers of narrative blocks, and the only reason which can be advanced to explain their position in the text is the subjective argument that they occur at points of emotional crisis.<sup>1</sup>

William T. H. Jackson, writing in 1971, is here referring to the TRISTAN/ISOLDE quatrains only; but also the remaining quatrains (1751ff, 5069ff, 11871ff, 12183ff) "still have no structural significance" (p. 196).<sup>2</sup>

Thirty years before, Stolte had written quite the opposite:

Gottfrieds Dichtung weist eine Erscheinung auf, mit deren Hilfe es möglich ist, etwas von der bewussten kompositionellen Absicht des Dichters zu erkennen: die gliedernden Akrostichonstrophen. Jeweils drei zusammengehörige vierzeilige Strophen, deren Initialen Träger eines Akrostichons sind, die einander in einem bestimmten Abstand folgen, bezeichnen ganz offenbar wichtige Gliederungspunkte des Epos. Und zwar haben wir jeweils die erste solcher Akrostichonstrophen als Anfang eines neuen Handlungsabschnittes zu werten, denn sie stellen stets einen Abschnitt rhetorisch-didaktischen Inhaltes dar, der zu dem Folgenden im gleichen Verhältniss steht, wie die Vorrede von insgesamt 244 Versen zum Gesamt der Dichtung. (P. 139)

These quotations represent two opposing points of view in structural studies of Tristan. Some critics would agree with Jackson that the quatrains play no role in the composition of the poem;<sup>3</sup> others would support Stolte in his view that the acrostics mark "wichtige Gliederungspunkte" (p. 139).

However, Stolte divides the poem in many more sections than the "third series" [G (1)? O (1751), T (5069), and E (12183)] would allow for (p. 139):

- Vorrede (1-244) [G...]  
 Vorgeschichte (245-1750)  
 ERSTER HAUPTTEIL
- A. Tristan und Isolde verlieben sich ineinander [O...]  
 I. Teil: Tristans erste Fahrt (1751-5068)  
 II. Teil:  
 a) Tristans zweite Fahrt (5069-5866) [T...]  
 b) Tristans dritte Fahrt (5867-8300)  
 III. Teil: Tristans vierte Fahrt (8301-12182)
- B. Kampf der Liebenden an Markes Hof [E...]  
 I. Teil: Erfolgreiche Abwehr  
 a) Episoden:  
 Brangaene (12183-13096)  
 Gandin (13097-13450)  
 b) Kampf der Liebenden I: Marjodo (13451-14234)  
 c) Kampf der Liebenden II: Melot (14235-15266)  
 d) Kampf der Liebenden III: Marke (15267-15765)  
 II. Teil: Erfolgreiche Abwehr  
 a) Tristan verlässt den Hof I (15766-16402)  
 b) Das Waldleben (16403-17722)  
 c) Tristan verlässt den Hof II (17723-18466)  
 ZWEITER HAUPTTEIL (18467-19548)

Within this latter group of critics some base their entire structural analysis on the acrostic quatrains. Approaches vary however. Structural compositions can be found based on the GOTEVRIT acrostic, the TRISTAN/ISOLDE acrostics, or a mixture of both. Gravigny belongs to the latter category;<sup>4</sup> he not only mixes the quatrain initials introducing the quatrains, but he also uses an initial which follows upon a quatrain: the S at line 12187. It does not disturb him that, by having a division at line 12187 rather

than at line 12183, he makes the introductory remarks to the Minneexkurs a pendant to the preceding section of the narrative (the physical union of the lovers). Gravigny thus produces an attractive symmetrical pattern, but in terms of the acrostics a rather confused one (EG, p. 4):

Prologue

- vers 1 - 245                      244 vers    [G(OTEVKIT)]

Première partie principale

- vers 245 - 1751	1506	} 11942	[(G)O(TEVKIT)]
- vers 1751 - 5069	3318		
- vers 5069 - 12187	7118		

Partie Centrale

- vers 12187 - 12431                      244                      [S ?]

Deuxième partie principale

- vers 12431 - 19549	7118	} 11942	[(TRI)S(TAN)]
- vers 19549 - 22867	3318		
- vers 22867 - 24373	1506		

Epilogue

- vers 24373 - 24616 (inclus) 244                      [ ? ]

The TRISTAN/ISOLDE acrostics serve as material for Scholte's concept of the structure of Tristan. He too noticed that the quatrain initials (of the TRISTAN/ISOLDE acrostics) occur at "wichtige Einsätze" (ZfdPh, p. 30), but unlike Stolte he does not add structural divisions which are not based on the acrostic initials:

1 - 40 Strophische Einleitung<sup>5</sup>

# Erster Hauptabschnitt

TIIT            41 -    130 Lebensbekenntnis  
                 131 - 1790 Vorgeschichte des Helden

## Zweiter Hauptabschnitt

RSSR 1791 - 5098 Jugenderziehung bis zur ersten Waffentat

### Dritter Hauptabschnitt

1001 5099 - 12430 Der Moroltkampf mit seinér Vorstufe der  
Vaterrache und die daraus resultierende  
Beziehung zur blonden Isolt

## Vierter Hauptabschnitt

SLLS 12431 -(18423) [Tristan and Isold]

(Fünfter Hauptabschnitt)

TDDT (18423)- +3200 [Tristan and Isold Whitehand]

AEEA (Sechster Hauptabschnitt)

+1600

NNNN

Scholte's discovery of the Umarmungsspiel served as an inspiration to later critics, such as for example Friedrich Maurer.<sup>6</sup> Retaining Scholte's version of the complete TRISTAN/ISOLDE acrostics, Maurer speaks of these acrostics only, but really includes the GOTEVRIT one as well (Leid, p. 213):

## Prolog

41	-	244	T I I T	Vorgeschichte
1751	-	1868	R S S R	Einleitung der Hauptgeschichte
5069	-	5180	I O O I	I. Hauptteil der Hauptgeschichte
(11871) <sup>7</sup>	-	12510	S L L S	II. Hauptteil der Hauptgeschichte
Etwa		18419ff.	T D D T	Schlusssteil der Hauptgeschichte
Beginn des Epilogs			A E E A	Epilog
Ende			N N N N	



Petrus Tax is right only in a limited sense, when he "corrects" Maurer's figures to TIIT 41/5 - 131/5, RSSR 1791/5 - 1865/9, IOOI 5099/103 - 5177/81, and SLLS 12431/5 - 12503/7.<sup>8</sup> Instead, he should perhaps have included the GOTEVRIT initials in Maurer's table, for what Maurer says is in fact the following (Leid, p. 211f.):

Die erste Stufe bildet der P r o l o g. Die Vierreime des Anfangs auf der einen, die in den Versen 233 bis 40 auf der andern Seite rahmen ihn ein. . . .  
 Die zweite Stufe bildet die V o r g e s c h i c h t e. Die Vierreime 233-40 auf der einen und die zwischen 1751-54 und 1865-68 auf der anderen Seite rahmen sie ein. . . .  
 Die dritte Stufe bildet die E i n l e i t u n g der H a u p t g e s c h i c h t e. Die Vierreime zwischen 1751 und 1868 auf der einen und die zwischen 5069 und 5180 auf der andern Seite rahmen sie ein. . . .  
 Das vierte Stück ist der e r s t e H a u p t - t e i l der H a u p t g e s c h i c h t e. Die Vierreime zwischen 5069 und 5180 auf der einen und die zwischen 11871 und 12506 auf der anderen Seite rahmen ihn ein. . . .

or

Prolog				[G - DIU]
Vorgeschichte				[DIU - OD/(RS)SR]
Einleitung der Hauptgeschichte				[OD/(RS)SR - TA/(IO)OI]
I. Hauptteil der	-	-		[TA/(IO)OI - SD?(ES/SL)LS]
II.	-	-	-	[SD?(ES/SL)LS - ?(TD)DT]
Schluss teil	-	-	-	[?(TD)DT - ?(AE)EA]
Epilog				[?(AE)EA - ?(NN)NN]

Each group of quatrains is thus associated with both the preceding and the following narrative block.

A much more precise outline of the structure of Tristan, still based on the quatrain initials, was advanced by Fourquet in conjunction with his discovery of the GOTEVRIT acrostic. According to Fourquet the GOTE(VRIT) initials "close" the principal sections of the narrative whereas the (T)RIS(TAN) initials mark the beginning of them (EG, p. 273):

1. [?...] La Vorgeschichte, l'histoire des [...0]  
parents.
2. [R...] Les "Enfances", jusqu'au moment où le [...T]  
héros est armé chevalier.
3. [I...] Les exploits de Tristan, jusqu'à la [...E]  
catastrophe (ici l'union des amants).
4. [S...] Les épreuves des amants . . . (partie [...V]  
inachevée).

Also Stolte had noticed that "die Verteilung der Akrostichonstrophen . . . so erkennen [lässt], dass wir den Beginn neuer Sinnesabschnitte ansetzen müssen in den Versen: 1751 [0] (Beginn der ersten Abteilung A), 5069 [T] (Beginn der Erzählung von der zweiten Abenteuerfahrt), 12183 [E] (Beginn der Abteilung B), während das erste System dreier Strophen [G?TI] zur Vorrede selbst gehört und damit die Gesamtheit der Dichtung einleiten hilft" (p. 139/40), but--as mentioned previously--his structural pattern contains many more divisions than the quatrains quoted above suggest. In contrast to Stolte Fourquet divides the romance strictly according to the quatrain initials,<sup>9</sup> and he sees in the passages introduced by O, T, and E "un développement qui clôt le récit précédent, et une

indication discrète sur ce qui va suivre" (EG, p. 274). Fourquet thus considers the passages between the GOTEVRIT quatrains and the TRISTAN quatrains<sup>10</sup> to be transitional in nature, pointing backwards and forwards. The fact that there is something which leads to the following in a passage is a true characteristic of Gottfried's style, a phenomenon which we encounter over and over again, in smaller units (paragraphs) as well as in larger ones (narrative blocks such as the four suggested by Fourquet). Instead of saying, as Fourquet does, that the GOTEVRIT initials mark the end of a narrative block, we could add, however, that toward the end of these blocks (1) there is an event (2) which is a more or less "discreet indication" of the action in the following narrative block:

- ...O 1. End of the story of Tristan's parents.  
2. Tristan is born.
- ...T 1. End of Tristan's childhood.  
2. Tristan is knighted.
- ...E 1. End of Tristan's knightly endeavours.  
2. Tristan and Isolde consummate their love.

It would make sense to continue:

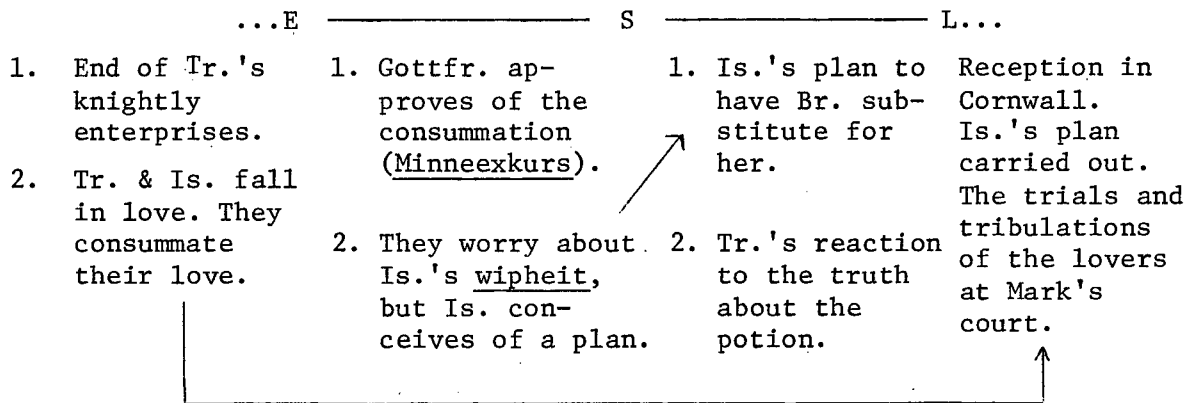
- ...V 1. End of Tristan's life as a lover at Mark's court.  
2. Discovery and parting in the boumgarten.
- ...R 1. End of Tristan's life as a lover in exile (marriage to Isolde Whitehands, return visits).  
2. Tristan's fatal wound.
- ...I,T End of Tristan's and Isolde's lives.

This, of course, raises the question of where to expect the VTD initials. The above suggestion (...V: End of Tristan's life as a lover at Mark's court) is not supported by the MSS, for there are no large initials or quatrains in any of the extant MSS at the point of Tristan's fleeing Mark's court. Even so, a number of critics feel that the next group of quatrains (initials) ought to have occurred at the parting of the lovers, i.e. in the extant portion of Tristan. In his article of 1932, Scholte writes, "Nur wichtige Einsätze sind es, die der Dichter durch seine schmückenden Vierzeiler betont" (ZfdPh, p. 30), and "es lässt sich . . . kaum vermeiden an der Stelle, wo Tristan die Sphäre der blondhaarigen Isölde verlässt um in der Nähe ihrer weissständigen Namensschwester neue Herzenswirren, neue Liebe und neues Leid zu erleben, einen Einsatz zu vermuten" (ZfdPh, p. 32); he therefore asks, "Könnte es nicht das T der Stropheninitiale 18 423 sein?" and he adds, "Die Fortsetzungsinitiale 18 427 ergäbe das D. Auch eine Gegenstrophe findet sich in entsprechender Entfernung: 18 467 D, mit der Fortsetzungsinitiale T" (ZfdPh, p. 32). Without making any reference to Scholte's observation, Maurer considers almost the same lines<sup>11</sup> because of "einige auffallende Vierreime oder vierreimartige Gebilde" (Leid, p. 213) at the lines 18435-38 and 18419-22. The reason why the TDDT are not to be found exactly where the "vierreimartige Gebilde" occur could be, Maurer contends, that "gegen das Ende hin die letzte Formung noch [fehlt], die der plötzliche Abbruch bald darauf verhindert hat" (Leid, p. 213). Also Batts points to the fact that "the final passages in the poem as we have it cannot be in 'finished' form--there is some confusion in the order of the narrative. . . ." <sup>12</sup>

Furthermore Batts considers it to be "highly improbable that the development of the relationship between Tristan and Isolde Whitehand and their marriage would have been included in the section which began with the love of Tristan and Isolde" (GvS, p. 88).

A closer examination of the content between the quatrain initials could perhaps indicate which type of textual material to expect surrounding the VTD initials. As the GTI group (1, 41, and 131) of quatrains falls within the prologue it will not be considered. The content surrounding the ORS (1751, 1791, and 1865), TIO (5069, 5099, and 5177), and ESL (12183, 12431, and 12503) quatrains is as follows:

1. End of <u>Vor- geschichte</u> ...O		R		S...
2. Deaths of Riw./Bl. Tristan born.	1. Laments over and thoughts on their deaths.	1. Rual's and Floraete's loyalty.	Settlement with Morgan. Fl. simulates birth of Tristan.	
	2. "Let's hear about what happened to the orphan."	False rumours. Laments	Tr.'s infancy and childhood.	
		2. Fear of Morgan. "Let's hear about what happened to the orphan."		
...T ————— I ————— O...				
1. End of Tr.'s childhood.	1. Tr.'s <u>leit</u> (Riw.'s death) and <u>linge</u> (true identity re- vealed).	1. Tr.'s suffer- ing because Riw. is dead and Morgan a- live (=plans of revenge).	Reception in Parmenie. Tr.'s knightly endeavours.	
2. Investiture.	2. Tr.'s suffer- ing because of Riw.'s death.	2. Tr. and Rual off to Parmenie.		



A narrative block ends immediately prior to the GOTEVRIT quatrains. Then follow two more transitional passages surrounding the TRISTAN quatrains. The new narrative blocks do not really start until after the ISOLDE quatrains: the telling of Tristan's childhood gets under way only after Blanscheflur's funeral and after the lamentations over what is believed to be a threefold tragedy (the deaths of Riwalin, Blanscheflur, and the unborn child) have been sufficiently described. After the ISOLDE initials the Vorgeschichte is no longer alluded to. Similarly Tristan secretly thinks of revenge in the two transitional passages surrounding the (TR)I(STAN) quatrain, and he sets off with Rual for Parmenie at the end of the I-0 passage, but he does not arrive in Parmenie, i.e. resume full and active responsibility as the lord of his country until after the (IS)O(LDE) quatrain. Isolde conceives the plan to have Brangaene substitute for her on her wedding night during the two transitional passages around the (TRI)S(TAN) quatrain. The plan is alluded to at the end of the E-S passage, and it is described in detail in the second transitional passage (S-L), but it is not until after the (ISO)L(DE) quatrain that the ship arrives in Cornwall and the plan is carried out.

Assuming that Batts, Maurer und Scholte are right in their notion that the next group of quatrains ought to have occurred after the parting of the lovers and before the Isolde Whitehand episode, a narrative structure similar to the one described above could be found between the lines 18359 and 18601:

18359	18467	18601
...V	T	D...
1. End of Tr.'s life at Mark's court.	1. Mark has no proof of adultery.	1. Isolde's monologue when Tr. sails off.
2. Mark discovers Tr. and Is. in the <u>boumgarten</u> . Parting.	2. Tr. flees to Normandie and then to Al-manje.	a. Is. reproaches Tr. for leaving her. b. She realizes that Tr. is only safe away from Mark's domaine.

There is no indication in the MSS of large initials or quatrains at the lines 18359, 18467, or 18601, but they are all well supported as ordinary initials:

	M	H	F	W	B	N	O	E	R	P
18359		N		N	D		N	N	N	[N]
18467	/	T	T	T	T	T	T		T	[T]
18601		D	D	D	D	D	D		D	[D]

MS O registers a large initial at line 18686, i.e. where the reader/audience is introduced to Arundel (where Isolde Whitehand lives) for the first time. The scribe (?) of this MS evidently felt that line

18686 was the beginning of a new narrative block.<sup>13</sup> But since B is the only other MS to have an initial at this line,<sup>14</sup> there is not much reason to assume that Gottfried intended this particular line to be a carrier of an acrostic initial. It is noteworthy, perhaps, that line 18467 starts with a T [(TRIS)T?(AN)] and line 18601 with a D [(ISOL)D?(E)] although one cannot speak of even "vierreimartige Gebilde" at these lines.

Another method of determining the possible location of the VTD initials could be provided by the numerical structure of the romance. An obvious point of departure is to establish the number of lines between the quatrain initials. Scholte, for example, sees two possibilities: either one in which the number of lines increases progressively whereby the "Buchstabenspiel" would lead "ad absurdum" (Beitr., p. 288)<sup>15</sup> or one in which a recessed pattern is present (Beitr., p. 288):

T	R	I	S	T	A	N
gut	gut	gut	gut	gut	gut	
1600	3200	7000	7000	3200	1600	
Zeilen	Zeilen	Zeilen	Zeilen	Zeilen	Zeilen	
I	S	O	L	D	E	N

He does stress however that "die vorliegenden Zahlen . . . in sich kein einziges Anzeichen [haben], dass da wo das Buchstabenspiel abbricht, die Fortsetzung in entgegengesetztem Sinne, also in symmetrischem Aufbau, gedacht und beabsichtigt war" (Beitr., p. 288), and he adds, "Wir wissen ja nicht einmal, ob der Dichter eine Fortsetzung . . . im Sinne hatte" (Beitr., p. 288). Scholte's figures only roughly correspond to the number



of lines between the TRISTAN quatrain initials in Ranke's edition; they are between approximately 100 and 300 lines short of the actual number of lines between these initials. Batts suggest (GvS, p. 88):

T	R	I	S	T	A	N
1750	3500	7000	7000	[3500	1750]	

and Fourquet puts forward the figures (EG, p. 276):

T	R	I	S	T	A	N
1710	3348	7432	[7400	3300	1700]	

These figures are incorrect. It is the number of lines between the T(RISTAN) (41) and the (G)O(TEVKIT) (1751) initials which amounts to 1710. Similarly, 3348 is the number of lines between the (G)O(TEVKIT) (1751) and the (TR)I(STAN) (5099) initials. The figure 7432 should read 7332.<sup>16</sup> The above suggestions all constitute an attempt to find a symmetrical pattern of the type which Fourquet advances (EG, p. 276):

1	-	2	-	4	+	4	-	2	-	1
T		R		I		S		T		A
										N

However, the actual figures contradict such a proposal to a certain extent. Only the second group is roughly twice the size of the first one; the third group of lines is almost 2.1/4 times larger than the second one:

T	R	I	S	T	A	N
1750	3308	7332				

The (TRIS)T(AN) initial should thus occur at line 19763 (12431+7332), i.e. after the poem breaks off, the A and N TRISTAN initials at lines 23071 and 24821 respectively. The feeling shared by a number of critics that the next group of quatrain initials (TD or VTD, depending on whether or not the critic is aware of the GOTEVRIT acrostic) ought to have occurred at the parting of the lovers thus finds no support in a symmetrical pattern based on the TRISTAN initials.<sup>17</sup> There are only 6036 lines between the (TRI)S(TAN) (12431) and the (TRIS)T(AN) (18467) initials; this is almost 1300 lines short of the 7332 lines which are required in a truly symmetrical pattern. Fourquet realizes this, and he therefore suggests "qu'il aurait eu encore quelques centaines de vers jusqu'au mariage avec la seconde Iseut, et que la partie comprise entre S et T aurait été de même grandeur que la partie comprise entre I et S" (EG, p. 276). Using Thomas' text as our reference point for the unfinished part of Gottfried's Tristan and applying it to Fourquet's symmetrical pattern, we could imagine the following table of content:

G	40	First part of the prologue.	
41	T	Second part of the prologue.	
	I	1750 1. <u>Vorgeschichte</u>	
	O	2. Tristan conceived and born.	
1791	R		
	S	3308 1. Tristan's childhood.	
	T	2. Tristan knighted.	
5099	I	1. Tristan's knighthood.	
	O	7332 Tristan Isolde's teacher.	
	E	2. Tr. & Is. consummate their love.	
12431	S		
	L	(7332) 1. The consummated love of	
	V	Tristan and Isolde.	
		2. Tristan meets Isolde WH.	
(19763)	T		
	D	(3308) 1. The unconsummated marriage	
	R	of Tristan and Isolde WH.	
		2. Tristan is fatally wounded.	
(23071)	A		
	E	(1750) The deaths of Tristan	
	I	and Isolde.	
(24821)	N		
	T	(40) Epilogue.	
		(24860)	

## Chapter IX: Footnotes

<sup>1</sup>William T.H. Jackson, The Anatomy of Love (New York, London, 1971), p. 195.

<sup>2</sup>Of Jackson's 14 narrative blocks 3 start at a quatrain: Block II, 1791ff (Education of the Hero), Block IV, 5069ff (Revenge on Duke Morgan), and Block VIII, 12431ff (The Abuse of Brangaene).

<sup>3</sup>Arthur Witte, "Der Aufbau der Ältesten Tristandichtungen," ZfdA, 70 (1933) 174ff; Bodo Mergell, Tristan und Isolde: Ursprung und Entwicklung der Tristansage des Mittelalters (Mainz, 1949), p. 153; Luise Lerner, Studien zur Komposition des höfischen Romans im 13. Jahrhundert (Münster, 1936), p. 14; some of her divisions start at acrostic quatrains: 1791 (T)R(ISTAN), 5069 (GO)T(EVRIT), and 12503 (ISO)L(DE).

<sup>4</sup>Gravigny regards the first 244 lines as a unit (prologue) although there is no quatrain initial at line 245. Five out of the 8 MSS which register an initial here actually show a large initial, whereas none of them have any initials at all at the preceding quatrains. In this regard Gravigny writes about the scribe of H that the latter who "vraisemblablement n'avait pas connaissance de la signification du jeu d'initiales, a parfaitement compris que le Prologue se terminait au vers 244 et a, par facilité, remplacé les trois initiales DIU (v. 233, 237 et 241 . . .) par une seule initiale, placée au début du véritable récit." (EG, p. 5).

<sup>5</sup>The table is not printed in this form in Scholte's article. Rather, it was put together on the basis of Scholte's text in ZfdPh, p. 30ff. and Beitr., p. 287f.

<sup>6</sup>Leid (Bern, München, 1951).

<sup>7</sup>In a footnote, Maurer himself disregards line 11871 as being the beginning of the SLLS initials, however without suggesting an alternative (Leid, p. 214, footnote 161a).

<sup>8</sup>Petrus W. Tax, Wort, Sinnbild, Zahl im Tristanroman. (Berlin, 1961 : 2. durchgesehene und erweiterte Auflage 1971), p. 169.

<sup>9</sup>Fourquet does have the Vorgeschichte commence at line 245, however, i.e. after the prologue.

<sup>10</sup>Only two of Fourquet's transitional passages are between the GOTEVRIT and the TRISTAN quatrains: the ones lines 1755-1790 [O-R] and 12187-12430 [E-S]. The third one is actually, according to Fourquet's figures, between a GOTEVRIT and an ISOLDE quatrain: lines 5073-5176 [T-O] (EG, 274). As there are a number of incorrect figures in Fourquet's article, the latter passage could be erroneous for 5073-5098 (cf., p. 180).

<sup>11</sup>Lines 18419-22 instead of 18423-27 (Leid, p. 213).

<sup>12</sup>Michael S. Batts, Gottfried von Strassburg (New York, 1971), p. 88.

<sup>13</sup>Only this MS also marks the beginning of Tristan's life at Mark's court by means of a large initial (3379).

<sup>14</sup>There is a paragraph sign at this line in H.

<sup>15</sup>A total of over 100,000 lines.

<sup>16</sup>In the German version of Fourquet's article "Das Kryptogramm des 'Tristan' und der Aufbau des Epos" in Gottfried von Strassburg, Alois Wolf (Darmstadt, 1973), these figures have been corrected (1750, 3308, 7332, p. 369).

<sup>17</sup>However, a symmetrical pattern in which the VTD group of initials would occur before the Isolde Whitehands episode would be possible within the GOTEVRIT initials:

				18359								
G	O	T	E	V	R	I	T					
1750	3308	7114	6176	7100	3300	1750						

This would, of course, increase the total number of lines from the 25000 which is usually suggested on the basis of the TRISTAN initials, to approximately 30500 lines. In addition, the GOTEVRIT pattern would raise the question of how to integrate the two (or three) acrostics when one of them calls for approximately 25000 lines and the other for approximately 30500 lines and when one is one letter (or two in the case of ISOLDE) longer than the other.

## Chapter X

### Conclusion

In this study an attempt has been made to base a structural analysis of Tristan on the structural markers in all extant Tristan MSS, complete ones as well as fragmentary ones. In order to have an objective basis to work from, we constructed a "model MS" by selecting statistically an average representation of the initials in the MSS. Each MS was then evaluated according to the degree to which its initials corresponded to those of the model MS. Our approach to setting up a model MS was based on the assumption that the original structure markers filtered through to the MSS and could be restored--at least partially--by means of a statistical selection procedure which, contrary to Linke's approach, excludes any initial subjective evaluation of individual paragraphs.

The paragraph divisions of the model MS provided the basis for our analysis of the Vorgeschichte. This analysis showed that in some cases several smaller narrative units were apparently included within one paragraph of the model MS, especially where Gottfried was moving on to more important matters, such as the scenes leading up to Riwalin's leaving Parmenie, his being wounded and later killed, etc. Furthermore it could be observed that a larger narrative unit did not necessarily commence at the beginning of a paragraph. The description of the hohgezit begins 17 lines into a paragraph and news of Morgan's attack on Parmenie reaches Riwalin 12 lines before the narrative block begins which depicts his preparations (including his farewell visit to Blansche-flur) to leave Mark's court. Similarly Blansche-flur gains access to Riwalin's chambers just prior to the paragraph in which Tristan is

conceived. The haz versus minne question which is dealt with in the lime-allegory paragraph 841-914 really commences as early as line 828. The fact that the beginning of a new narrative unit occurs toward the end of the preceding unit seems to be a characteristic of Gottfried's style, a characteristic which could also be observed during our discussion of the manner in which the acrostic initials divide the content of Tristan. Tristan is born at the end of the narrative complex describing the love story of his parents rather than at the beginning of the one describing his childhood. He is knighted in the narrative complex depicting his childhood and not at the beginning of the one in which we learn about his knightly enterprises, and Tristan and Isolde consummate their love toward the end of the narrative complex preceding the one in which their trials and tribulations as lovers at Mark's court are described. Dialogues and monologues also cross paragraph divisions. Blanscheflur's words of farewell to Riwalin after their first conversation occur immediately following a new paragraph division (785) and her inner monologue begins half way through a paragraph (981).

It appears however that Gottfried deals whenever possible with a specific narrative theme in each paragraph. Each new step in the development of Riwalin's and Blanscheflur's falling in love is indicated by a paragraph division. Blanscheflur's monologue is therefore divided by a paragraph division into two parts: one which describes her love-sickness<sup>1</sup> and one in which she realizes that she loves Riwalin. But a narrative theme does not necessarily consist of only one narrative unit; several smaller units

can be contained in one single paragraph and treated as part of one narrative theme: Riwalin's preparing to leave Parmenie, his arrival in Cornwall, and his being welcomed at Mark's court can for example be viewed as a transition from one narrative block to the next or from one stage in his life to the next.

Further investigation of the Vorgeschichte showed that the strongly documented paragraph divisions of the model MS<sup>2</sup> were in most cases also accompanied by certain recurrent stylistic features,<sup>3</sup> such as interruption in the sequence of personal pronouns, recapitulation of the preceding action, or repetition of one or more words or of a concept across the paragraph division. This does not exclude the presence of the same kind of stylistic features where new narrative units begin inside the paragraphs, but most often there are no initials in any of the MSS at such lines, and it seems as if Gottfried wanted to underline further the absence of structural dividers by having such new narrative units begin at the second line of a couplet, something which does not happen at well documented paragraph divisions.

The above factors led us to search for further reasons why Gottfried would have wanted to single out particular points in the narrative both by means of initials and by means of certain recurrent stylistic features, and we found that the paragraph divisions of the model MS lent themselves to numerical symmetrical patterns when grouped according to content. These patterns would not have emerged without the paragraph divisions of the model MS; true, without them we would have essentially



the same groupings of the narrative, but the border lines of these groupings would have been different in some instances.<sup>4</sup>

It is noteworthy that in both suggested numerical patterns of the Vorgeschichte significant paragraphs of the hohgezit complex are in the centre of the composition. In each pattern this is due to the fact that one or two narrative blocks prior to the centre group are mirrored by one or two twice their size following the centre.<sup>5</sup> In our first structural pattern there is some degree of symmetry of content between groups of related sizes. The first group (164 lines) and the last group (166 lines) of the Vorgeschichte both take place in Parmenie. The group of 200 lines in which Riwalin prepares to leave Mark's court and elopes with Blanscheflur is "mirrored" in a group exactly half the size in which Riwalin makes preparations to leave Parmenie and arrives at Mark's court. One group of 132 lines before the centre is "mirrored" by two groups of 132 and 134 lines after the centre, etc. However there were some problematic paragraphs: It was difficult to determine whether the falling-in-love paragraphs begin at line 641 or 681. The centre of the first structural outline (841-914) also presented some difficulties as the theme of it seemed to link it with the following paragraphs. In our second pattern these problematic paragraphs were placed in a different manner. Striking numerical patterns also emerged in our second suggestion but the symmetry of content between groups of related sizes became virtually lost. Our second suggestion is however supported by H, the only MS which has a large initial at line 681, the beginning line of

the centre group in the second proposal. Considering the fact that numerical symmetries emerged in the Vorgeschichte whichever way we interpreted the problematic paragraph divisions (641-80 and 841-914) it seems likely that Gottfried planned to structure the entire work according to numerical symmetries around the acrostic initials. The content seemed to provide a suitable background for the ending of one narrative complex and the beginning of a new one at the parting of the lovers, but there was no indication in the MSS of large initials or quatrains at the lines in question and a TRISTAN initial at this point would come approximately 1300 lines short of the number of lines required for the symmetry.

By consulting the MSS we obtained a clearer picture of the acrostic initials. There was really only evidence of large initials in the first lines of quatrains and not immediately following them. Furthermore there were no large initials at the quatrains at the end of the prologue or at line 11871. The three incomplete acrostics (GOTEVRIT, TRISTAN, and ISOLDE) suggested by Fourquet are well documented, (i.e. indicated by large initials) in M, H, and O. It is noteworthy that M has preserved them so well despite its position at the bottom of our evaluation scale.<sup>6</sup> None of the MSS have preserved all the acrostics with correct spelling<sup>7</sup> and they have all lost the large (TR)I(STAN) initial at line 5099. Our investigation showed that the I initials presented a special problem. When such an initial was written as a capital "J" it was most often written alongside the frame

of the text and extended downwards further than other initials without being "large." The fact that such initials were to be written in the margin very likely contributes to the fact that a number of I initials seems to be "missing:"<sup>8</sup> the acrostic initial I at line 5099 has been lost in all MSS but H where it appears as an ordinary initial at the bottom line of the folio. With respect to the large initials in the MSS, our findings did not concur with those of other scholars in some important instances. Gravigny considered the L at line 12503 for example to be an ordinary initial because the size of the initial itself was the same as that of the ordinary initials in this MS. A closer look at the surroundings revealed however that the scribe had left room in a total of 6 lines for the two acrostic initials L and W, presumably intending them to be written as a large initial followed by an ordinary one in the same manner as he had indicated it for lines 12431 and 12435. The rubricator however misunderstood his "instruction."

Although no definite answer was found concerning the over-all structure of Tristan we draw the conclusion that our consulting the extant MSS nevertheless yielded results. We obtained an accurate picture of the transmitted acrostics and even though our model MS also contains a number of weak paragraph divisions<sup>9</sup> it proved itself to be a valuable tool in reaching a better understanding of Gottfried's technique of structuring the Vorgeschichte. By using the paragraph divisions of the model MS as a basis for the structural analysis of the Vorgeschichte we found that Gottfried seems to have singled out certain points in

the narrative both by initials and by accompanying recurrent stylistic features and that his reason for doing so was to create elaborate numerical patterns.

Preliminary investigations of other parts of Tristan indicate that similar numerical patterns may be found;<sup>10</sup> however further study of the epic based on the structural indications in the MSS is needed in order to determine the degree to which Gottfried structured his entire work according to numerical symmetries.

## Chapter X: Footnotes

<sup>1</sup>The paragraph describing Blanscheflur's love-sickness commences before her monologue. Presumably there is no paragraph division at the beginning of the monologue as this is a continuation of the love-sickness theme.

<sup>2</sup>These are most often paragraph divisions documented in half of the MSS. When initials occurred in 3 or 4 MSS only, these MSS for the most part figured at the bottom or around the centre of our evaluation scale.

<sup>3</sup>These features are not present at the "weak" paragraph divisions (287, 319, 617, 1281, and 1359). Similarly they are lacking in dialogues and monologues.

<sup>4</sup>The narrative block the hohgezit would presumably begin at line 525 and thus cover 594 lines. The block containing Riwalin's being wounded and the conception of Tristan would end at line 1372 instead of 1384, etc.

<sup>5</sup>When disregarding our numerical patterns, the centre of the Vorgeschichte is at line 998 (1751-245 + 245), i.e. in the first part of Blanscheflur's inner monologue.<sup>2</sup>

<sup>6</sup>It will be remembered that the initials in M form visual patterns and that the initials therefore do not occur at the same lines as in the other MSS.

<sup>7</sup>H spells TRISTAN: T T I S, O spells GOTEVRIT: (G?) A D E, etc.

<sup>8</sup>This most likely happened in W at lines 587 and 681.

<sup>9</sup>The weak paragraphs of the Vorgeschichte played no role in the structural patterns.

<sup>10</sup>The model MS allows for numerical symmetrical patterns around the TIO and ESL acrostic initials (see p. 122, footnote 11) and in the narrative complex between the (TI)O and E(SL) initials (see p. 124, footnote 20).

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## Appendix

This is a complete list of the initials which make up the constructed "model MS." The list includes the distribution of these "average initials" in the individual MSS.

### Legend

1), 2), 3) ... refer to the so-called "line groups". They are not relevant to the list as such.

x : Normal size initial.

X : Large initial. Clearly distinguishable from "x" in size and ornamentation.

$\bar{x}$  : Initial which occurs after a head line (only in R).

$\overset{?}{x}$  : MS H. It is difficult to determine whether the lines visible in front of the initial on the microfilm are part of a paragraph sign.

(x) : Space left for an initial.

( ) : No space left for an initial, but the scribe indicated the initial by not writing the letter concerned (I).

. : Paragraph signs  $\phi$  or  $\int$ .

- : We do not know whether or not there was an initial at these places because the pages involved are lost.

$z^{(1)}$  : z and  $z^1$ .







Line M H F W B N O E R P a b f g l m q s t w z<sup>(1)</sup>

2557 x x x  
2629 x x x  
2665 x x x  
2731 x x x x x  
2759 x x x x x  
2823 x x x  
2927 x x x  
2989 x x x

10)

3043 x x x . x x x x x  
3081 x x x x x x . x  
3121 x x x x x  
3207 x x x . x x x x x  
3223 x x x x x x x  
3273 x x x . x x x x

11)

3351 x x x x x x . x  
3365 x . x x x  
3379 x x x x x x x x

12)

3459 x x x x x x x x  
3505 x x x x x x x x  
3547 x x x . x x x  
3609 x x x x x x x x

13)

3675 x x x x x  
3721 x x x . x x x x  
3757 x x x x x (x)  
3859 x x x x x x x









Line M H F W B N O E R P a b f g l m q s t w z<sup>(1)</sup>

10371 x x x  
 10459 . x x x  
 10473 x x x  
 10485 x x x  
 10515 x x x x x  
 10537 x x x x x x . (x)

-----

24)

10623 x x x x x  
 10691 x x x x x x x x (x)  
 10765 x x x

-----

25)

10779 x x x . x x x x  
 10803 . x x x x x x  
 10875 x x x x x x  
 10885 x x x x x x  
 11021 x x x x x x (x)  
 11045 x x x x x x x  
 11179 x x x x x  
 11221 x x x . x x x x  
 11225 x x x x x  
 11265 x x x x x  
 11275 x x x . x x x  
 11309 x x x x x x x  
 11367 . x x x x x x x (x)

-----

26)

11445 x x x

-----

27)

-----

28)

11619 - x x x









Line M H F W B N O E R P a b f g l m q s t w z<sup>(1)</sup>

16431 x x x

16455 x (x) x . (x)

44)

16587 x x x

16621 x <sup>?</sup>x x x x x x x (x) x

16661 x x x

16679 . x x x (x)

45)

16769 x x x

16773 x x x . x x x (x)

16807 x x (x) x x x x (x)

16871 x x x

16909 x x x x x . (x)

16923 x x x x x . (x)

17139 x x x x x x (x)

17275 <sup>?</sup>x x x x x .? x (x)

17283 x . x x

17327 x x x . x x x

17347 x x x x x

17417 x x x x x x (x)

17627 x x x x x x . (x)

17659 <sup>?</sup>x x x x x x x (x)

17723 x x x x x x x (x)

17817 x x x x x x

46)

18115 <sup>?</sup>x x x x x x x (x) x

47)

48)

18159 x x x

