

Dissertation Abstract.

Title: A Critical Edition of the 'Athis und Prophilias' Fragments with Introduction, Commentary, Rhyme- and Word-lists.
Submitted by W.J.O. Bartlett of St. Anne's College for the Degree of Doctor of Philosophy in Michaelmas Term 1985.

The introduction contains separate studies of the manuscripts, their orthographies, the rhymes, metre and treatment of source material. Both the orthographic studies and the rhyme-grammar reveal Athis to be a CG poem with no real evidence of Rhenish provenance. The metrical studies, dealing with vowel collision and units of one and three syllables, show how the Athis poet pursued various legitimate rhythmic options in his attempt to introduce variation to the tedium of regular alternation. The most positive results emerge from the comparison of Athis with its OF source, the Roman d'Athis. The dependence of the German text on the OF poem can be proved through misunderstandings of lines and part-lines of the Rd'A enshrined in proper names in the German text. By far the most important aspect of the German poet's adaptation is his sense of history. Ancient Rome and Athens are presented in an entirely different way in the German text. In particular, the large scale descriptions of ceremonies and major events are scenically developed under the influence of medieval historiographic ideas. Further supplementary source material is provided by a Pseudo-Ovidian treatment of Pyramus and Thisbe and a number of medieval military and judicial customs associated with Roman models. In general Athis is shown to be indebted to a medieval German self-awareness of Romanitas.

Dissertation Abstract (longer version).

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The introduction includes five separate studies. After manuscript descriptions, where both a feature of layout involving the repetition of the final letter in each column of verse (which is most unusual in German vernacular MSS) and extensive punctuation are discussed, a detailed account is given of the remarkably consistent Central German scribal dialect of the main MS.

The three remaining chapters are devoted to investigations of rhyme, metre and source treatment. The rhyme study takes the form of a comparative rhyme-grammar. The unit of comparison is the rhyme-category. The distribution of rhyme-types together with distinctive elements of vocabulary are presented in a running contrast with parallel aspects of Hartmann's practice in Iwein. At every stage in this comparison there emerge obvious differences in the use of poetic language. In most instances significant deviation from Hartmannian practice can be directly associated either with known features of CG dialect (phonological mergers and sound changes such as lengthening, shortening and monophthongizations) or with the traditional rhyme-practice of previous, contemporary or later CG and MLG poets. An examination of the syntactic treatment of adjectives and pronouns in rhyme-position also highlights the poet's obvious technical virtuosity. In certain critical areas (notably e-rhymes) it proved possible to distinguish between the rhyme-practice of the Athis poet and that of the Middle-Franconian poetic language of Morant und Galie. Both here and in the scribal dialect of the main MS Athis, for all its northern linguistic features, presents a more tempered profile than the sharply distinctive Rhenish texts of the Middle-Franconian kind. A much greater affinity is detectable between Athis and the Hessian-Thuringian (north and south) texts investigated in both chapters.

The metrical problems tackled are: the treatment of vowel collision (scribal and metrical) and the structure and use of units of one and three syllables. Using principles developed by C. von Kraus, K. Schacks, U. Hennig and W. Schröder an attempt is made to outline and discuss the poet's recurrent practice in each instance. Where vowel collision is involved, regardless of scribal treatment of it, the syntactic structures of the lines in question are categorised in accordance with Kraus's methods for distinguishing between hiatus and elision in Gottfried's verse. In each relevant group of cases the plausibility of hiatus is weighed against the alternative of elision and an ensuing one syllable unit. In the second section

the the use of one syllable units is investigated with the help of U. Hennig's descriptive method. We see clearly how certain types of word-formation and clause structure naturally give rise to units of this kind. In many instances this form of rhythmic variation can be seen to follow from linguistic stress patterns. A tendency to cultivate dipodic rhythms is also a detectable metrical feature. In the third section the other most frequent variation of the alternating rhythm is examined. Units of three syllables are classified with the help of K. Schacks's method in terms of their internal structure. The stylistic refinement and cultivation of this metrical option is revealed by the frequency with which it appears in certain recurrent rhythmic-syntactic schemes. It follows from these separate but parallel conclusions that hiatus and units of one and three syllables were considered to be legitimate options to be developed and exploited in search of variation of the monotony of regular alternation. The poet's skill is revealed by the extent to which these rhythms are seen to follow natural patterns of linguistic and syntactic stress.

As a format for the investigation of the poet's style and treatment of sources a comparison of Athis with the OF Roman d'Athis was undertaken. It was established that the latter text was indeed the primary source for the former. This emerged from two clear instances where proper names in the German text were seen to be derived from misunderstandings or misreadings of specific lines in the Rd'A. The main results of the overall comparison were a more detailed and informative picture of the German poet's method of adaptation. Consistently prominent were his much more detailed descriptions of major events. His development of narrative episodes in scenes often revealed a considered amplification of primary source material with secondary sources governed by a dominant idea. Most of these governing principles could be identified as historiographic ideas. For instance he redraws his picture of legal custom in Rome in accordance with the traditional idea of a connection between civic liberty and consular jurisdiction. His account of a public sentencing ceremony bears close comparison with an account of old-established judicial custom in Worms as transmitted by a document dated in the first half of the 13th century. This and other information suggests that the poet revised his picture of ancient Rome by adding features to it which were modelled on elements of contemporary municipal custom themselves understood to be revivals or continuations of prestigious Roman traditions. In his depiction of the relationship between Rome and Athens the poet latched on to the idea of translatio alluded to in the prologue to his main source and developed it into a governing principle in his description of the Athenian decline in the late stages of the poem. This again is evidence of an historical perspective. Further evidence of the use of supplementary sources is found in his adaptation of Perithous's dying speech. Here the poet has taken four ideas from a medieval Pseudo-Ovidian treatment of Pyramus and Thisbe and integrated them into his text. In general Athis emerges as a work of high literary merit, deserving closer attention than it has hitherto been given.

A Critical Edition of the 'Athis und Prophlias'

Fragments with Introduction, Commentary, Rhyme-

and Word-lists.

A Thesis Submitted to the Faculty of Medieval

and Modern Languages, University of Oxford

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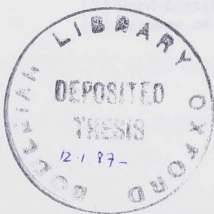


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List of Abbreviations.

- AfdA Anzeiger für deutsches Altertum und Literatur.
- AfDip Archiv für Diplomatik.
- AfKg Archiv für Kulturgeschichte.
- AHD Gl. Die althochdeutschen Glossen, gesammelt und bearbeitet von E. Steinmeyer und E. Sievers, Berlin 1879-1922, [5 volumes].
- Arbusow L. Arbusow, Colores Rhetorici, Göttingen 1963, [2nd edition].
- Athis Athis und Prophilias, ed. Carl von Kraus, in Mittelhochdeutsches Uebungsbuch, Heidelberg 1926, [2nd edn.], pp.63-82; 276-279.
- BLV Bibliothek des literarischen Vereins.
- BMZ G. Benecke/W. Müller/F. Zarncke, Mittelhochdeutsches Wörterbuch, Leipzig 1854, [3 vols., vol. 2 in 2 parts].
- CG Central German.
- Corpus F. Wilhelm (ed.), Corpus der altdeutschen Originalurkunden bis zum Jahr 1300, Lahr 1932, [vol. 1].
- Dsp. K. Eckhardt/A. Hübner (editors), Deutschenspiegel, Hannover 1933, [MGH Fontes]
- DTM Deutsche Texte des Mittelalters.
- DWB J. Grimm/W. Grimm, Deutsches Wörterbuch, Leipzig 1854-1954, [32 volumes].
- EMHG Early Middle High German.
- Franz H. Franz, Das Bild Griechenlands und Italiens in den mittelhochdeutschen epischen Erzählungen vor 1250, Berlin 1970.
- GAG Göppinger Arbeiten zur Germanistik.
- GLL German Life and Letters.
- Grimm W. Grimm, 'Athis und Prophilias', Abhandlungen der königlichen Akademie der Wissenschaften zu Berlin [phil.-hist. Klasse], 1846, pp.347-467.
- Grimm WB W. Grimm, 'Athis und Prophilias. Weitere Bruchstücke', Abhandlungen der königlichen Akademie der Wissenschaften zu Berlin [phil.-hist. Klasse], 1852, pp. 1-16.

- GRM Germanisch-Romanische Monatsschrift.
- Herbort Herbort von Fritslâr, Daz Liet von Troyge, ed. G. Frommann, Quedlinburg und Leipzig 1837.
- HRG A. Erler/F. Kaufmann, Handwörterbuch zur deutschen Rechtsgeschichte, Berlin 1971-, [3 volumes in progress].
- HSB Sitzungsberichte der Heidelberger Akademie der Wissenschaften, (phil.-hist. Klasse).
- H.u.K. Ebernand von Erfurt, Heinrich und Kunegunde, ed. R. Bechstein, Quedlinburg und Leipzig 1860.
- HZ Historische Zeitschrift.
- Jolowicz/
Nicholas H. Jolowicz/J.B.K.M. Nicholas, Historical Introduction to the Study of Roman Law, Cambridge 1972, [3rd edition].
- A. Lasch A. Lasch, Mittelniederdeutsche Grammatik, Halle 1914.
- Lausberg H. Lausberg, Handbuch der literarischen Rhetorik, Munich 1960, [2 volumes].
- Lexer M. Lexer, Mittelhochdeutsches Handwörterbuch, Leipzig 1872, [3 volumes].
- LGS London German Studies.
- Mar.H. Marien Himmelfahrt, ed. Weigand, ZfdA 5[1845], pp. 515-564.
- Mertz R. Mertz, Die deutschen Bruchstücke von Athis und Prophilias in ihrem Verhältnis zum altfranzösischen Roman, Diss. Strassburg 1914.
- Mfrk. Middle Franconian.
- Michels V. Michels, Mittelhochdeutsches Elementarbuch, Heidelberg 1921, [4th edition].
- MIÖG Mitteilungen des Instituts für österreichische Geschichtsforschung.
- MRRB Das Mühlhäuser Reichsrechtsbuch, ed. H. Meyer, Weimar 1934, [2nd edition].
- MSF Des Minnesangs Frühling, ed. K. Lachmann/M. Haupt/F. Vogt/C. von Kraus, Stuttgart 1970, [35th edn.].
- MSNH Mémoires de la Société Néophilologique de Helsingfors.

- NL Das Nibelungenlied, ed. K. Bartsch/H. de Boor, Wiesbaden 1972, [20th edition].
- OF Old French.
- OGS Oxford German Studies.
- PBB Beiträge zur Geschichte der deutschen Sprache und Literatur, begründet von W. Braune/H. Paul/E. Sievers.
- Planitz/
Eckhardt H. Planitz/K. Eckhardt, Deutsche Rechtsgechichte, Graz/Köln 1971, [3rd revised edition].
- PMSG H. Paul/H. Moser/I. Schröbler/S. Grosse, Mittelhochdeutsche Grammatik, Tübingen 1982, [22nd edition].
- RdÄ Li Romanz d'Athis et Prophilias, ed. A. Hilka, Dresden 1912/1916, [2 volumes, Gesellschaft für romanische Literatur 29/40]
- Rfrk. Rhenish Franconian.
- RL Pfaffe Konrad, Das Rolandslied, ed. C. Wesle, Halle 1963.
- Rosenau P. Rosenau, Wehrverfassung und Kriegerrecht, Diss. Bonn 1960.
- RWB Deutsches Rechtswörterbuch, ed. R. Schneider/E. von Künssberg et al., Weimar 1914-1972 [vols. 1-6, in progress].
- Schiller/
Lübben K. Schiller/A. Lübben, Mittelniederdeutsches Wörterbuch, Bremen 1875-80, [5 volumes with 'Nachtrag'].
- S.Alexander [Pfaffe] Lamprechts Alexander, ed. K. Kinzel, Halle 1884, [Germanistische Handbibliothek 6].
- Ssp.Ldr. Eike von Repgow, Sachsenspiegel, ed. K. Eckhardt, Göttingen 1973, [3rd edition]: Landrecht.
- Ssp.Lnr. Eike von Repgow, Sachsenspiegel, ed. K. Eckhardt, Göttingen 1973, [3rd edition]: Lehnrecht.
- Siebel G. Siebel, Harnisch und Helm in den epischen Dichtungen des 12. Jahrhunderts bis zu Hartmanns 'Erek', Diss. Hamburg 1968.
- Tatlock J.P.S. Tatlock, 'The Dragons of Wessex and Wales', Speculum 8 [1933], pp. 223-235.
- UG Upper German.

- Vorderstemann J. Vorderstemann, Die Fremdwörter in Wolframs 'Willehalm', Göppingen 1973.
- Waldner H. Waldner, Die Sprache von Athis und Prophilas, Diss. (typescript) Jena 1970.
- Weinhold K. Weinhold, Mittelhochdeutsche Grammatik, Paderborn 1883, [2nd edition].
- WSB Sitzungsberichte der kaiserlichen Akademie der Wissenschaften, Wien. Philosophisch-historische Klasse.
- ZfdA Zeitschrift für deutsches Altertum und deutsche Literatur.
- ZRG Zeitschrift der Savignystiftung für Rechtsgeschichte. Germanistische Abteilung.
- ZfdPh Zeitschrift für deutsche Philologie.

I. Introduction

The fragments known as Athis und Prophilias comprise what remains of a medieval German adaptation¹ in verse of the OF narrative poem² Li Romanz d'Athis et Prophilias. The German poem is based on the story transmitted by the longer or main version of the OF text. This is a tale of two friends first brought together by an educational exchange arranged by their fathers.³ Their friendship, which moves them both to acts of great selflessness, stands the test of both love and war. The action of the narrative is played out against the backcloth of ancient Rome and Athens.

Two versions of the OF Roman d'Athis⁴ (afterwards referred to as Rd'A) have survived: the main one, transmitted in seven manuscripts (and one fragment) consists of 20732 lines. Fragments of an eighth manuscript from Tours (T) transmit another version which has the same text as the main version until line 2608, where it branches off and into an entirely different account. The narrative strand of (T) never rejoins that of the main version. Shortly before A. Hilka had completed his edition of both texts, Lage F. W. von Holstein⁵ published a comparative study of the two OF versions. He reached the conclusion that (T) had priority over the main version, which he viewed as a later redaction and continuation. Hilka, in two⁶ separate reviews of von Holstein's study, pointed out that this conclusion had been reached in ignorance of the results of his linguistic study of the two texts. In his own 'Habilitationsschrift' he argued persuasively the opposite case: that the main version was older. He concludes⁷ on linguistic and metrical

grounds that the most plausible dating of the main version was before the end of the twelfth century. He dated (T) in the thirteenth century. In recent times von Holstein's view has reappeared in the work of C. Luttrell.⁸ Unfortunately Luttrell omits to consider Hilka's objections. He goes on to detect the influence of Alan of Lille's Anticlaudianus in the main version together with echoes of the events of the year 1186. Even if these speculations were true, they would not require an adjustment of Hilka's dating of the main version. There is thus no reason to date the Rd'A, the primary source of our poem, any later than the last decade of the twelfth century.

In comparison with most other texts from the period around 1200 the German Athis has been neglected. Only four scholars⁹ have produced studies devoted principally to some aspect or aspects of this text. The contributions made by H. Waldner and H. Hornung are discussed in the chapters below on the manuscripts and their orthographies.¹⁰ W. Grimm's edition with detailed introduction and commentary has proved fundamental for the study of Athis. His judgements on language, metre, rhyme, style, textual problems and dating have exerted a lasting influence on the general appraisal of this work. This durability cannot be accounted for simply through subsequent neglect: where Grimm's conclusions have been subjected to critical examination, as in the case of the language of the poem, the result has often been a reinforcement of his view. Even Grimm's work can be supplemented, however, and the present study is intended to carry the main questions raised by Grimm forward, bringing to bear such advances in method and new information as have come to light in the intervening period. Grimm's general objective was

to locate this fragmentary text of high literary merit within the emerging landscape of medieval German literary history. On the basis of numerous judgements he concluded that Athis could be closely associated on grounds of subject-matter and dialect with two other CG poems of the first decade of the thirteenth century: Herbolt's Liet von Troyge and Otte's Eraclius.¹¹ This conclusion formed the foundation, such as it is, of later scholars' association of Athis with the CG poetry of classical antiquity produced at the Thuringian court¹² under the auspices of Landgrave Hermann I¹³ by emulators of Heinrich von Veldeke. There is no tangible evidence to support this association at all, a fact exposed recently by K. Ruh.¹⁴ Whilst further information has been yielded by the comparison with the Rd'A, it has not led to a precise dating or location of the poem. Such new evidence as has emerged does not speak against an association with the court of Thuringia, so it remains a strong possibility.

Mertz's comparison of the German text with the Rd'A was greeted with derision by E. Schröder.¹⁵ Although the scope of his study was limited, Mertz did establish the general outlines of the German poet's treatment of his primary source. He was unable to prove to his own satisfaction that the German poet had worked with a manuscript of the OF poem,¹⁶ though he could point to a number of passages where the two versions seemed connected.¹⁷ New information will be presented below to prove beyond all reasonable doubt that the German poet did work from a manuscript of the main version of the Rd'A.

The greatest drawbacks in Mertz's work are not his mistakes but his almost total lack of consideration of the nature of the extensive changes to the source material made by

References.

1. For general orientation, see P.F. Ganz, article: 'Athis und Prophilias', in Deutsche Literatur des Mittelalters; Verfasserlexikon, ed. K. Ruh et al., (2nd edn.) Berlin/New York 1978, vol.I, columns 511-514.
2. Edited by A. Hilka, Dresden 1912 and 1916, [Gesellschaft für romanische Literaturen des Mittelalters vols. 29 and 40].
3. On friendship in the twelfth century, see C. Morris, The Discovery of the Individual; 1050-1200, London 1972, pp.96ff.; for an account of the friendship motif in medieval fabliaux, see the articles (i) 'Athis und Prophilias'; and (ii) 'Amicus und Amelius' in: Enzyklopädie des Märchens; Handwörterbuch zur historischen und vergleichenden Erzählforschung, ed. K. Ranke et al., Berlin/New York 1977, vol.I, (i) cols.948-949 (E. Frenzel); (ii) 454-463 (L. Denecke, with detailed further bibliography).
4. A. Hilka, op.cit., vol.I, pp. viiff.
5. Lage F.W. von Holstein, Le roman d'Athis et Prophilias. Etude littéraire sur ses deux versions, Upsal 1909, esp. pp.34-38.
6. In: (i) Zeitschrift für französische Sprache und Literatur 35 (2) [1910], pp. 78-85; and (ii) Zeitschrift für romanische Philologie 35 [1911], pp. 118-121.
7. Li romanz d'Athis et Prophilias. Ein altfranzösischer Freundschaftsroman des XII. Jahrh. nach allen bekannten Handschriften zum ersten Male vollständig herausgegeben, [Habilitationsschrift], Halle 1912, pp. 82*ff.
8. C. Luttrell, The Creation of the First Arthurian Romance. A Quest, London 1974, pp. 38ff.
9. (i) W. Grimm, 'Athis und Prophilias', Abhandlungen der königlichen Akademie der Wissenschaften zu Berlin (Phil.-hist. Klasse) 1846, pp. 347-467; 'Athis und Prophilias. Weitere Bruchstücke', Abhandlungen (Berlin) 1852, pp. 1-16; 'Die Sage von Athis und Prophilias', ZfdA 12 [1865], pp. 185-203; (ii) R. Mertz, Die deutschen Bruchstücke von Athis und Prophilias, Diss. Strassburg 1914; (iii) H. Hornung, 'Die Fragmente von Athis und Prophilias', Archiv für Geschichte des Buchwesens 10 [1969-70], columns 679-684; H. Waldner, Die Sprache von Athis und Prophilias, Diss. Jena 1970 (typed).
10. See chapters II and III.
11. See W. Grimm [ref. in footnote 9(i)] 1846, p.377.

12. See F. Vogt, Geschichte der mittelhochdeutschen Literatur, Ier Teil, Berlin/Leipzig 1922 (3rd edn.), pp.195-198, who describes Athis in a chapter headed: 'Heinrich von Veldeke und das mitteldeutsche Kunstepos'; also: G. Ehrismann, Geschichte der deutschen Literatur bis zum Ausgang des Mittelalters, Ier Teil, erste Hälfte, Munich 1927, pp.112-117; H. de Boor, Geschichte der deutschen Literatur von den Anfängen bis zur Gegenwart, 2er Band, Munich 1966 (7th edn.), pp.57-9, who explicitly associates Athis with what he terms the 'Thuringian circle' on grounds of preoccupation with battle-scenes and the common source material of classical antiquity.

13. For a critical appraisal of Landgrave Hermann as a literary patron and his associated mythology, see U. Peters, Fürstenhof und höfische Dichtung: der Hof Hermanns von Thüringen als literarisches Zentrum, (Konstanzer Universitätsreden 113), Konstanz 1981.

14. Höfische Epik des deutschen Mittelalters; Ier Teil von den Anfängen bis zu Hartmann von Aue, Berlin 1967, p.90: who denies any real connection between Athis (together with Otte's Eraclius) and the poetry of classical antiquity produced at the Thuringian court: 'Mit Antike-Rezeption im Sinne des Aeneas- und Trojaromans haben beide Werke nichts zu tun.'. This valid distinction reflects the treatment of the OF Rd'A in the recently revised Grundriss der romanischen Literaturen des Mittelalters, vol.IV/1, ed. J. Frappier/R.Grimm, Heidelberg 1978, pp.278-280 (G. Raynaud de Lage), where the 'romans d'antiquité' are discussed separately from the Rd'A which is grouped with other texts under the heading: 'Autres romans du XIIe siècle: (2) amour, combats, péripéties'.

15. AfdA 38, pp.170-1; also reviewed by E. Stengel, Deutsche Literaturzeitung (1915), columns 1288-9.

16. He even appears to contradict himself when dealing with this question, see E. Schröder (ref. in previous footnote).

17. see especially pages 61-64.

18. see: P.F.Ganz (as in footnote 1 above); G. Ehrismann, op.cit., p.114; J. Schwietering, Die deutsche Literatur des Mittelalters, Darmstadt 1957, p.147 and H. Franz, Das Bild Griechenlands und Italiens in den mittelhochdeutschen epischen Erzählungen vor 1250, Berlin 1970, pp.335-6.

II. The Manuscripts.

Fragments of Athis survived into modern times stemming from three manuscripts. Each of these fragments or sets of fragments will be described separately now. H. Hornung¹ summarised all that was known to him about their whereabouts and provenance. Since his article was published, six fragments ~~then~~ believed lost have come to light again and are now amongst the holdings of the Biblioteka Jagiellonska in Cracow.² As a result of this rediscovery only 2 fragments: Ab and Ad, are now unaccounted for.³

1. mgq 846 [formerly in the Kgl. Preussische Staatsbibliothek].

1.1.1 Fragments ABCDEF: Biblioteka Jagiellonska, Cracow; under shelf mark: mgq 846.

1.1.2 Fragments A*C*: Staatsbibliothek Preussischer Kulturbesitz; Nachlass Grimm 196, bound into back of Grimm's personal copy of Athis.

1.2.1 ABDF (see Hornung, col. 680) were owned in 1826 by the Kgl. Preuss. Regierungsarchiv in Arnsberg, Westphalia, having been bought from 'Kindlinger', who supplied no further⁴ information. 1846 they passed on into the Kgl. Preuss. Geheimes Kabinettsarchiv (afterwards Staatsarchiv) and then on to the Royal Library, which became the Preussische Staatsbibliothek, where they remained until the Second World War.

1.2.2 CE (see Hornung, col. 681) were owned by Archivat Th. J. Lacombet⁵ in Düsseldorf in 1831 before they too came into the possession of the Preussisches Geheimes Staatsarchiv.

1.2.3 A*C* were owned in 1810 by the consultant physician E.L.W.

Nebel. In 1846 he presented them to W.Grimm as a gift. After his death they were transferred to the Prussian State Library as part of the Grimm Bequest.

1.3 ABCDEF were described by K. Vogtherr in 1934, who gave details both of the condition of the parchment and of marginalia. To this can be added that A*C*, single leaves of the same manuscript, which he did not see, are also in general well preserved.

1.4 Dr.Karin Schneider kindly confirmed that there were no palaeographic grounds for contradicting a dating and location of these fragments in the first half of the thirteenth century in East Central Germany, given the absence of Rhenish palaeographic features and the CG dialect of the text. Script: textura of the 13th century written in two hands. Scribe 1 has a preponderance of straight-backed -d-, never uses round -s- in final position, uses few abbreviations (only the nasal-stroke). Scribe 2 uses straight and bent- backed -d- in roughly equal proportions, uses round -s- in final position and more abbreviations, notably Latin ones in latinized names: Ϸ (Ϸphillias E77); Ϸ (Karsidor E37; Perithe E38). He also makes very frequent use of points and circumflexes to denote vowel length. Features shared by both scribes include: the ſt [st] ligature, forked shafts on uprights, 2-shaped -r- used only after -o-, the general separation of letters; even where round backed -d- is followed by -e- they do not always touch. The ligature pp [pp] used by the second scribe is an exception (knappin:trappin F15:16). Oblique í-strokes are found in very large numbers in the work of scribe 1 and also in that of scribe 2, where they may be slightly less prolific. In EF the í-strokes and the corrections have been added in ink of a slightly different colour and may therefore

stem from another hand. The general proliferation of \acute{i} -strokes may well be connected with the orthographic use of $\underline{-i-}$ to spell unstressed inflexional vowels in covered syllables, though the use of \acute{i} -strokes is not restricted to vowels in unstressed syllables.

There are large numbers of punctuated lines in the work of scribe 2 (77 out of a possible 336), many of which contain more than one point. In many instances points seem to have been intended to fulfil purposes similar to those demonstrated by A(rthur) Hübner in his study of the punctuation of the Heidelberg manuscript of Das Marienleben des Schweizers Wernher. Whilst scribe 1 did punctuate a few lines (11 in all), EF reveal an entirely different level of punctuation, more familiar in Latin manuscripts (e.g. MS D'Orville 182 of Anticlaudianus in the Bodleian Library). The most recognisable categories of punctuation seem to involve:

[i] the separation of small words from their neighbours (Hübner's category I), particularly, though not always, in cases where the second of two rhyming syllables involves a second, separate word, e.g. A20 [bröd.is(t)]; E92 [an.in]; F44 [tuot.ir]; other examples are: F17 [.er(=êr)]; F44 [Ay.]; F108 [Zwar. er. ist.]; F148 [Zwâr. er ist.] and possibly: F157 [sie. dem. ir].

[ii] the separation of similar or identical words or word-groups (to allay suspicion of dittography). In this manuscript such clarification may have seemed particularly advisable in cases where an independent particle spelt in might have been easily confused with an inflexional syllable -in. Examples of this kind of separation are: E22; E66; E83; E98; E126; E145; F12; F61; F62; F83; F93; F102; F156; F161; F168. Other examples of separation of similar words are E114

[wis.was.] and F18/19 [Zucht.wirt.in unzuucht. gekärt/Der houisscheite wirt. intwonit]. This tallies with Hübner (II).

[iii] the separation of elements in a chain of similar or parallel syntactic units, where the point is often placed before und(e) (this corresponds to Hübner's category III): F28, D161; E20; E105; A146; E114; A*89; A*101/2; B132; C*114; F147.

[iv] the marking of enjambement: D31; E51; E55; E80; E155; E159; F47; F57; F99; F113; F121; F141; F144. This coincides with Hübner's category IV.

[v] in these instances a syntactic pause is involved: E72; E141; F27. This corresponds to Hübner's category V.

[vi] here a point is used to indicate a pause within a clause which may not coincide with modern syntax. Hübner mentions these circumstances where points tend to be placed: between phrases or words in apposition (e.g. E14); in cases of vocative address (e.g. E39; F44); where a pause precedes a prepositional phrase (e.g. E31; E57; E107; E121; E136; E145).

In addition to these cases, where the scribes' practice seems to reflect the principles established by Hübner, punctuation seems also to have been employed

to mark off verba dicendi (e.g. E44; E46; E49; F38; F156; F160). *These categories do not by any means account for all the points.*

1.5 Measurements: leaves are circa 24 by 19 cm; written area of 19 by 14 cm with minor variations from leaf to leaf.

1.6 Text written in two columns of 42 lines of verse, the first line of each column always written above the top ruling allowing generous margins. At the end of each line of verse, in both columns the final letter is repeated adjacent to the boundary

vertical ruling, so that these letters form two vertical columns. Each repeated letter is followed by a point. This is a very rare feature of layout in German vernacular manuscripts. There are a few Latin manuscripts which share a similar feature, where the final letter of the last word of each verse is moved away to the right thus forming a column of letters parallel to the column of verse. Examples of this are a thirteenth century Vergil manuscript (Aeneid) from Wolfenbüttel⁹ (Cod. Guelf. 349 Helmst.) and the Copenhagen Anticlaudianus manuscript (Kongelige Bibliotek Gl. Kgl. S. 2035 quarto) from the 12th century. This same feature (final letters moved to the right to form a column) is also shared by a few OF manuscripts, notably MS V of the German poet's OF source, the Rd'A [Vatican Library: Regina 1684, 13th century, 2 columns of 40 lines each of verse]¹⁰. Our manuscript clearly differs from these in that the final letter is repeated and not separated from the body of the word to which it belongs. Since the text is self-sufficient, the column of repeated letters with their points may be a purely decorative element rather than a feature of layout.

1.7 Initials in red indenting the text and taking up two lines.

1.8 Scribal dialect: Central German.

2. Fragment A**

2.1 Staatsbibliothek Preussischer Kulturbesitz: Grimm Nachlass 197a.

2.2 W.Grimm received the fragment as a gift from the widow of Karl Freiherr von Meusebach on the latter's death in 1849. Some evidence of previous ownership may be contained in the incomplete entry at the bottom of the right hand margin of the verso reading:

Westfall [ius]to
 possidet h[unc] libellū

after 1872 the the fragment was passed on to the Royal Library in Berlin.

2.3 Top half of single leaf of parchment. Verso 1st column rendered largely illegible by Grimm's use of reagent. Grimm (WB, p. 9) refers to traces of leather remaining on 1st. column of verso, which he interprets as indication of its use as paste-down of a book. Prickings only visible on left edge of verso; numerous tears and holes. The half-leaf has been trimmed.

2.4 Script: textura of 14th century, only one hand with text written in columns (2) of verse, each line begins with 1st. letter slightly offset. Amongst the features are the following ligatures: tz [tz] in: hertzo(31); gantz (73); de[de] in: den (2); der(9). a [ci] Gracius(74); t [ct] dructe(74) and be [be] herbergin(2) are other examples of very close juxtaposition. Round -s- is always found in final position. The [a] graph has the characteristic, fully-formed double loops of 14th century manuscripts. The 2-shaped -r-, common after -o-, is also found after -b- in brach(84). As abbreviations, S is found in (dialect) forms of the personal pronoun er (written her and h^s :8;17;25;72), as is the nasal-stroke in vñ(33,70) and also in the rhyme-words genū:kūm, where it represents an unstressed syllable -en.

2.5 Measurements: 14 by 20 cm.

2.6 Text written in verse columns (only 20 lines surviving intact in each, the very tops of some letters of the 21st line of each column still visible). Rulings still clear (6 vertical)

2.7 The first letter of each column is developed into the figure of a human head (one crowned, one bearded) which extends up through all that remains of the top margin. Rubricator has also added red down-strokes to first letter of each line. Where a line begins with a personal name a red sign is found to the left of the offset letter.

2.8 Dialect: Central German.

3. Fragments Ab-e.

3.1 Museum für deutsche Geschichte, East Berlin: Inv.-Nr. Do 63/1037 (only fragments Ac and Ae seem to have survived).

3.2 Prior to 1849 these fragments were in the possession of Karl Freiherr von Meusebach and it seems before then they had been in Halberstadt (Grimm, ^{WB}p.9). From 1887 they belonged to Gustav Könnecke. Grimm appears never to have seen the fragments and his edition was based on two transcripts, one made by Meusebach (M) and one (H) sent to his brother Jacob some years previously from Halberstadt.

3.3 Judging from good photographs of Ac and Ae (see appendix), it seems that the two fragments may in fact be one: the residual, middle portion of a double leaf when strips have been cut from above and below. A large piece of parchment has also been cut from the second column of Ac and a fold extends horizontally without interruption through both Ac and Ae, which further confirms the impression that the fragments are joined.

3.4 Script: textura of 14th century. No abbreviations found in this small portion of text. Oblique i-strokes are regularly found. No 2-shaped r-graphs. Round s- always in final position. Double-looped a-graphs frequent, though kardionesen

(Ae 44) is an exception. Ligatures: tz [tz] in datz (Ae 36); utz (Ae 36); ll [ll, joined with a cross-bar along the tops] in gevellet (Ac 8); willet (Ae 22) and vollenbracht (Ae 19); de [de] in unde (Ae 5;7 etc.); hedde (Ae 21); neder (Ae 9); do [do] in dorch (Ae 2,9). Each line terminates with a point.

3.5 Layout: text written in columns of verse with second line of each couplet slightly inset.

3.6 Initials (red) are slightly inset and extend down to the line below. Rubricator has added down-strokes to the initial letter of each line which is not inset.

3.6 Scribal dialect: Central German with many Low German forms.

References.

1. H. Hornung, 'Die Fragmente von Athis und Prophlias', Archiv für Geschichte des Buchwesens 10 (1969-70), columns 679-684.

2. My thanks for this information go principally to Dr. Gisela Kornrumpf (Munich), but also to Prof. P.F. Ganz and Dr. N.F. Palmer (Oxford), who conveyed the news of the rediscovery in Cracow of many of the manuscripts and fragments formerly in the Preussische Staatsbibliothek, which had been believed lost. Further thanks are due to Dr. Marian Zwiercan, the Director of the Manuscript Department of the Biblioteka Jagiellonska and to his assistant Elisabeth Burda, for their generous help, which included the gift of a microfilm.

3. On request the Museum für deutsche Geschichte could only supply photographs of fragments Ac and Ae, the other two were not found.

4. H. Hornung, op.cit., col.681, where a quotation is given from E.F.Graff's edition of fragments ABDF (*Diutiska*, 1(1826), pp.1-22; here p. 1: 'von Kindlinger ohne weitere Notiz dorthin verkauft'.

5. who edited them [Archiv für Geschichte des Niederrheins, 1 (1831-2), pp.15-27], cf. Hornung, op.cit., col.681. Grimm relied on this print and a transcript for his editions.

6. Nachlass Grimm 196: inside front cover of book lies one page of typescript:

Berlin, Preussische Staatsbibliothek: Ms. germ. 4 846

Aus dem Preussischen Geheimen Staatsarchiv.

Pergament, im ganzen gut erhalten.-Bruchstellen und Spuren von Heftfäden/ lassen auf den Gebrauch der Bll. als Umschläge schliessen. Der Inhalt/ mögen Rechnungen u.

A. gewesen sein, darauf deuten die Vermerke :

Bl. 1r: Anno [15]72

Bl. 2v: Anno 1577. Auf demselben Bl. ein Rechnungsvermerk über: 'ffiiij daler.' nd.

Bl. 3r: Anno 1576

Bl. 4r: Anno 1579

Bl. 5r: Anno 1574

Bl. 6v: Anno [15]73.- Auf Bl. 6r der Eintrag: 'dem schoemaker gesant 3 ossenuel, 6 loiuelle vnd 3 rindvelle den 20 februarij 74 summa Xii uelle.'

Buchschrift des 13 Jh.s, von einer Hand geschrieben.

6 Bll. moderner Zählung.

Format: 24,6 19,4.-Schriftspiegel: 19,4 13,8 cm. Zweispältig geschrieben, jede Spalte zu 42 Zeilen; Verse sind abgesetzt. Rote Initialen, keine Ausstattung.

Moderner Pappband. Mda. md.

Athis und Prophlias

Fragment.(ABCDEF)

Vgl. W.Grimm in: *Abhandl.d.Akad.d.Wiss.zu Berlin*, 1844, S.426ff.

Anf., 1ra: .. sach wie sich der helt balt =A

[Si |nin vijandin uirgalt

[Mi |t uerch serin wundin

..ch sach er vz der scrundin

..e die iunc urouwe intran

..i wie sie den edlin man

Schl., 6vb: Ein arzit was die wile kumin

(Rot) der hete salbin uil genumin

hindene de scaft geclobin

Ynd dar in winplin gescobin

(Fragment bricht ab).-F

Bln., 29.5.34

Kurt Vogtherr.

7. Vogtherr (see footnote 6) held that all six fragments were written in one hand. Grimm was convinced that EF were written by a second scribe and so is the present writer. For differences in the two hands see paragraph 1.4 above.

8. ed. M.Pöpke/A.Hübner, (DTM 27) Berlin 1920, pp.vii-xiv.

9. For a picture of one folio see: Bernd Schneider, Vergil. Handschriften und Drucke der Herzog August Bibliothek, Wolfenbüttel 1982, p.35(H6).

10. A xerox-copy of a silver-print of one leaf of this MS is included in appendix 3.

III. The Manuscript Orthographies.

The language of Athis is the subject of a recent, unpublished dissertation by Hildegard Waldner.¹ A discussion of the important orthographic evidence can be found in her study. She reaches two overall conclusions: first, that apart from a few CG features, the language of Athis conforms in general terms to what she terms the 'MHG norm';² and second, that the nature of these CG features is³ such as to confirm the view put forward by Wilhelm Grimm⁴ that Athis reflects the language spoken in the eastern part of West CG (Hessian).

What follows is a summary of H. Waldner's results supplemented by additional information taken from recent⁵ studies in the orthography of vernacular documents, legal texts and poetic manuscripts. The main MS (mgq 846) and the Meusebach fragments (A^{b-e}) will be treated separately. Attention will also be drawn to fragment A** where relevant.

A: mgq 846.

1. Vowels of the accented syllables.

1.1. Short vowels.

1.1.1. MHG /a/ is written -a-. There are no examples of the Mfrk. spelling -o- for -a- in ioch (jach); gewolt; boltliche etc., which G. Kramer (2,p.122) found in the Rother-MS. Waldner noted (para.1.d) an exceptional form wiarn (D95). The MS in fact reads warin and the note is puzzling since

MHG wâren involves long -â-.

Three exceptional forms may also be revealing. E18 reads: Wer sol die lâst uns helfin tragin. MHG last ('burden') involves short -a-. However, H. Bach (1,p.111) points out that lengthening of short vowels (in certain words) before -st occurs in South-West Thuringian. He cites lâ:st in the Ruhla dialect as an example. A further parallel may be provided by the form iôste (B72) which is a rhyme-word linked with hôte. The MHG loan tjoste normally involves short -o- (Lexer,II,1451) and this rhyme appears to show lengthening in the same position before -st(e). In addition to lâst circumflexes (almost certainly used as length signs) are used in nâmiz(=nam daz)E128 and aersâmir(=êrsamer)F152. In these cases the scribe may have been indicating a lengthened vowel (in open syllable).

1.1.2 MHG /ê/ is generally written -e-, but there are exceptions. Waldner (para.1b) refers to the forms hande (E34;A90) and handin (C67) which retain -a- for -ê-. These forms are generally viewed as residue of the u-declension (see PMSG,para,128). Kramer also found parallels for this spelling (2,p.124).

Lack of mutation is also suggested by A87 samftir for which Domes notes parallels in the Cologne Willehalm-MS (p.16), but D98 also reads: semftin.

MHG bidêrbe is always written bidirue showing -i- for -ê- (D49 bidiruin; F109 bidirue). H. Bach (1,p.43) notes parallels for this spelling and suggests it may indicate a

more closed quality of -ê-.

In A*90 MHG beret(t)en ('rescue') is written beretin. This is the only example of a digraphic spelling of any short -e- sound in this MS. Digraphic spellings of MHG /ë/, /ê/ and /i/ are not rare⁶ in CG MSS (see Kramer, 2,p.128; H. Bach, 1,pp.124ff., K. Weinhold, p.31 and Domes, pp.16-18). -ei- for -ê- is most frequent in Mfrk. orthography (see PMSG,para.6.Ann.1). H. Bach notes that -ei- for short -e- (both /ë/ and /ê/) is particularly frequent in Erfurt documents (H. Bach, 1,127).

1.1.3 MHG /ë/ is generally written -e-. CG raising of -ë- to -i- can be seen in the forms iz and is which are always found for MHG ez and es (e.g. D16, D28, A39, and D18). In A*56 we also find i- for ë- in MHG er ('he'): Ir liez sie habin ir ruwe. Kramer lists parallels for these spellings (2,p.127). Similar pronominal forms are also found in the Graf Rudolf MS e.g. H60 unde iz zu tagende vienc. The forms wilchir(A148) and swilch(C*90) probably do not show -i- for -ë- but are CG forms derived from OHG hweo-lfch/wio-lfch (see Waldner, para.2,b; H. Bach, 1,p.43; Kramer, 2,p.127).

1.1.4 MHG /i/ is generally written -i-. Waldner (para.3,b) notes that CG -e- for -i- (see PMSG,para.156,A.3) is found in the 1st. sg. present tense forms: sprech ich(A83) and werdich(F31). For parallels see H. Bach, 2,pp.167-8 and Kramer, 2,p.131. Lowering of -i- to -e- seems restricted to these strong verb forms. There are no examples of (Mfrk.) -e- for -i- either before r+consonant

or in open syllable. Kramer (2,p.132) cites forms such as geberge, gesterne, wertschefte etc. brengin (C*166;F140) is a CG form derived from *brangjan (see PMSG,para.171,A.1).

There are no digraphic spellings of MHG /i/ in open syllable unless the OF loan scieualier(B94) is regarded as such. Lexer (II,715) lists schevalier/schivalier with a short vowel. These forms proliferate in the Rother-MS where they probably indicate lengthening (see Kramer, 2,p.133).

1.1.5 MHG /o/ is generally written -o-, but there are exceptions. The exceptional spellings tend to occur before liquid/nasal or liquid/nasal + consonant. The following renderings are found:

- (i) the most frequent is -o- as in: mort A80; mordis A13; vorne B46; holz A*85; uolc A85;A147 etc.
- (ii) -u- as in forms of MHG solch: sulch D29; sulche B136;E79; sulchim F63.
- (iii) -ü- in forms of MHG urborn: ürbürte A167; urbürtin A*124.
- (iv) -uo- as in: uvorchte C39; urbuor E143; wuordin B100 and geuluochtin D137.
- (v) -a- as in: sal (derived from sulen) C*100.

This inconsistent picture is mirrored in the orthographic rendering of MHG /u/, /uo/ and /ü/, particularly in closed syllable before r+dental:

- (i) -o- in: rorte(MHG ruorte) C101.
- (ii) -u- in: wuridin(pret.pl.) E78;E79, buhurt B79; C101;C*30
- (iii) -ü- in: würdin(pret.pl.) D155; buhürde C*39;

C*126;D125; u^ovrdir(MHG vürder) D15.

(iv) -uo- in: wuordin(pret.pl.) A*14.

In these spellings the same graphs and digraphs are used.

Forms involving -u- for -o- in MHG solch, solche etc. are typically CG (see: H. Bach, 1,p.54; Kramer, 2,pp.135/6) as is sal for MHG sol (see: H.Bach, 1,p.61 and Kramer, 2, p.122). In fragment A** we also find the common CG spelling nach for MHG noch: A**84 Das er noch in bouc nach in brach (for parallels see: H. Bach, 1,p.61 and Domes, p.31). Inconsistent rendering of MHG /o/ together with no clear distinction between -o- and -u- has long been recognised as a feature of CG manuscript orthography (see K. Weinhold, pp.61ff.). Particular inconsistency before liquid/nasal + consonant is common in CG MSS (see: Domes, pp.31/2 and 36/7). MHG /o/ and /u/ may have merged in CG in this period before r+dental (see: H. Bach, 1,pp.50-51), and this may account for the lack of distinction between the two sounds in many forms. In general, the resulting sound is viewed as an -o- (see: H. Bach, 1,p.50; Domes, p.37). The orthographic evidence gives no clear phonetic pointers in this MS. In addition to these features, MHG komen(past part.) is written both k^oumin(A64; B163 and F165) and kumin(D128).

1.1.6 MHG /ö/ is generally written -o- (Waldner, para.4), e.g. mochte (probably subjunctive) A29. Whilst Waldner lists uogile(pl.) C24 as an example of -o- for -ö-, PMSG(120,A.2) suggest that an unmutated plural form is frequent in MHG. The important exception is E158 huuisc for MHG hövesch (in A** we find hobische A**1 and hobisch A**33). F19 on

the other hand reads houisscheite. Domes notes an approximate parallel involving - $\overset{\circ}{u}$ - for - $\overset{\circ}{o}$ - (p.33). K. Weinhold gives a list (p.62) of further examples involving CG -u-/- \ddot{u} - for MHG -o-/- $\overset{\circ}{o}$ - which seem to go against the grain of the general CG tendency to lower -u- to -o-. The inconsistent orthography in these cases does not suggest a clear phonetic distinction between the different back vowel sounds.

1.1.7 MHG /u/ is generally written either -u-/-v- or - $\overset{\circ}{u}$ -/- $\overset{\circ}{v}$ - (see Waldner, para.5). The only consistent exception involves -o- for -u- in the preterite forms konde(MHG kunde) and begonde(MHG begunde). These forms are also noted by Kramer (2,138/9) as generally Rfrk. They may involve CG lowering of /u/ to -o- before nasal+consonant, though the form begonde seems rarer in CG than in Alemannic (Weinhold, p.432). For all the inconsistency in the rendering of MHG /o/ and /u/ before liquid/nasal+consonant noted above (1.1.5), there are no other examples which suggest lowering of /u/ to -o- in these positions in any obvious way.

1.1.8 MHG / \ddot{u} / is generally written either -u-/-v- or - $\overset{\circ}{u}$ -/- $\overset{\circ}{v}$ - (see Waldner, para.5). Thus MHG k $\overset{\circ}{u}$ ninc and its derivatives are always written either k $\overset{\circ}{u}$ ninc(A*53;B6;B13; B148;C14 etc.) or kuninc(C109;B15;B50). There are no cases of koninc etc. (see Kramer, 2,138). Alongside the most frequent forms v $\overset{\circ}{u}$ r/u $\overset{\circ}{v}$ r(MHG v \ddot{u} r) A119;A130;A141;A146 etc., we find the digraph -uo- in uvor(A45;B205;F41). We observed this both for MHG /o/ and /u/, particularly before liquid/nasal and liquid/nasal+consonant (see 1.1.5).

1.2. Long vowels.

1.2.1 MHG /ā/ is generally written -a- (see: Waldner, para.6). CG -o- for MHG /ā/ is not attested (see: H. Bach, 1,64/5). In 47 cases⁷ a circumflex is written above ^{an}-a- graph. On all but three occasions the vowel is MHG /ā/.⁸ The three exceptions probably involve short -a- sounds which were long in the scribe's dialect (see 1.1.1 above).

1.2.2 In accordance with general practice in CG MSS no orthographic distinction is made between MHG /æ/ and MHG /ē/: both sounds are generally written -e- (see: PMSG, para. 6,A.1; H. Bach, 1,65). The only digraphic spelling is F152 ærsâmir where æ renders MHG /ē/ not /æ/. A circumflex has been added to -e- (=MHG /æ/) in 15 cases⁹ and twice to -e- (=MHG /e/).¹⁰ There are no examples of -i-, -ie- or -ei- for /ē/ (for which Kramer, 2,144/5 cites cases).

1.2.3 MHG /ī/ is generally written -i- (see: Waldner, para. 9). There are 31 variants with a circumflex denoting length.¹¹ For A*42 Kraus printed: den lieb sie kume behielt/Uon den senindin sorgin. The MS in fact reads: den lib. There are thus no digraphic spellings of MHG /ī/ (for examples see: Kramer, 2,p.145 or H. Bach, 1,67) unless scieualier(B94) is regarded as such (for this see 1.1.4 above). Waldner's remark (para.9b) that slezine(A*36) shows î>ê is odd since zûn slezine = ze unsleizene ('to open/unlock', see: Lexer, II,976) and therefore (possibly): -ie->-ê-.

1.2.3 Both MHG /ō/ and /œ/ are generally written -o- (Waldner, para.8) with no attempt made to distinguish between them. There are 22 variants with a circumflex.¹²

Since the circumflex has been added to forms which involve MHG /ō/ as well as /œ/ it clearly does not function as an indication of mutation (for iôste see 1.1.1). The spellings -oi-/-oe- in gehoit ('raised up', B97) and hoe ('loftily', C*71) probably indicate a following unstressed syllable rather than vocalic length, though we should note that hôr ('higher', E168), hôs ('with high/loud', F133) and hôte ('highest', B71;F100) record no such unstressed vowel in similar positions. Kramer (2, p.146) does list instances of Mfrk./CG graphic -i/e from the Rother-MS, though not in forms of MHG hôch. H. Bach (1,123) points out the importance of identifying instances where the i/e element of a digraphic spelling simply records an unstressed syllable. Given the general absence of other examples of graphic i/e from this MS designating either long or lengthened vowels, it seems wrong to book these isolated cases as instances of the CG/Mfrk. diacritic device.

1.2.4 MHG /ū/ is generally written -u-/-v- (Waldner, para. 10). All examples of -û-/-v̄- for /ū/ are restricted to forms of nû ('now') and dû ('you')¹³, which involve lengthened vowels that do not diphthongize in MHG and which therefore must have had a different phonetic quality (see V. Michels, p.55 and PMSG, para.40). There are no examples of northern -o- for /ū/ before -r, -m (see Kramer, 2,147) nor are there any digraphic spellings. There are 5 instances of the spelling -û-/-v̄-, four of which clearly involve /ū/: lûtis(F133); ûz(F162); brûn(E102); ūvst(E165); the fifth is the problematic form sprûzuale(E117). Lexer (II,1122) lists

spruzvale with short -u-.

1.2.5 MHG /iu/ representing both the mutation of /ū/ and the (mutated/unmutated) reflexes of the OHG diphthong /iu/ is always written -u-/-v-, except where a circumflex has been added (stûrit F50; gebûtis Fl34) and in zie ich(A80), where CG -ie- for MHG /iu/ is found in the 1st sg. pres. of MHG ziehen. This form is analogous to the forms sprech ich and werdich, showing -e- for /i/ discussed above (1.1.4; see also PMSG, para.156,A.3). The sound group -iuw(e) is always written -uw(e)/-vw(e) and is thus always distinguished from the group -ouw(e), which is also written -ow(e). There are no examples of CG -iw(e) for -iuw(e) nor of -o- for /iu/ before liquid, nasal or any other consonant (Kramer, 2,156/7 has examples). There are no examples of the digraphic spelling -ui-, which H. Bach finds in East CG documents (1,71). The rhyme-grammar of the text reveals how syllables containing /iu/ are consistently linked with others¹⁴ containing both MHG /u/ before n+dental and /ū/. The complete absence of any attempt to distinguish orthographically between /ū/ and /iu/ in any position, together with the evidence of the rhymes, probably reflect the partial CG merger of these two sounds (together with shortening in certain positions). This feature of CG is noted in PMSG (para.46,A.1) and further bibliography is listed by Kramer (2,156,Anm.3). No attempt is made either to separate MHG /iu/, the mutation of /ū/, from the diphthongal reflexes /iu/ and /iü/ (PMSG, para.46).

1.3 Diphthongs

1.3.1 MHG /ei/ is generally written -ei- (Waldner, para.11). The only exception is ziechin(MHG zeichen) B89, which shows -ie- for /ei/. Kramer (1972, p.155) lists 15 spellings of this kind in the Rother-MS and books them under the account of the Mfrk. scribe. He sees them as stemming from an attempt to render a long -ê- sound (monophthongized from /ei/), which is orthographically rendered -ie-, because in Ripuarian MHG /ie/ had monophthongized to -ê-. -ie- for /ei/ is restricted to this one case in Athis and it would be unwise to attribute too much significance to it. Apart from this we find -ai- in OF loans, which clearly indicates a different quality in the first element of the diphthong. The examples are: mailin(B51;B100,E30) and fantailin(B52 with fanthailin E29). There are no instances of the customary CG spelling -e- for /ei/ (H. Bach, 1,pp.76/7 lists examples).

1.3.2 MHG /ie/ is generally written -ie- (Waldner, para.13). Even in preterite forms of strong verbs class vii where /ie/ is found before n+consonant (e.g. vienc, gienc) -ie- is retained where we might expect dialectal monophthongization and shortening (PMSG, para.23,A.4). Similarly -ie- is also retained in the form Iergin(B155). The only exceptions¹⁵ involve -i- for /ie/ in hir A115; nimmir A*71 (cf. also: niemir F31;F112), nine(A127;A*53;C*73) and cric(rhyming with wic C34; see pp.92/s below) together with -e- for /ie/ in slezine(MHG sliezene, A*36) and we(MHG wie, D137). Bach (1,61ff.) lists numerous parallels for the spelling -i- for

/ie/ which probably reflects a CG monophthongization of /ie/ to -i-. The spelling -e- for /ie/ is rarer (mainly Mfrk), but it does also coincide with the Mfrk./Hessian monophthongization of /ie/ to -ê- (PMSG, para.21). Kramer (1961: 2,149) lists a parallel spelling to sleziene from the Rother-MS: genezzene (1231, =MHG geniezen) with 3 examples of wei for wie which involve -e- for /ie/ together with graphic -i denoting length.

1.3.3 No attempt has been made to distinguish orthographically between MHG /ou/ and /öu/ (Waldner, para.12d.), this is not rare (see PMSG, para.6,A.1). Both sounds are generally written -ou-. We encounter the graphic variant -ö- twice in the work of scribe 2: vröwin E19; dögin E105. The only other exceptions are sporadic -o- for -ou- in urowe D40 and urlob D7;D46. Kramer notes (2,p.156) a number of parallels for urlob(MHG urloub) and suggests shortening of the second element as it bears only a secondary stress. vrowe is a common enough form in CG (H. Bach, 1,pp.78/9).

1.3.4 MHG /uo/ and /üe/ are generally written either -uo- or -ü-/-v- with no attempt made to distinguish between them (Waldner, para.14). In fragment A** MHG /uo/ and /üe/ are consistently written -u- suggesting CG monophthongization: urte 18; urte 19; kunin 44; gute 32; slugin 52; stundin (MHG stuondin) 63. In the main MS we only find -u- for /uo/ in two forms of MHG stuont : stunt(A32;A38). This form, which probably involves shortening as well, is CG (PMSG, para.177,A.2). Other exceptions involve -o- for /uo/ in urte C101 and ochise(MHG uochse) C42 and -ou- for /uo/ in

forms of MHG ruowen: rouwen(B147;C*100). -o- for /uo/ is (possibly) Mfrk. and also Rfrk. (see Kramer, 2,pp.152-4), whilst -ou- in rouwen coincides with the MLG form of this word (see Lasch, para.198).

1.4 Vowels of the unstressed syllables.

1.4.1 In one important respect the orthographic rendering of unstressed vowels in the main MS is remarkably consistent. With very few exceptions the vowels in inflexional syllables are written -i-, unless they occur in word-final position, where they are always written -e-. Consistency of this order is in itself most unusual. CG MSS tend to show a random alternation of -i- with -e- in this position. H. Bach observes a similar level of consistency in the use of -i- in MS N of the Mühlhäuser Rechtsbuch, but in that MS -i- is also written with equal consistency in final position, which is never the case here (H. Bach, 2,pp.36/7). Bach remarks that there may be no phonetic basis for this spelling, which is normally associated with West CG (Rhenish) scribal tradition. He points out that the documents he has studied reveal that the same practice was also followed in East CG scriptoria.

1.4.2 The vowels contained in prefixes also reflect CG scribal practice: MHG zer-; er-; ent-; ver-; are always written: zū-/zu-; ir-; in(t)- (see H. Bach, 2,14ff.). The MHG prefixes ge- and be- on the other hand, where the vowel is retained, are always written ge- and be-.

1.4.3 Retention of medial and final unstressed vowels after

open syllables containing short, stressed vowels followed by single liquids (-r-/-l-) is understood to be a feature of CG orthography (PMSG, para.24; Michels, para.59). In this MS such vowels are only consistently retained in final position in rhyme-words.¹⁶ The only comparable examples of mid-line retention are sporadic¹⁷, apart from the spelling of the two words: scare(A*126;A*156;C104) and helit(see word-list). It is difficult to find a plausible account for this pattern of inconsistency, unless we postulate a more conservative treatment of rhyme-forms by scribe 1 (scribe 2 tends towards syncope and apocope with no special consideration of rhyme-forms).

There are other CG poetic MSS of comparable date (late 12th and 13th century) where retention is much more frequent and not restricted to rhyme-forms.¹⁸ The main Athis MS emerges as less clearly CG in this orthographic respect.

2. Consonants.

2.1 Velars and Palatals.

2.1.1 MHG /g/ appears initially as g- (Waldner, para.22a), except in B34,D144 iecwedirin where c- is written (probably for devoiced, initial g- in the second element of the pronominal compound ie-geweder (see Weinhold, p.552). H. Bach notes a parallel in the Freiberger Stadtrecht (14.1): iquedersit, which he interprets as derived from MHG ie geweder sft rather than showing East CG tw > qu. Medially

/g/ is generally spelt -g-: A15 gebirge; All1 slüge^o; A*15 iamirgir(=MHG iâmeriger). /g/ is retained both medially after -r- in morgin(A162,A163) and morgine(A81; see PMSG, para.94,A.1) and intervocalically after /ä/ in the rhyme forms megide(A*57) and getregide(A*58). Fl12 getreit shows contraction and loss of intervocalic /g/ in a similar position. MHG gegen is generally written gegin, whilst E42, A**22 and A**56 show gein(cf. A**57 gegin). Inconsistency in forms such as these is also noted for Thuringian and Upper Saxon documents by H. Bach (2,pp.53/4), where both forms occur. There are no examples in this MS of forms showing initial k- for g- in MHG gegen.

C117 contains the form vellich^r (=MHG velligin; see Lexer, III,54) which involves the spelling -ch- for /g/ intervocalically in an unstressed syllable (cf. A*15 iamirgir where /g/ is retained in a similar position). Kramer (1,pp.49/50) notes parallels to this in forms such as: heiliche(1050); manichen(3573) and attributes them to the northern scribe. He regards this spelling as 'spezifisch kölnisch'. Against this claim must be weighed Bach's observation of the same feature in Thuringian/Upper Saxon documents (H. Bach, 2,pp.34-5).

/g/ in final position is generally written -c reflecting devoicing (!Auslautverhärtung!; see PMSG, para.62 and Waldner, para.20). The most common exception involves the spelling -ch: B49 halsberch; C88 slach; C26 truoch. H. Bach cites parallels for this and explains them as reflections of a widespread CG spirant pronunciation of devoiced MHG /g/ in

final position (H. Bach, 2, pp.61/2). Kramer (1,50/1) also gives parallels. In A** we find the contradictory forms manich(13) and kvnig(1).

2.1.2 MHG /k/ is written initially either k- or c- (Waldner, para.21). Scribe 1 wrote c- before liquids and in foreign loans (e.g. consul A166; consule A152) and k- elsewhere. This is standard practice in the documents studied by H. Bach (2, p.55) and elsewhere (see PMSG, para.91, A.1). The only exception is C*88 kloz. Scribe 2 did not follow this rule. In E and F we find c- and k- used in no obvious pattern: clagin(E8); clûc(E114) but klûc(F68 and kluft(F80). Preterite forms of MHG komen always retain the conservative CG graphic form with initial qu-(see Bach, 2, p.171 and Kramer, 1,45), e.g. quam(A163; A*82; A*86; A**54; A**72; etc.); quā(E115; E149; E158).

Medially after consonants and before vowels /k/ is generally written -k-(Waldner, para.21,b), e.g. dunkit(B14; D25); linkin(E56); werkis(D157; F11); starke(B112); gemerkis(D158). Medially before consonants (normally -t- in 'Rückumlaut' forms) /k/ is written -c-, e.g. uirdactin(A*142; C92); bedactin(A6); intnactin(A7); sancte(E133); inwancte(E134). virdacht(B67, past part. of verdecken) shows the exceptional (in this MS) spelling -cht- for -ct- which suggests spirant pronunciation. This is a common enough feature not distinctive of any particular dialect area (PMSG, para.57). Kramer (1,47/8) and Weinhold (pp.417-20) cite parallels. Medially between consonants /k/ is lost in the loan: sente('Saint') A**76. Kramer (1,45) points out

that these forms are common in north-western dialects, but that loss of /k/ in this position is general in loans in MHG.

In final position /k/ is normally written -c. An exception is provided by volkiz(D16) where volc and ez are written as one word. Thus the scribe has followed his normal practice for medial, post-consonantal /k/ before vowels.

MHG/kk/ is generally written -ck- intervocally, as in: gestreckit(B37;D146); gelucke(C152); rockin(C*61); wicke(E88) etc.

2.1.3 MHG /h/ is generally retained in initial position (Waldner, para.24a), for instance in oheim(A*119), in the second element of a compound; a position where contraction and consequent loss did occur (H. Bach, 2,53 and 66). Initial h- is lost in the proclitic form Min er athis(C5). Such loss is widespread and not associated with any particular dialect (H. Bach, 2,64 and footnote 3).

Medially between vowels /h/ is retained after both (i) long and (ii) short vowels: (i) uahinde(A85; irsahin(B158); (ii) irslahinde(A86;A100); gescehinde(D29); sehinde(D30). In similar positions /h/ is also lost: (i) vane C54; Gehoit D87; hôs F123; hôr E168; hôte B79; lenrechte A*150; gâs C*16; E64; gese A147; gesce A148; zie ich A80; zien F162; gescuot D106; (ii) stâlin E102; stâle B55; slane C53 slan C88; tran A*23; trane A*23. This inconsistency is typical also of the East CG documents and texts studied by H. Bach (2,pp.51-3 and 67/8) as are the residual forms showing

orthographic retention of /h/ but syncope of the following unstressed vowel: trehne A*15; sehne A*16; sahn B156;C90. In these cases the retained -h- is more likely to have been intended as a length-sign than as a consonantal graph (H. Bach, 2,p.67).

Both medially before consonants (generally -t-) and finally, /h/ is written -ch- (Waldner, para.24). This is customary in CG texts (H. Bach, 2,p.68). Exceptions are: Beseht(imperative) B152 and nâ B144. I can find no plausible explanation or parallels for the forms selhde(= Saelde) D84; F20 unless the -h- is a displaced length-sign.

In fragment A** forms of MHG er(he') are found written with initial h-. They are written either her(A**30;65;66; 72;73;78;80;84;85) or hs(8;17;25). This contaminated form is generally linked with the dialect areas on the border between Moselle-Franconia and Hesse (PMSG, para.146,A.8) though such forms do also occur in East CG texts (H. Bach, 2,p.142/3). What is striking here is the consistency with which they occur in this fragment. In the main MS they do not occur at all. In sechs(A*103) we find the only example of the sound-group -hs- and this form shows no trace of the CG assimilation -ss-(PMSG, para.99).

2.1.4 MHG /ch/ is generally written -ch-. One exception is trage('dragon') A*158. Kramer (1,p.46) lists parallels for the spelling -g- for the spirant /ch/ medially between vowels and terms it predominantly 'Kölnisch', though he does concede in a footnote (nr.3), that the same spelling occurs

sporadically in documents from around Worms.

In rhyme-position we find the striking spellings: uirblichchin C*73 and gestrichchin C*74. Both Kramer (2,46) and Bach (1,116) cite parallels. Bach stresses the link between this kind of orthographic doubling and the short quantity of the preceding vowel. In rhyme-position it may also have served to emphasise the feminine cadence.

2.2. Dentals.

2.2.1 MHG /d/ is generally written d- in initial position (Waldner, para.27). Beside A*141 Dusint we find A*113 thusint (see Bach 2,78/9). th- is also used to render MHG /t/ (see below). /d/ is also written t- in the two forms of MHG verderben which occur (A132;F3). This is frequently paralleled in East CG documents (Bach, 2,77) and Michels (para. 10,A7) lists verterben as a distinctive element of Thuringian/Upper Saxon vocabulary. Weinhold (p.191) gives a list of CG forms.

Medially /d/ is generally written -d- (Waldner, para. 27b). In final position devoicing is generally suggested by the spelling -t. Where -d appears to have been retained in word-final position the following word always begins with a vowel and elision or apocope of final, unstressed -e is always involved: wold in(wolde in) B1; gold ein(golde ein) B27; vroud ane(vröude âne) C1130; schild er(schilde er) E90; scand ist(scande ist) F121. In these cases -d is in fact located in medial position.

2.2.2 MHG /t/ is generally written t- in initial position, whilst th- is frequently found in fragments E and F (Waldner, para.26g): therrâzin E20; thet E25;B29; bethoubit E36; Thünde E80; thuon F8; thugint F17; thuon F95; thugindin F116; thū F134. Kramer (1,37/8) interprets this spelling as a graphic variant for d-. Bach (2,72) views the same feature in East CG texts phonetically equivalent to t-. There seems to be no pattern in the way scribe 2 uses the digraph. It occurs initially, medially and finally and Bach's view seems the more applicable one here.

Medially, apart from sathilbogin E59; and fanthailin E29, /t/ is written either -t- or -d-. -d- is often found after -l- and -n- e.g. Haldin C91; inthaldin F69; aldin E106;F28; aldir C*105; intgoldin F61; geldit F106; sarjande A*136; (sarjantin A*140); ebindin B20. In addition to these forms the preterites solde(n) and wolde(n) generally show -d- after -l-. These forms are not dialectally distinctive (PMSG, para.104).

In final position /t/ is written -t (Waldner, para.26). Final -t is lost in the rhyme-form rittirscaf(E79), such apparent loss is frequent in conservative CG forms (H. Bach, 2,76; Kramer, 1,42/3).

2.2.3 MHG /z/ the affricate, is generally written -z- in initial, medial and final position though there are important exceptions (Waldner, para.28). Before /i/ in hoch-gecite(C*6), gecite(C*12) and gecelt(A**5) -c- is found. These spellings are not particularly rare (PMSG, para.108,2). Much more revealing are forms which suggest unshifted

reflexes of Germanic t in dit(A16;A41;A64;C*2;C*04;C*121; B2;E10); kurt(C*29;D161) and kurtin(B21;D114). These spellings are entirely consistent. The only form related to MHG kurz which does not show an apparently unshifted -t- is gekurzt(C*64). H. Bach lists exact parallels for both of these unshifted spellings (2,p.82 and 2,pp.147/8). J. Bumke also notes¹⁹ a parallel in MS A of Wernher von Elmendorf's poem: kurtliche(577). In contrast to the Rother MS there are no unshifted examples of MHG daz and waz (Kramer, 1,p.35). In general, Mfrk. and Rfrk. orthographies tend to involve unshifted reflexes of Germanic t in a wider range of forms. Thus the consistent use of unshifted dit and kurt, together with the absence of unshifted dat and wat, suggests that the orthography of this MS is consistent in this respect with Thuringian/East CG practice.

2.2.4 MHG /z/ the spirant reflex of Germanic *t is normally written -z- both medially and finally (Waldner, para.29). After short vowels intervocalically the geminate reflex /zz/ is normally written -zz-.

2.2.5 MHG /s/ is written -s- (Waldner, para.30).

2.2.6 MHG /sch/ is written either sc- or sch- in initial position (Waldner, para.31; Kramer, 1,43; Bach, 2,86).

Medially after short vowels we consistently find the commonplace variant -ssch-, e.g. assche(B15); bernesschin (B27); houisscheite(F19). C*74 hantzgin('gloves') resembles MLG spellings of MHG hantschuoeh (Lexer, I,1177; Lasch, para. s 214 and 334). In MLG the second, weakened element of the

compound was no longer understood as such, but as a derivational suffix. This seems to be the case here.

2.3 Labials.

2.3.1 MHG /b/ is generally written b- in initial position with the following important exceptions: halspergin A*113 (halsberch B49); inpirt (F114); inpern(128 and inppore(C66). These cases all involve initial p- for /b/ in the second element of compounds. halspergin, inpirt and inpern probably reflect an assimilation governed by the preceding voiceless consonant (lost from forms of MHG entbern). Such forms are not restricted to UG texts (H. Bach, 2,89; Kramer, 1,27; Klappenbach, 1,158); they occur in East CG documents and even in MLG (Lasch, para.278).

Medially and finally (except for A**69 lip, Waldner, para.20c) /b/ is written -b-. The only exceptional spellings are restricted to forms of MHG biderbe which all show -u- for -b- probably intending to reflect spirant pronunciation (D49;F109). This is a spelling found both in West and East CG texts (Kramer, 1,28; Bach, 2,91; see also Graf Rudolf, Eb5;F4;Kb27). Where retained, medial, intervocalic -b- is written -b-. This distinguishes the orthography of the main Athis MS from those of more northern CG MSS such as (i) the Stargard fragments and (ii) the Berlin fragments of Wernher von Elmendorf where medial, intervocalic /b/ is frequently written -u/-v-:

- (i) geven; geleven(3v1); hauet(3v6); hevede(3v8); wive
(3v37); getriven(4r3) etc.

(ii) leuin,(93); aeu(103); geuin(122); louint(132) etc.

It is characteristic, both of the Oldenburg fragments of Albrecht's poem and the Tundalus fragment that medial, intervocalic /b/ is written -b-, as in this MS.

Assimilation in the cluster -mb- is indicated in the following forms: Vmme(A125;A*45;A*145;B55 etc.). This is noted as a CG feature (Bach, 2,43; Waldner, para.33,f).

2.3.2 MHG /p/ is written -p- initially in loans (e.g. pine A89; pris A*5; portin C1135; Prophilius A52 etc.). Medially, intervocalically after short vowels -pp- is written: knappin All1; knappe A99; trappin('bustard') F15. The rhyme-word knapin(:wapin) with single -p- is probably a MLG loan (Schiller-Lübben, II,496) with long vowel (Stargard Tobias also has knapen, line 71).

2.3.3 MHG /pf/ in initial position is always written ph-; there are 17 examples in all, 9 involving Germanic *p- before vowel, 8 involving Germanic pl-: phert(C*10,114,135,D109); pherdin(C*84); phellil(D134); phile(E146); phuol(A120); phutze(E138); phlac(C79,96); gephlac(A*4); gephlagin(D122) and phlagin(C38,93,D66,E107). Those forms showing p- in initial position are all either proper names or loan-words.²⁰ We cannot know for certain what pronunciation of the form ph- was intended by the scribes. Although it was considered that the form ph-, sporadically attested in initial position beside more frequent p- in proper names from Latin 13th cent. documents written in and in the immediate vicinity of Worms, represented an unshifted aspirated p-, it has since

been suggested that the writing of ph- in these instances may be attributed to the tendency of Rfrk. scribes to imitate UG orthography.²¹ More recently W. Mitzka suggested that these forms written ph- might well have been pronounced as affricates by the upper class in Rhenish Franconia.²² The absence of forms showing unshifted Germanic p- in initial position in the Berlin Athis MS provides a marked contrast to Rhenish scribal tradition in general. R. Klappenbach's orthographical study of 13th cent. German vernacular documents revealed that unshifted p- was the general Rhenish form with few exceptions.²³ On the other hand the extent of UG scribal influence on written documents from CG and even LG areas can be gauged from the variations in shifted and unshifted forms attested in a Magdeburg document²⁴ dated 1251. A brief summary of the forms can be given as follows:

Germ. p: written initially: 1) ph- in: phenninge(78/33);

phunt(78/43,79/3,80/35); phert(81/15,22,23);

phlichtich(79/18); phaphe(79/45); phlegen(83/31);

2) p-: pinkesten woge(79/6); pert(85/9); paphe(83/40,79/40); herepule(82/17); pule(82/31).

medially after 1) -l-: helpen(81/27); helphe(84/4);

helpeliche(83/9); helphende(84/32);

2) after -r-: dorphe(83/13); vorwerfen(83

3) after -m-: kamphe(81/1,2,7;83/41;84/4,11,15,17,18); kamphes(83/27,29;84/45);

finally after -m-: kamph(79/42;80/36,40;83/19,25;

84/17); kamphliche(83/5); kamphwertich(83/17).

R. Klappenbach remarks²⁵ that this variation of northern and southern forms recurs in other aspects of the orthography of this important document. This text shows us a mixed orthography not directly attributable to Rhenish scribal tradition.

The Heidelberg Rother MS (generally dated²⁶ in the late 12th cent.) shows forms with pf- together with unshifted p- in initial position: pfat; pfellele; pfenninc; pellele; penninc; plegen; in the ratio 10:31. G. Kramer attributes this inconsistency to the presence of shifted forms in the scribes' Rfrk. exemplar.²⁷ Similar inconsistency in a MS showing Rfrk. influence can be seen in the lost Strassburg-Molsheim MS²⁸ of the Strassburg Alexander: paffe; peffer; peffercorner; pefferis; pelle; plach; plagen; plege; plegen; pheffer; phellil; phellin; phelline; phande; phant; phlac; phlegen; phlege; phlegeten.

The Stargard Tristrant fragments only show one relevant form: plach(7414). On the other hand the Magdeburg fragments of the same text show²⁹ a mixture of shifted and unshifted forms: plegist(3552); perit(3595); phant(3599) and phlach(3000). J. van Dam detected the influence of a northern, possibly Ripuarian, scribe³⁰ in the Stargard MS, whereas the Magdeburg fragments are generally viewed as an UG or CG base with LG forms. A proper assessment of the language of these small fragments is severely hampered by the dearth of material, particularly since the orthography is not consistent. C. von Kraus saw³¹ the 12th cent. Tundalus fragments as a Hessian MS of a Mfrk. original; in this text

only unshifted forms are attested in initial position: pad (107); plagen(187,258).

A different picture is presented by the CG Graf Rudolf fragments³² where MHG /pf/, as in the main Athis MS, is always written ph- in initial position: phenninge βb13,Gb 23; phellil αb24; phellele Ib22; phlegen ζ47,Cb25,γb27; verphlege Eb47; phligit αb21; phaffe(n) G38,53; phorten E43.

Apart from the one unshifted form vnplech B63 and the one form ror pfyfen B13 showing UG pf- the Oldenburg fragments(A+B) of Albrecht von Halberstadt's Metamorphosen³³ also show ph- for MHG /pf/ in initial position: phande A11; phyfen B26; phlach B44,B205; phlit(>pfliget) B242, pherd B254.

On the other hand the Berlin fragments of Werner von Elmendorf's poem, which are described by J. Bumke³⁴ as 'nordmd.', offer only unshifted forms: pundis 385; punde 396; penningis 388 and pinninc 399. Bumke sees in these fragments evidence of the influence of Rhenish scribal tradition in Thuringia.

We can see that Athis, Graf Rudolf and the Oldenburg Metamorphosen fragments form a group of CG (Hessian/Thuringian) texts which consistently show ph- for Germ.*p- in initial position. This provides a marked contrast to the evidence of Rhenish CG texts and documents of the late 12th and 13th centuries. Furthermore, the Athis group in its consistent use of ph- in initial position can be distinguished from the north-CG Berlin fragments of Werner

von Elmendorf as well as the supposedly Hessish Tundalus fragments, since both of these texts show only unshifted p- in initial position. The later vernacular Thuringian/Saxon documents (late 13th. early 14th. cent.) are consistent in their use of ph- or pf- in initial position³⁵ with only a few exceptions (p-).

MHG /pf/ in medial position after vowels resulting from Germanic *-pp- is attested in Athis only once: C*79 hupphinde, showing -pph-. The form -pph- is well attested in UG vernacular documents from the 13th. cent., particularly in loans such as: opper, opphir, opphiret and in names where affricate pronunciation is assumed.³⁶ There are no relevant examples from Rfrk. or Mfrk. documents of this date. In the Heidelberg Rother MS the following three forms are attested: clofphete(2325); knopfe(686) and appelgra(860). The first two spellings are attributed by G. Kramer to UG scribal influence in the³⁷ exemplar, since he assumes that Germanic -pp- remained unshifted in CG. Important parallels to the Athis reading are provided by the Oldenburg Metamorphosen fragments: stopphete B59; stopphen B63 and scupphen B153. The form -pph- is found in a 12th. cent. MS in the reading nepphe from the Strassburg Alexander (3550). In Graf Rudolf we find opher D55 and nephelin B21, which may indicate affricates. In the later Darmstadt MS of the Hessian Elisabeth³⁸ -pph- is attested between vowels in the following exceptional cases: opper(5989,10191), opphern(5642) beside much more frequent -pp-.³⁹

MHG /pf/ is not attested in medial position after

consonant nor are there any examples of MHG /pf/ in final position in the Berlin Athis MS.

2.3.4 MHG /v,f/ is written either v- or u- initially with the exception of fort E160, all foreign loans (which show f-) and all forms derived from MHG entvâhen and entvallen, which show the assimilation -ntv- to -entph- (PMSG, para.86, A.5): A13; C48; C*157; D45; A*30; etc.

In medial position the dual provenance from Germanic *f and *p is reflected orthographically. Reflexes of Germanic *p are written (i) intervocalically: -f- after long vowels, apart from D5 straphin (for paralleles in East CG documents see Bach, 2,99); -ff- after short vowels. (ii) after consonants -f- is written except in: dorphin A*89; uirdorppirn F16; and wurffin A9 (C*89 wurfin). Whilst the doubled -ff- is commonplace the other two exceptions may be significant. -ph- for MHG -f- in dorphin may indicate a residual CG affricate (PMSG, para.54). uirdorppirn is a MLG loan probably showing unshifted Germanic *p in the same root (Schiller-Lübben, V,341).

Reflexes of Germanic *f are written (i) -f- before voiceless sounds e.g. durftic A55; haft A153. The only exception is F162 scacht a rhyme-word (: ummacht) which shows MLG/CG -cht for MHG -ft (PMSG, para.116 and see also the rhyme-grammar below, p.61). (ii) -u-/-v- in voiced surroundings: huisch E158; houe C*49; houisscheite F19 (see Bach, 2,97/8).

2.4 Liquids and semi-vowels.

2.4.1 MHG /r/ is generally written -r- where retained. For a note on luttirre(F120), see PMSG, para.139,A.4 and H. Bach, 2,105. C*35 uirsschin shows metathesis (Waldner, para. 36; PMSG, para.83; Bach, 2,104/5). Final -r is always retained in the pronominal forms mir, wir, dir but the CG 1st plural possessive pronoun uns- is attested: F77;C166;F89; (PMSG, para.147,A.2; Bach, 2,p.151).

2.4.2 MHG /l/ is written -l-.

2.4.3 MHG /w/, where retained, is written -w-. Post-diphthongally in forms of MHG vröuwede medial -w- is both retained (A40;D2) and lost (A*24;D66;D70;F13;F93).

2.4.4 MHG /j/ is generally written i- in initial position. Medially we find -j- retained in vijandin(A2); vijnde(B163) and zweijer(F124).

B. Museum für deutsche Geschichte, East Berlin: Inv-Nr.
Do 63/1037 | Fragments Ab-e

1.1 Short vowels in open syllables.

The governing factor in the rendering of MHG high short vowels [/i/; /u/ and /u/] seems to have been syllabic structure. Retained more or less consistently in closed syllables, in open syllables /i/ is always written [e] and both /u/ and /ü/ are always written [o]. This orthographic feature is sustained throughout the small portion of text transmitted by these four fragments and reflects the influence of northern, possibly Low German scribal practice. In Low German orthographies [A. Lasch, para.s 104; 107; 39 and 155] the graphies [e] and [o] are used in the same way and are understood as (inadequate) renderings of originally short vowels which have been 'zerdehnt' and which may have had a diphthongal quality when spoken. E. Dornfeld has also shown how a similar orthographic practice can be observed in Middle-Franconian manuscripts. This serves as an example of how difficult it can be to distinguish between different northern orthographies even on the basis of as clear and consistent a feature as this. Waldner (para.s 84 and 96) also regards this evidence as indecisive.

1.2 Short vowels in closed syllables.

Although the same high vowels are generally retained in closed syllables, there are exceptions, all of which are attested as MLG forms: seluer ('silver') Ac 39 [A. Lasch, para.106,1]; desse (demonstrative) Ad 10; Ae 9; [A. Lasch, para.407]; worves (würbes) Ac 3 and irstorves (erstürbes) Ac 4, both of which show MLG [o] for MHG /ü/ before reconsonant [A. Lasch, para.61]. dorch shares basically the same MLG orthographic feature (Ac 10; Ac 16; Ae 2;

Ae 9; Ae 15; see also A. Lasch, para.61) but retains the final consonant where in MLG one might expect it to be lost [Waldner, para. 84].

geschipnisse (Ab 2) is a MLG spelling of MHG gescepfnisse (Lexer, I, 898) showing -i- for (mutated) -ē-. This spelling (probably reflecting a tense, fronted allophone) is a characteristic of the Eastphalian scribal dialect of MLG, where forms derived from MHG scepfen [skippen, skipper etc., see Lasch, para. 140] are frequently written in this way. In his appraisal of MLG literature, H(artmut) Beckers terms⁴³ these fragments: 'eine fragmentarisch erhaltene westfäl. Abschrift des ursprünglich hessisch-thüringischen Athis und Prophilias-Romans'. He gives no details for this assignment. The only conceivably distinctive feature the present writer has been able to locate in the small portion of text is this (Eastphalian) spelling of geschipnisse. In the light of this it seems more advisable to refrain from any attempt at a specific location.

1.3 Long vowels. Waldner did not discuss the complete absence of digraphic spellings of the equivalent sounds to MHG long vowels. The so-called 'graphisches-i' which is characteristic of⁴⁴ Middle-Franconian scribal dialects and which also occurs in MLG texts does not figure at all in these fragments.

2.1 Reflexes of Germanic stop consonants are mixed in no apparent pattern. Unshifted, MLG forms are attested side by side with MHG ones and puzzling, hybrid forms are also in evidence.

* Germanic k is retained in: herteliker Acl3; rike Ae 37; Ae 41 and heflike Ae 48; also in final position in bok Ad 9.

* Germanic t is retained unshifted in twier Ae 15; twaren Ae 25; (medially) in vorstoten Ae 10; husgenoten Ae 11; moten Ae 19;

genoten Ae 31; groter Ae 47; and finally: dat Ac 42; Ae 1; grot Ad 15. Germanic ^{*}b is written -u- in medial position in: ouele Ab 3; Ac 12; haue Ac 2; geuich Ac 41; loueden Ad 8; and as -v- in: worves Ac 3; irstorves Ac 4 and vordreven Ae 31. This is only a representative sample of the unshifted spellings in these fragments, for a more detailed account see Waldner, paragraphs 88ff.

2.2 Taken as a group these spellings mark a departure from the orthographic practice of the main manuscript [Waldner, para.96]. These fragments include a group of MLG or North CG forms which do not occur in the other fragments. However, the orthography of fragments Ab-e is not consistent enough to be termed MLG, it seems to contain a mixture of spellings, some of which are only attested in MLG [geleden Ad 1; ouele Ab 3; Ac 12; irstorves Ac 4; moten (=müezet) Ae 19] whilst others are found in north CG texts.

Out of these points Waldner draws the tentative conclusion ⁴⁵ that this part of the poem might have been copied by a MLG scribe from a HC exemplar. More than this cannot be said given the dearth of material.

Chapter II: footnotes.

1. H. Waldner, Die Sprache von Athis und Prophilius, Diss. Jena (typed) 1970.

2. H. Waldner, op.cit., p.131: 'Ein Gesamtüberblick über die Sprache von Athis und Prophilius vermittelt die Erkenntnis, dass diese abgesehen von einigen md. Merkmalen, die aber meist nur in geringer Zahl vorkommen, im grossen und ganzen der mhd. Norm entspricht'.

3. H. Waldner, op.cit., p.132: 'Diese zwar spärlichen, aber doch aussagekräftigen Zeugnisse untermauern die schon von W. Grimm vertretene Ansicht, dass die Sprache von Athis mit Ausnahme der Bruchstücke A^{b-e} dem östlichen Westmitteldeutschen, dem Hessischen Sprachraum zuzuordnen ist'.

4. W. Grimm, 'Athis und Prophilius', Abhandlungen der Königlich Akademie der Wissenschaften zu Berlin (Phil.-Hist. Klasse), 1846, pp.347-467, here p.353.

5. Reference will be made to: R. Klappenbach, 'Zur Urkundensprache des 13. Jahrhunderts', PBB 67(1944), pp.155-216; 326-356 (= Klappenbach 1); and PBB 68(1945), pp.185-264 (= Klappenbach 2); G. Kramer, 'Zum König Rother. Das Verhältnis des Schreibers der Heidelberger HS.(H) zu seiner Vorlage', PBB (H) 82(1960), pp.1-82 (= Kramer, 1); PBB(H) 84(1962), pp.120-172 (= 2); H. Bach, Die Thüringisch-Sächsische Kanzleisprache bis 1325, 1. Teil: Vokalismus, Kopenhagen 1937 (= H. Bach 1); 2. Teil: Druckschwache Silben, Konsonantismus, Formenlehre, Kopenhagen 1943 (= H. Bach 2); J. Domes, Untersuchungen zur Sprache der Kölner 'Willehalm'-Handschrift K (Hist. Arch. d. Stadt W357), Göppingen 1984 (GAG 416), (= Domes).

6. Examples of -ei- for -ê- are found for instance in the fragments of Tundalus and Albanus edited*by Carl von Kraus in: Deutsche Gedichte des zwölften Jahrhunderts, Halle 1894: Tundalus: reiden(=MHG rede) 33;56; sleigen(=MHG slegen) 194; uz irweilid(MGH ûz erwelt) 210; Albanus: einde 15; beitte 25; eirve 30; eirven 52; eirvet 85; geveillet 113. See: Kraus, op.cit., p.210 as well.

7. In the work of scribe 1: stâle B57; goltmâle B58; nâ B144; missegât C155; uirnât C*65; gâs C*164; scribe 2: lâst E18; sâzin E19; therrâzin E20; trâge E41; Yrâge E42; inhân E47; hâtin E96; hât F94; hân F136; sân E48; gâs E64; E156; gâch E126; tâtin F95; E162; nâmin E96; nâmiz(=nam daz) E128; marchmâlin E101; stâlin E102; phlâgin E107; Pphiliâsin E116; nâch E125; ge Dâchte E152; gedâcht F35; wâpin F4; wârin F17; zwâr F148; gekârt F18; sâme F22; sâmit F22; wânde F64; lâzit F74; F80; F156; lât F89; F104; F162; gâbin F146; âersâmir F152; râmiz F21.

8. lâst(E18); nâmiz(E128); âersâmir(F152).

scribe2:

9. Scribe 1: wên C*125; wêne F112; F118; stêche E51; gebêrdin E53; tête E65; F43; hête E124; F166; hêt E126; hêtit F105; stête E123; (u)uêre F65; romêre F66; seltsêne F117.
10. Scribe 1: ê C*109; C*110.
11. Scribe 1: wîte B42; scribe 2: schfn E25; F104; sfn F26; F84; F103; wife E72; F165; athfs E77; salustfn E81; alemandfnin F51; F153; pfise E97; E139; prfs E78; E122; prfse E93; wis E89; E114; wfse E140; fn E98; F83; lfstin E103; kursft E109; samft E110; rftin E119; sftin E120; Phfle E146; flte E156; scribin F89; belfbin F90.
12. Scribe 1: brôd A20; lôste A*66; intlôsin B53; hôte B71; iôte B72; uirkôs D75; scribe 2: rôtin E111; gescrôtin E112; dôz(=dô ez) E141; hôr E168; urôngemûtin F12; tôtit F45; tôdis F56; tôtgesellin F84; rôt F88; trôte F99; hôte F100; erbelôs F128; hôs F133; lôsit F160; grôzir F161; F163.
13. nô: C*2; C*45; A33; C132; E16; F30; F72; F122; F160.
du: E38; E51; Dûn F25; dû F29; F32; soldistû F33; dû F40; F140.
du: F134.
14. See below pp. 106 and 108.
15. Twice the digraph -ie- (rendering MHG /ie/) has only been completed through a correction. A14 g^eengin involves the addition of -i- as first element (above the line) to an -e-, whilst B93 banir shows the subsequent addition of an -e- as second element (above the line). On both occasions the added graph is accompanied by a point (in the form of a comma) below the line level with the point of insertion.
16. gare A*81; B24; geware B155; inppore C66; t^ovre D40; willek^vre A41; isinuare A*142; C92; dare A*82; A*91; B23; uore C65; u^vre A42; D39; scare A*92; A*141; B156; C91; kole B85; wole B86.
17. (i) with retention: gerindin C*71; D71; wole C*23; uirholine A22; gewelit A*130.
(ii) with syncope/apocope: varn B28; F101; sporn B106; E132; geborn A*148; F88; F108; gar A104; A*29; A*94; F148; u^vr A*111; D148; uor A*60; C126; C*9; E124.
18. Retention is more frequent in: (i) the Berlin fragment of Werner von Elmendorf's poem; (ii) the Oldenburg fragments of Albrecht's Metamorphosen; (iii) the Tundalus fragment; (iv) Graf Rudolf:
- (i) uore sehin(93); dar uore(110); virloris(377); uile(109; 127; 141; 365; 375; 396); wole(116; 404); spile(dat.sg. 110).
(ii) varen(A5); here(A9); gewere(A10); vure(A15); dare wart(A20); vare(n)(A21); dare(A22; A24); gare(A64; A69); merc(B77; B95; B97; B103; B151; B162; B200; B202; B207); meres(B102; B125; B188); were(n)(B102) ture(C48; C103; C104).

- (iii) geborin(54); waren(126); geware(136); dare(137); vore(211); gevaren(227); beren(285); geren(286); verlorin(361); uvre(367); geware(372); dare(387); da uorin(399); bevoren(410).
- (iv) vore 2114; 3b47; enbore B9;H56; beware B10; bewaren DG52; dare Bb18;D61;449; vure Ab21;A19; herete327; werete3b46; garuwe C40; varen Cb195; tores Cb25; meres; Cb50; torewarte E47; ire Eb6;G50;Gb8;K5;G31;G32; here K21.
19. Wernher von Elmendorf, ed. J. Bumke (in collaboration with U. Gerdes, J. Heinzle and G. Spellerberg), Tübingen 1974, pp.XVI and XXIV.
20. See word-list for line referens of: prophiliās(15); prophiliāsīn(3); palatinīn(1); pandaron(1); peritheus(3); piše(2); palerne(1); pris(6); prise(2); prisin(1); pine(2); pinin(2); puniere(1); punieiz(1); pungierte(1); pauliun(1); portin(1).
21. J. Hoffmann, Die Wormser Geschäftssprache, Berlin 1903, p.181.
22. W. Mitzka, 'Hessen in AHD und MHD Dialektgeographie', PBB 75(1953), p.148.
23. R. Klappenbach, 1, p.327.
24. F. Wilhelm, Corpus der Altdeutschen Originalurkunden bis zum Jahr 1300, vol.I, Lahr 1932, pp.78f.
25. R. Klappenbach, 1, p.348.
26. G. Kramer, 1, p.1.
27. G. Kramer, 1, pp.23ff.
28. R. Wisbey, A complete concordance to the Vorau and Strassburg Alexander, Leeds 1968, pp.268-71.
29. Eilhart v. Oberg, Tristrant, ed. H. Bussmann, Tübingen 1969, pp.9a-42a.
30. J. van Dam, 'Die sprachliche Gestalt der Stargarder Eilhart/Lamprecht HS', Neophilologus 8(1923), pp.24ff.
31. C. von Kraus, (see footnote 6 above) p.218.
32. Graf Rudolf, ed. P.F. Ganz, Berlin 1964.
33. G. Wickrams Werke, ed. J. Bolte, Stuttgart 1905 and 1906 (=BLV 237/241), and R. Schäftlein, 'Die Metamorphosen-Verdeutschung des Albrecht von Halberstadt. Eine Quelle zur historischen Dialektologie Nordthüringens', PBB (H) 90 (1968), pp.140-44.

34. J. Bumke, (see footnote 19 above), p.xix.
35. H. Bach, 2, 94-5.
36. R. Klappenbach, 1, pp.339-40.
37. G. Kramer, 1, p.25.
38. Das Leben der heiligen Elisabeth, ed. M. Rieger, Stuttgart, 1868, pp.32-3 and 396.
39. -pph- is a spelling also listed by H. Bach (2, p.95).
40. All abbreviated reference to [A. Lasch] is to: A. Lasch, Mittelniederdeutsche Grammatik, Halle 1914.
41. E. Dornfeld, Untersuchungen zu Gottfried Hagens Reimchronik der Stadt Köln nebst Beiträgen zur mittelripuarischen Grammatik, Breslau 1912 (Germanistische Abhandlungen 40), here pp.120ff. (p.120: 'in offener Silbe wird e, in geschlossener i geschrieben').
42. For this problem see J. Bumke, (footnote 19 above), pp.xxv-xxvii.
43. H. Beckers, 'Mittelniederdeutsche Literatur- Versuch einer Bestandaufnahme', Niederdeutsches Wort 17(1977), pp.1-58, here, p.24.
44. E. Dornfeld, op.cit., pp.95ff.
45. H. Waldner, op.cit., para. 96, p.68:
 'Aus dieser einzigartigen Mischung nd. und md. Merkmale, die Ab-e von den übrigen Bruchstücken abhebt, könnte der Schluss gezogen werden, dass dieser Teil des Epos aus einer hd. Vorlage von einem nd. Schreiber abgeschrieben wurde, der mehr oder weniger konsequent seine nd. Sprachformen in den Text einfließen liess.'

Rhyme-GrammarIntroduction

What follows is an attempt to contrast the Athis poet's rhyme-practice¹ with that of Hartmann von Aue in Iwein.² The purpose of this is to establish what the main differences are and to examine whether they fall into a pattern. Since Athis has traditionally been viewed as a CG poem,³ we will compare the Athis poet's main deviations from Hartmannian practice with parallel evidence from other CG poems of the period circa 1200.⁴

The method of comparison⁵ adopted will be a combination of: (i) a contrast category by category, that is of all rhyme-types involving the same accented-syllable vowel or diphthong: a:a; ä:ä, i:i; ou:ou etc., followed by (ii) an examination of the morphological and lexical features displayed by the rhymes.

In addition to the general comparison and contrast of rhyme-types and rhyme-categories a special focus will fall on those rhymes which are not neutral in MHG, that is, using R. Leclercq's definition,⁶ where the rhyme-words involved: '...vom letzten betonten Vokal an, nach Lauten und nach Silben sowie nach der Betonung, miteinander... nicht übereinstimmen.' Since the vast majority of Hartmann's rhymes are neutral, his work serves as an excellent control. Where non-neutral rhymes occur in groups in CG poems, such as rhymes -unt:-unt and -iuwe :-ouwe, rhyme-practice has properly been associated with features of spoken dialect.⁷ Whilst it may be questionable to suggest that each non-neutral type reveals a dialect feature and also very frequently difficult to perceive what that dialect feature may have been in phonetic terms, it seems reasonable to consider as evidence of the influence of dialect on rhyme-practice any consistent patterns which can be authenticated as symptoms of an established CG rhyming technique.

Rhymes a:a

Of the 760 surviving rhymes in Athis 162 are a:a; 21.3% of the total number and the largest single rhyme-category. Eraclius has 610 rhymes a:a; 22.6% of the total (2695 rhymes). The CG Pilatus fragments (310 rhymes) show 79 rhymes a:a; 25.5% of the total. Graf Rudolf contains a mixture of neutral rhymes and assonances, making a detailed comparison with Athis in this respect problematic, but the total number of rhymes and assonances a:a, some 118 out of 547 overall, shows a similar percentage: 21.6%. Hartmann von Aue's Iwein (4082 rhymes) has 1002 rhymes a:a, making 24.5%. These statistics indicate that a high proportion of rhymes a:a was a common feature of rhyme distribution in both UG and CG works from the turn of the twelfth century; a feature already foreshadowed in earlier texts with a more primitive rhyme-technique.

Of the category a:a (162 rhymes) in Athis 18 rhymes are found more than once.⁸ These repeated rhymes number 46 in total: 28.4% of the category. In the 324 rhyme positions 224 different rhyme-words are attested. Of these 224 words 65 are repeated and together they account for 186 of the rhyme positions.⁹

The proportionally high number of different rhyme-words (224), when compared with the 357 different rhyme-words used in the whole category of 1002 rhymes a:a in Iwein, indicates the extent to which the rhyme words have been distributed in the limited portion of text which survives. In Pilatus 104 rhyme words fill 158 positions in the same category.

In this category 61 different rhyme-types are attested in Athis as against only 53 in the same category for Iwein. This discrepancy can be accounted for in terms of the absence of some forms found in Athis from the rhyme-vocabulary of Iwein. When examined in detail the discrepancy itself reveals a contrast between CG and UG rhyme-practice. One obvious difference consistently suggested by the CG orthography of the Berlin Athis MS is the

retention, in words found in rhyme-position, of final -e after short -a- + liquid/nasal in open syllables. The retention of final -e for the rhymes of the original is, however, very difficult to prove. In addition there are a number of double-forms in the Athis rhymes, some of which are indebted to CG dialects, and a number of words used in the rhyme which also stem from central or northern dialects foreign to Hartmann's vocabulary. These instances, which distinguish the Athis rhymes from standard UG rhyming practice, will be discussed individually.

The following rhymes appear in the main Athis MS: dare:gare B23, :scare A*91, gare:dare A*81, geware:scare B155, scare:isinware A*141,C91 and gevar:gar E21. The final example from fragment E stems from the work of scribe 2 whereas all the others are the work of scribe 1. In the Meusebach fragments (Ab2) we find gare:geware. The forms dare/gare only appear in the rhyme; everywhere else the main MS shows the forms dar and gar. It should be noted that the rhythmic-syntactic form of MHG verse tends to place adverbs, when they appear in the rhyme, at the end of a clause or sentence as is the case in all the six examples noted above involving dare/gare. The adverb thus gains an accentuated syntactic position which may have promoted the disyllabic form. Of the 27 mid-line instances of dar as opposed to dare there are no examples where the adverb is given the same syntactic emphasis.¹⁰ Nevertheless it must be conceded that there are many occasions where a disyllabic form would not have unduly disrupted the metre. The situation regarding gare/gar is the same. Neither the noun scare nor the post-positioned uninflected adjectival form isinware prove retention of final -e in the cases cited above, as the following analogous examples from the UG MS-transmission of the CG poem Eraclius show: (1833:4) dar:manec wunneclichiu schar, (4455:6) dar:manec schar, (4529:30) dar:mit grozer schar (MS B: ein michel schar), (5059:60) dar:bluotvar, (3137:8) harte missevar:dar (MS B: vil missevar), (244:5) rot gevar:dar (MS B: rotvar). We can see that there are

no rhymes in Athis which prove retention in these cases. There are none which prove there was apocope after short -a- + r. Scribe 1 has, contrary to his own practice in mid-line, without exception written final -e in all relevant cases in rhyme position. In view of the otherwise consistent MS orthography and the obvious CG dialect of the poem it ^{seems} reasonable to assume that the final -e in these cases was heard.

The situation regarding final -e in ane is similar: the MS contains forms which suggest that the Athis poet used the double form an/ane in the rhyme. The examples are: an:man A*32, E157 (which prove apocope) and ane:dane C*115, D131, :mane Ac43, :swane C105, :ane:vane A*153, C77. The ane-forms are ambiguous when compared with UG apocopated rhyme-forms such as we find in Ulrich's Lanzelet: 357:8 gewan:swan which proves apocope in swane.¹¹ The example from the Meusebach fragments Ac43:4 speaks strongly in favour of retention of final -e in ane: Daz iw genoget dar ane/vch romere ich genade mane. The first singular present form mane is the best argument against apocope. It seems likely that the Athis poet made use of the double forms an/ane incorporating the fuller CG forms mane, swane into his rhyme vocabulary. This is a CG double form not used by Hartmann.¹²

Although C*57:8 nach ir echte:mechte (3. singular preterite subjunctive mugen) shows a disyllabic mutated form of MHG aht (dative singular), this is not paralleled in unambiguous rhymes involving macht, kraft, ritterscaft: F77:8 bigraft (acc. singular):mit rittirscaft, C119:20 von grozir craft:den scaft, C41:2 an sinir rittirscaft:craft (acc.), F161:2 in grozir ummacht:den scacht(scaft). Another feminine i-stem noun shows a monosyllabic form in the dative case in A99:100 wart:der irslahinde(n) vart. The monosyllabic forms correspond to Hartman's rhyme-practice whereas Wolfram used inflected forms.¹³ However, A141:2 reads zu stete:bete which corresponds to Parzival 621,23 an der selben stete:bete.

The rhymes von der wolgetanin magit:gesagit D13:4, einer maget:

unvorsaget Ae26, von der megide:um ir getregide A*57:8 do indicate, although they are ambiguous, a use of a double form for the dative case of magit. Even if the MS orthography conceals both contractions égide>eide, agit>eit (ait), then the first form still has two syllables against the latter's one. There is, however, no further evidence to suggest that both contractions were present in the original rhyme-grammar. The only rhyme in the text which proves similar contraction is deginheit:getreit, which shows getregit>getreit and not aget>eit(ait). This corresponds in part to K. Zwierzina's original rule for CG poets,¹⁴ though we must note there are no rhymes proving leget>leit or megide>meide. It is quite possible, however, that megide:ge†regide were contracted forms in the original, bearing in mind that the poet rhymes deginheit:getreit (F111). megide appears C*52 in mid-line as a plural form. meide appears nowhere in the MSS. The MSS show no example of aget>eit(ait). In a later essay K. Zwierzina suggests¹⁵ that there is evidence for a 'hessisch' literary contracted form (ge)seget>seit involving mutated a>è as distinct from the UG contraction saget>seit, referring to Marien Himmelfahrt amongst other works. There are no positive traces of this form in the Athis rhymes nor in the MSS orthographies.

Further evidence of double forms is seen in the rhymes sande:hande(pl.) E33:4, virendin:hendin A65:6. The mutated/unmutated double form of hant is a feature both of UG and CG rhyme-practice,¹⁶ and is therefore not distinctive of any particular dialect. The unmutated plural forms are proved in the following examples from UG and CG poems: Gottfried's Tristan 15885:6 mit den handen:Tristanden, Iwein 6391:2 enblanden:den handen, Herbot¹⁸ 9955:6 handen:schanden. The rhymes B63:4 an sinir hant:bekant, B87:8 virant:an der hant, El61:2 in der hant:gemant show unmutated monosyllabic forms of hant (singular) in the dative case. Here there is no parallel with Wolfram's rhyme-technique where double forms are used consistently.¹⁷

The rhymes gestalt:gewalt A125:6, wellit:missestellit C129:3

gestellit:gesellit C*75:6 indicate another double form involving syncope, 'Rückumlaut' and fuller, mutated forms of the past participle of stellen.

A7:8 intractin:bedactin proves the 'Rückumlaut' preterite plural form of (be)decken. D145:6 reads gedeckit:gestreckit : ambiguous forms which may well be genuine, as monosyllables would not give the feminine rhyme which is required for the lines ^{to have} four stresses each.

'Rückumlaut' is also proved in the following rhymes: genant:zuhant C*103:4, gerant:vant E115-6, hant:bekant B63:4, wante:mante E31:2. The last form, incidentally, proves syncope in manete as well. There are no mutated forms of the preterite subjunctive of these verbs attested in the rhymes of Athis as V. Michels points out.²⁰

A153:4 read: Vñ urteiltin den haft / Swie den sin ueme was gescaft/; gescaft is here a participial adjectival form showing syncope, which is either a weak variant p. part. of scaffen or a regular p. part. of the weak verb scepfen.²¹ These forms, whilst occurring sporadically in mid-line in MHG verse,²² are unusual in rhyme-position. The following two examples show a disyllabic form geschaffet²³ which in both cases probably gives a feminine cadence: Wolfram's Willehalm 399,1:2 Die dâr zuo wâr[^] geschaffet (k:geschaffen)/si wurden des dâ[^] gaffet/. Strassburg Alexander 2632:3 dâ[^] daz was geschaffit/ und di brucke was gemachet/. Both of these examples show geschaffet as the past participle of a verb of motion. In our case, however, the sense of the passage implies a more abstract meaning to be translated as follows: 'whatever was the nature of his punishment. This sense is closer to that found in a number of variant readings in CG MSS of Rhenish poems²⁴ as the following examples show: Veldeke's Eneide 3159ff. (participial adjective): Daz wazzer heisset Oblivio/ unde ist geschaffen (geschaffit h.) also/ swenne siez getrincken... The best example comes from an interpolation found again in MS h: lines 1213ff.; critical text: Du et also komen was/ dat da niman^{ne} genas/ de sich wolde weren/du wolde ich

minen lif generen,/

MS h: Do es alsus was komen/ Also ir wol habent vernomen/ und also geschaffit was. gescaffit̄ /geschaffet as a common scribal form for gescapen/gescaffen in the CG/UG MS tradition of Veldeke's Eneide is further substantiated by the following form in the early fragment R:²⁵ do heten si da ingegen. geshaffet ir gewarheit(686).

Although, strictly speaking, the rhymes intsazte:irgazte D77 and undirsazt:gescazt D153 are ambiguous, it is probable that shifted were involved, forms since unshifted examples are very rare.

I have not been able to locate a single one.

The rhymes gesazt:gevazt C*59 and gevaztin:saztin A*111 both involve the rhyme-type a + affricate + t(-en): a + spirant + t(-en). This was a combination common both in CG and UG which, according to Weinhold, involved sibilation.²⁶ As it was the case with MHG decken we see that the Athis poet has used more than one stem-syllable form of MHG setzen (preterite): sazten/sasten, where preterite forms of setzen were unusual, in early works, in rhyme-position.

C*19ff: Dar nach die vrouwin von der stat/ der ieclich hete sich gegat/ zu deme der ir ebine quam/ and F153ff: Alemandinin bestatin (inf.) mag siz (Grimm:sichz) abir nicht gegatin/ so daz er nicht wil wibis nemin/ both show the verb (sich) gegatin in the rhyme. This is an unusual form restricted to northern texts. W. Grimm quotes²⁷ two examples from the versions V and S of Alexander; one which appears in both versions (S 1834) and one found only in the version S (5178):

Vorau

Strassburg 11.1834:5

zewisken Hagenen unde Waten

inzwischen Hagenen unde Waten

sône mohter her zô nieth katen

der nemohte sih hizô nicht gegaten

and: Strassburg 5170ff: und den sūzesten sanc/ der von menschen ie wart

gadâht/ wêrer aller zesamene brâht/ der ne kunde sih dar zô niet gegaten/ vil harte wunniclich der scate/. In addition Grimm cites the following rhyme from Hartman's Credo:²⁸ 3082:3 vil ebene er si alzesamene gatet (printed in italics by Massmann)/vil wol er si alle gesatet. Wernher von Elmendorf's poem contains another example where the verb is used adjectively in a participial form: (385:6) do in ein durftige eines pundis bat/ er sprach: so groz were dir nicht gegat. No similar verbal forms can be found in Veldeke's Eneide or Morant & Galie. The form is most uncommon, particularly in the rhyme. Grimm remarked: 'sich gegatin sich fügen: in Lamb.Alex. 1834,5178 heisst es sich gleichstellen.' In the Vorau MS the verb gaten is not reflexive. Grimm emended Athis F154 from mag siz to mag sichz. The phrase in the older Vorau text: sô ne mohter herzô nieth katen is close to our MS reading apart from the acc. neutral pronoun iz in the enclitic form siz. These forms show further examples of northern rhyme-vocabulary in Athis.

D47:8 alzugatir:vatir shows the rare northern form (alzu)gater in the rhyme. There are three remarkably similar rhymes in Morant u.Galie all of which involve (alzu)gater with vater: vader:zugader (1943), vader:alle gader (2223) and vader:algader (5412). In a note on 1944 the editors remark: 'gader als ausgesprochen nordwestliches Wort, das den älteren Rheinländern wie auch Veldeke noch fehlt, immer im festen Reim auf vader ... weist insbesondere zum Mndl., von wo aus es erst in jüngerer Zeit spurenhafte ins Rheinische und Md. vordringt.' The Athis rhyme is not quoted in this note, yet it must be a relatively early example of this form in CG bearing in mind the uncertain dating of Morant und Galie in the early thirteenth century. The fact that all four rhymes involve the same words suggests that we are dealing with literary rhyme, although its ultimate source is not clear as it does not stem from Veldeke.

The rhyme-type -af increases the rhyme repertoire of the Athis-poet

as an alternative to the type aft, which is also attested. The rhymes from Athis which are involved are: (F77) bigraft:rittarschaft (A153) haft:geschaft, (C119) craft:schaft, (C41) rittarschaft:craft, which are all either neutral or aft:aft, in contrast to (E79) rittarschaft:getraf and C115:traft which are clearly -af:-af. This disappearance of -t in final position from the suffix -schaft is a feature of Mfrk. rhyme-technique²⁹ where such forms appear in the rhyme with gaf,af (MHG gab,ab). Here, however, this is not the case. The rhyme rittarschaft:(ge)traf occurs sporadically in CG texts³⁰ but does not tell us anything specific about the pronunciation, in these texts, of the normal MHG rhyme-type -aft. The following five rhymes are found in Herbort's poem: rittarscaf:traf 4419, gereitschaft:entraft 4761, geselleschaft:traf 5296, getraf:rittarschaft 7705, rittarschaft:traf 10221. G. Frommann in his note to 4419 views the suffix -scaf without -t as an LG preservation of an older form. The scribes of the Heidelberg Herbort MS and of the Berlin Athis MS present an inconsistent picture of these rhymes: C115 (Athis) and 4761 of the Herbort MS read traft,entraft respectively, whilst E79 (Athis) reads rittarscaf and the final -t in rittarschaft in 4419 of the Herbort MS has been erased.

A further exploitation of the af/aft rhyme-type variation can be seen in the rhyme unmacht:scacht F161. Again this is a feature of rhyme technique particularly prevalent in Mfrk.,³¹ which also occurs in other CG texts not normally considered Mfrk., as the following three examples from Herbort's poem will show: 5597:8 bedacht(bedact):kraft, 6196:7 gract(gracht):nach(t), 7963:4 kraft(kracht):nacht. There is one further example in Werner v. Elmendorf's poem: 213:4 macht:craft(cracht). In the Graf Rudolf fragments there are a remarkably high number of similar rhymes: macht:craft K6, craft:gedacht(gedact) F30, heidenschaft:bedacht(bedact) 19, and not one single example of a rhyme aft:aft or ach:acht in the strict sense. G. Frommann sees³² the Herbort rhymes as 'Reimfreiheit der

ndrdt. Mundart.' Forms involving -ht for OHG -ft were found in Heliand MSS, notably recently in the Straubing fragment:³³ crahtigost 1.371, craht 377,399, creht 382, ahter 507,512, eht 719. So we can view this feature equally well as being indicative of MLG influence.³⁴ J. Bumke suggested, on the other hand, that rhymes -ht:ft can be explained as one aspect of a Janus-like Thuringian scribal tradition looking both towards the Rhine and the South.³⁵ My view is that for Athis the rhyme ummacht:scacht is yet one more example of an eclectic rhyme technique drawing on numerous double forms, some of which are indebted clearly to northern dialects. Double-forms such as: scacht/scaft, scaf/scaft, hande/hende, stat/stete, gedact/gedeckit, gescaffen/gescaft, ane/an are not individually clear evidence for one particular dialect, but they do make us question the status of the neutral examples. Such double forms are in the first place evidence of rhyme-technique. This, together with the northern vocabulary, makes it probable that the poem was intended for a CG audience.

Rhymes a:â

The following five rhymes would be a:â in MHG: macht:bracht Ab4; lichamin:sie namin A107, ersamir:iamir C*129; iamir:ærsâmir F151; knapin:wapin B19. These length-discrepancies can be accounted for as follows: macht:bracht(Ab4) shows shortening of long -â- before -cht in MHG brâht (past participle). Shortening of long vowels in this position is distinctive of CG as opposed to UG though not restricted to any particular CG dialect,³⁶ as the following selection of examples will indicate: Herbort:brâht:maht 1339; brâht:naht 237,15029,15509,16060; Strassburg Alexander:brâht:naht 4974, bedâht:vaht 4150; bedâht:naht 5039; Eraclius:naht:bedâht 1791; Graf Rudolf:nacht:brâcht Ib34; Pilatus:naht:irdâht; Môriz von Craûn:nacht:gedâcht 1249. The above examples are only a selection from a large corpus of material. The examples from earlier texts indicate that rhymes

involving such shortening were established in CG rhyme-practice from the latter part of the twelfth century at the latest.³⁷ In Athis there are six other rhymes âcht:âcht and one âchte:âchte.³⁸ These forms will probably also have been heard with a short vowel.

The following three rhymes would all involve a:â before -m- in MHG: lichamin:sie namin A107; ersamir:iamir C*129; iamir:ærsamir F151. Apart from nâmin (third preterite plural) none of the words attested in these rhymes occurs anywhere else in Athis in rhyme-position. The most plausible explanation for the apparent inaccuracy of these rhymes is that lengthening³⁹ of short -a- before nasal in open syllable had occurred in the forms lichamen, êrsamer (in both cases comparative adverb). It is important to note that in neither case is the open syllable, strictly speaking, fully accented, since both are compound forms. There are no examples in Athis of rhymes involving a:â before nasal or any other single consonant in open accented syllable where lengthening is probable. K. Zwierzina noted⁴⁰ that isolated rhymes a:â before -m- involving MHG lichame(n) are consistently attested in CG texts. Heribort has two examples: lichnamen nâmen 14001; quâmen:lichamen 15505. There are three more in the Rfrk. Marien Himmelfahrt: nâmen;lichamen 223,1153; lichamen:âmen 1843. We should note that in neither of these poems are there any other rhymes a:â before -m- in open syllable. We are dealing with rhymes a:â in CG texts involving a restricted number of words where the rhyming-syllable does not bear the main accent. Zwierzina goes on to point out that in the later Hessian poem Elisabeth (late thirteenth century) rhymes suggest that all the unaccented rhyme-syllables -ame(n) have lengthened. But here, as in the poems mentioned above, no examples are attested involving a:â with such forms as scame; name (substantive); samen (adverb). Such rhymes do occur consistently in the LG Braunschweigische Reimchronik (dated between 1279-92): 915 quâmen:allensamen; 3966 bî namen (substantive) :quâmen 6525 quâmen:bî namen (substantive); 7904 allensamen:quâmen; 8995

quâmen:scamen. J. Kuhnt cites one example⁴¹ from the Strassburg Alexander 5083 insamen:vernamen, but this is an isolated case. A number of examples are attested in the MS transmission of Veldeke's Servatius; as O. Behaghel noted:⁴² 41 quâmen:samen; 1111 namen:quâmen; 3222 ghehoersamen:âmen 4107 alle toe samen:quâmen; 5175 treeskamere:te iâmere. T. Frings doubted the authenticity of all these rhymes⁴³ as he was convinced that even in this earlier work Veldeke distinguished unconditionally between long and lengthened vowels in his rhyme-practice. Frings either omitted the passage in which the rhyme occurred from the critical text (3222:3; 4107:8), emended the rhyme (5175:6; 1111:2) or demonstrated his scepticism towards the authenticity of the context by placing a passage in square brackets (41:2). Even if Frings is correct in all of these cases⁴⁴ the consistency of the examples proves the acceptance of rhymes involving a:â before -m- in open accented syllable on the part of the scribe/adaptor. The final example is of particular relevance to us in that it involves the otherwise rare rhyme-word iâmer, attested twice in Athis in the rhyme with ersamir. The MS reads in de treeskamere/ dat komet mich nu te iamere. Frings emends this reading to ter costerien binnen/ dat komet mich nu te unminnen. This passage is not transmitted in a fragment. Although there is no note on the emendation we are left to suppose that Frings rejects the compound noun treeskamere as impossible for Veldeke.⁴⁵ This is an important example of iâmer in the rhyme in a CG text with a rhyme-type -amer(e) showing a short vowel. This example does contrast with the Athis rhymes in that the rhyme-syllable is an accented one, albeit in the second part of a compound noun.

If short -a- in open accented syllables had lengthened in the Athis-poet's dialect, then he did not allow this feature of his own language to influence his rhyme-practice to any obvious extent.

Athis B19:20 reads: Do quamin sine knapin/ ~~u~~ebindin sine wapin. This

rhyme is both rare and problematic. knape (with short -a- originally) showing single, medial, intervocalic -p- is a MLG form.⁴⁶ wapin is a northern loan which showed, according to Schiller-Lübben (V,596), short -a- before single, medial, intervocalic -p- in MLG. Both of these forms were subject to lengthening in open syllable in MLG in the course of time (almost certainly by 1200). As it stands the rhyme would be inaccurate in MHG, unless we postulate an early dialectal form wappen for CG, showing shortening of long -â- together with doubling of medial -p-.⁴⁷ This particular rhyme seems only to be attested in MLG texts, however. Apart from this example in Athis, the only parallels I could find were these from the MLG Braunschweigische Reimchronik : waphen:knaphen (4146;6708;7124;7737;7922;8959).⁴⁸ These rhymes were almost certainly pure in MLG. They may also have been pure in the Athis poet's dialect. A similar rhyme is also attested in Berthold von Holle's Demantin: knafen: geschafen (8841).⁴⁹ The following rhymes involving the normal MHG forms knappen and wâfen are also attested in Athis: knappin: trappin (F15) and wafin:slafin (A*75). If these rhymes represent the normal pronunciation of knappe and wâfin/wâpin in the Athis poet's dialect, then either the rhyme knapin:wapin is a literary rhyme, or the MLG forms existed in the CG side by side with the MHG forms as doublettes, or the scribal forms are conservative, masking an early example of shortening and doubling in CG *wappen. Borrowing from MLG rhyme-technique is the most plausible account.

Rhymes â:â

There are fifty-seven rhymes â:â in Athis, making 7,5% of the whole (762 rhymes). Twenty-one different rhyme-types are attested in this category. In 112 rhyme-positions seventy-three different rhyme-words are used. Six rhymes are repeated.⁵¹ These repeated rhymes total twelve in number making 21,4% of the category. Twenty-five of the seventy-three rhyme-words⁵² appear

more than once and in total they occupy sixty-two rhyme-positions: 54,4% of the category. In Iwein there are 342 rhymes â:â making 8,3% of the total (4082). Erec has forty in the same category making 7,9% of the total (5067). These percentages show no significant deviation. In this category in Iwein fifty-three rhymes are repeated totalling 255 in all: 74,5% of the category. The striking discrepancy between this figure and the corresponding 21,1% for Athis can scarcely be accounted for in terms of the fragmentary transmissions of our poem. This is clearly a major contrast in rhyme-technique. Iwein has twenty-four rhyme-types in this category. The apparent similarity between this figure and the corresponding twenty-one types for Athis is misleading. There are important contrasts between the distribution of rhyme-types in the two works. Eleven of the types found in Iwein are not attested in Athis, these are:

- â- (25 rhymes) rhyme-words (afterwards abbreviated to r-w):
anderswâ(4); dâ(19); brâ(11); clâ(1); nâ(4); sâ(14);
eteswâ(1); jâ(1); wâ(1); slâ(1);
- âf (1 rhyme) r-w: schâf, slâf (once each).
- âhen (17 rhymes) r-w: ergâhen(1); vâhen(3); ersâhen(1); gâhen(11);
gevâhen(1); sâhen(9); versmâhen(1); gesâhen(1);
jâhen(3); umbevâhen(1); nâhen(1).
- âhten (1 rhyme) r-w: brâhten, vâhten (once each).
- ânen (1 rhyme) r-w: ânen, ungetânen (once each).
- ânt (1 rhyme) r-w: lânt, stânt (once each).
- âr (11 rhymes) r-w: clâr(2); swâr(1); wâr(9); hâr(4); jâr(6).
- âre (9 rhymes) r-w: bâre(1); zwâre(8); hâre(3); swâre(2); jâre(4).
- ârten (1 rhyme) r-w: bewârten, gebârten (once each).
- âst (1 rhyme) r-w: erlâst; hâst (once each).
- âze (9 rhymes) r-w: burcstrâze (1); mâze(9); erlâze(1); lantstrâze(1);
lâze(1); strâze(5).

Six of these rhyme-types are only attested once in Iwein. They are of little significance. The remaining five types will be discussed individually. In the rhyme-type â:â, the most commonly attested rhyme-words in Iwein are: dâ(19); wâ (6, including its derivatives); nâ(4) and sâ(14). These words do not appear in the rhyme in Athis. Their occurrence in mid-line can be described as follows: dâ appears regularly in mid-line (see word-list for examples), nâ is attested only once: B144 daz gnuoc na dem strite was. wâ also appears once: wa ime daz sper isin; (B110). anderswâ, eteswâ do not appear at all. swâ is found twice, each time at the beginning of the line. There are no examples of sâ at all. A99:100 shows the following example: Do uvndin sie daz bluot dort/da der knappe irmordit wart. Here dâ is employed as an adverbial relative after dort, its synonym, is used in the rhyme. Rhymes involving dâ, nâ, wâ are attested in some CG works.⁵³ It is worthwhile noting that in north CG and LG poems of this period rhymes â:â involving the forms dâ, nâ, wâ in the rhyme with each other are very rare. This rhyme-type, when attested at all,⁵⁴ generally contains rhymes involving at least one Latin loan or place-name ending -â, often joined with the forms nâch or gâch showing loss of -ch in final position. It may be that this unwillingness on the part of north CG and LG poets to rhyme dâ, nâ, wâ together was due to a dialectal variation in vowel quality⁵⁵ where -â tended to -ô in certain words. Such a variation would have been particularly obvious in word-final position (-â). This may have caused the Athis poet's reluctance. The absence of the rhyme-word sâ from Athis is not problematic. In CG texts we generally encounter the double-form sân, which is attested four times in the rhyme in Athis (E47; A113; A139; A**4) three times in Graf Rudolf (G7; K44; D58) and fifteen times in the Strassburg Alexander (381; 2296; 2352; 2739; 2940; 2933; 2944; 3765; 4289; 4932; 5204; 5490; 5641; 5750; 5776). Rhymes involving sân are rare in North Rhenish/CG texts; there is only one example in Morant (1220

sân:kappellân) and Veldeke did not use the form at all in his Eneide.

W. Brachmann remarks that although Herbot used sân eighteen times in the rhyme, he does so with gradually decreasing regularity during the course of the poem.⁵⁶ The absence of the UG form sâ from Athis is not surprising.

Equally striking is the complete absence of the rhyme-type -âhen from Athis. In Iwein this rhyme-type includes both the uncontracted disyllabic infinitive forms vâhen, gâhen (with their derivatives), versmâhen and the preterite plural forms of those verbs with medial -h- which belong to the 5th 'Ablaut' series (e.g. sêhen; jêhen). As these rhymes are attested both in Herbot's poem⁵⁷ and the Rfrk. Marien Himmelfahrt (nâhen: irsâhen 1229; sâhen: gâhen 1243), then their absence cannot be adduced as a distinctive feature of general CG rhyme-practice. Although the infinitive forms vâhen, gâhen etc. are attested both in contracted and uncontracted forms in Herbot's rhymes, W. Brachmann remarks that the preterite plural forms are never contracted; this can be argued with reference to the metre. Contracted forms of the infinitive vâhen and its inflexional forms are attested in Athis. As we shall see further on, the rhyme-types⁵⁸ -ân/-âne/-ânde are enriched in our poem by the CG contraction of forms involving medial -h- after short -a- to -ân etc. One possible reason for the absence of the type -âhen from Athis would be that contraction of the infinitive forms was so widespread in the Athis poet's dialect that rhyme-partners for sâhen, jâhen were hard to find. The verb jehen is not attested in Athis and this severely restricted the number of rhyme-options for the Athis poet in view of the contraction of vâhen and its derivatives. It is also worthwhile noting that Veldeke consistently rhymed sâhen (preterite plural) with preterite plural forms of MHG phlegen, ligen (phlâgen, lâgen) with medial -g- having voiceless spirant pronunciation after long -â-.⁵⁹ This is a significant contrast to Hartmann's rhyme-practice. So the Athis poet's avoiding of this rhyme-type is at the same time an evasion of a contrast between CG/Rhenish and UG rhyme-practice.

The rhyme-types -âr and -âre are not attested in Athis, though we do find the rhyme wârin: virbârin C35. W. Brachmann⁶⁰ remarked that in Herbot's poem, rhymes prove disappearance of final -r after long vowels. As evidence of this he cited examples involving dâ (dâr) wâ (wâr), with proper names ending -â; iâ; nâ; hiernâ. He goes on to say that the forms dâr, wâr, êr, hier are not attested in the rhymes. These are all adverbial forms in stressed position. Final -r may well have been retained after long -â in the adjectival/verbal forms that follow: swâr: getar 9596; offenbâr: alzuwâr 9608; wâr (NHG wahr): offenbâr 9624. Brachmann did not distinguish between these two grammatical categories. In Athis the same distinction may apply, but it cannot be proved for the rhyme-category â:â. In the category ê:ê, however, we find the following rhymes: ê:ê (adverb = 'before') C*109; êr (adverb = 'before') : sêr (adjective) C139. In the second example final -r- in êr is required for the rhyme with sêr, which does not show apocope of final -r. In Marien Himmelfahrt we find a similar distinction with the following rhymes showing either apocope of final -r in adverbial forms or retention of it in adjectives/nouns: dâ: anderswâ 464; 1683; nâ: dâ 843; clâr: iâr 499; offenbâr: clâr. It is striking that neither of these types nor the type -âre is attested in Athis. Apart from the possibility of a dialectal variation in vowel quality (â-ô) no obvious reason presents itself.

Although the absence of the rhyme-type -âze form Athis may be coincidental it should be noted that the lack of rhymes involving MHG strâze (dative singular) throws into relief the rhyme: mit zuchtigirn gelâzin/ zu houe und zu strâzin C*127, where zu strâzin possibly shows a weak CG form of strâze.⁶¹ The same form may well be obscured in the MS of Graf Rudolf in the following two rhymes: G26ff. Si sprach mit gute wizen/suze wort mit rechter mazen/sie wisete ime die straze/ and: Hb45- alda muster in lazen/do gienc sine straze/... Similarly in Eraclius we find 3499

(Massmann) daz stêt an mîner strâzen/sô ensoltû niht lâzen. These rhymes are consistent with examples from Veldeke's poems: Eneide 5295; 12863; 6708; 280; 3567; Servatius: 1428; 2178; 2766. This shows a morphological contrast with UG rhyme-practice as exemplified in Hartmann's work.

There are a number of rhyme-types in this category attested in Athis which are not found in Iwein. They are:

-âc (1 rhyme) mâc:trâc B133.

-âle (1 rhyme) stâle:mâle B57.

-âlin (1 rhyme) stâlin:mâlin E101

-âmin (6 rhymes) gezâmin:quâmin C*53; nâmin:quâmin C*163;
quâmin:gezâmin C*27; quâmin:nâmin A**50;
quâmin:virnâmin A*93; C*77.

-âmit (1 rhyme) râmit:sâmit F21.

-ânde (1 rhyme) vâhinde(vânde): irslahinde(irslânde) A85.

-ârt (1 rhyme) gelârt:gekârt F17.

-âsin (3 rhymes) gelâsin:Biâsin C61; Bilâsin:Prophiliâsin B91;
Evâsin:Prophiliâsin D49.

The types -âle; -âmen; -âsen are attested in Erec,⁶² however, though only in the case of -âmen are the same rhyme-words involved. We shall now deal with each type individually.

B133:5 reads ...lôste/Dionisin sinin mac/er was an tugindin nicht trac/; where trâc is a monosyllabic, unmutated, CG variant form of the MHG adjective træge. W. Grimm⁶³ noted: 'trâc(:wâc) finde ich nur noch in der Livländische Reimchronik 3960'. The same form with spirant pronunciation of final -c(-ch) is also attested in Morant & Galie 659:60 bach (= Prählerei): trach. The editors note:⁶⁴ 'endungsloses, unlautloses trach 'träge', das as. trag neben ahd. tragi weiterführt.'. Disyllabic unmutated forms are found in S. Alexander 3618 trâge:wâge; Herbort 750 wâge:trâge. Both one- and two-syllable unmutated forms are CG though the Athis and Morant forms

may be peculiar to north CG. Athis E41 trâge:vrâge and C*27 trâge:wurmlâge both show standard MHG forms of the adverb trâge. Neither trâc (adjective) nor trâge (adjective) is attested in Veldeke's rhymes, so the literary source for the north CG rhymes is not clear.

B57:8 reads: von spiegel brûnin stâle/mit manigim goitmâle. The form stâle involves contraction of MHG stahele>stâle with loss of medial -h- after short -a-. Two similar rhymes involving contracted forms of MHG stahel(e) are attested in Veldeke's Eneide: van stâle: hâle ('concealment') 5633; stâl:guldine mâl 5737. The latter forms are particularly reminiscent of the Athis rhyme. stâl/stâle are not used by Hartmann in the rhyme in Iwein or Erec. The contraction, lengthening and loss of medial -h- after short vowels is a CG feature. This rhyme shows a clear parallel between Athis and Veldeke's Eneide.

E101:2 reads: mit gerechtin march mâlin/sin helm brûn lûtir stâlin, where stâlin is a contracted but unmutated form of MHG stâhelîn with a weakened final syllable. This form of weakening is sporadically encountered in CG rhymes, though we should note that Eneide 3023:4 reads stâlin:sîn (poss. pronoun). A similar case of weakening of long -i- in the second syllable of a feminine rhyme can be seen in Athis B145:6 virbliesin:hie sîn (inf.). F. Liechtenstein⁶⁵ remarked in his introduction to Eilhart's Tristrant: 'in hêrin:êrin 7271 ist das i zu i geschwächt wie in stâlin Athis E102'. This example from Tristrant is probably authentic as it is attested in the Stargard fragments. Further examples of disyllabic rhymes in CG texts showing weakening in the second syllable are as follows: Herbot 8411 steinen (MHG steinîn): weinen; Vorau Alexander 131 bereiten: weithin (weitîn); Eneide 2230:1 weinen:steinen (steinîn).

In Athis there are six rhymes -âmin, all of which involve preterite plural forms of MHG quëmen and nëmen together with their derivatives. There are no such rhymes in Iwein; though there are two in over 5,000 rhymes in

Erec. In Athis these rhymes comprise 10,7% of the category â:â, so we can note a considerable contrast in rhyme-practice. Veldeke on the other hand does use these rhymes and there are twenty examples in Gottfried's Tristan, so this contrast between Hartmann's poems and Athis is not simply CG versus UG. K. Zwierzina⁶⁶ suggested that Hartmann rejected kam, kâmen as rhyme-words since, in the rhyme with nam, nâmen, they would conflict in Bavarian dialects with the regional variants kôm, kômen. Such considerations did not influence our poet.

F21:2 reads und unheil unsir râmît/leit als ein sâme sâmit. The rhyme râmît (3 singular present): sâmit (3 singular present) is very rare indeed. W. Grimm⁶⁷ found a similar case in Hugo von Langenstein's Martina: gerâmet: gesâmet. Our example translates: 'and disaster seeks us out, suffering germinates like a seed.'

A85:6 So wirt daz uolc mich uahinde/ûn san zu tode irslahinde shows a rare example in rhyme-position of the present participle forms uahinde (vânde) and irslahinde (irslânde) in conjunction with the auxiliary verb werden. This inchoative construction is used to express the future tense.⁶⁸ The couplet translates as follows: 'then the people will arrest me and immediately strike me dead.' A similar rhyming example is attested in Gottfried's Tristan: Swie mich der kûnec nû varnde siet/er wirt mich gerne sehende/und wirde ich ime verjehende/ (3981ff.). I. Schröbler also quotes the following example from Grieshaber's Sermons (13th century):⁶⁹ swenne ir dc nu werdent sehende. dc mich die iuden werdent vahende. ûn mich ze der marter werdent fûrende. ûn mich an dem cruce werdent frôwende. so werdent ier vil aber diu welte ûn mine vigende die werdent sich frôwende. Constructions involving (present)participial forms used with other auxiliaries which do not denote the future tense are attested in rhyme-position in Veldeke's Eneide, Herbot's poem and the Strassburg Alexander, as the following examples prove: Do Ascanius was blieben/Bi eime boume stehende/da quam

zu ime gehende/ (Eneide 4629:30 MSS:GHh;); Cassandra quā gande/Agomēnō wānde/Daz... (Herbort's Trojanerlied 16352:3); in aller dirre werilde/die sīne wāren gerinde/daz er.. (S.Alexander 3541). All three examples prove⁷⁰ that rhymes involving present participles were established in CG rhyme-practice. The rhyme uahinde:irslahinde, as it appears in uncontracted scribal form in the MS, involves a:â. The length discrepancy disappears if we contract the forms to vānde:irslānde. C53:4 reads zu slāne:zu uāne and this rhyme also proves contraction, lengthening and disappearance of -h- after both long and short vowel. Neither Hartmann nor Gottfried rhymes slān with the rhyme type -ān. These rhymes illustrate the contrast between CG and UG, where contraction and disappearance of intervocalic -h- only occurred after long vowels.⁷¹ Rhymes proving contraction, lengthening and loss of intervocalic -h- are regularly attested in CG texts: slān:getân Graf Rudolf Cb 6:7; clān:slān Herbort 1114; slān:getân S. Alexander 3710;490;4554. Other rhymes which prove contraction in Athis in the category â:â are: begân:intvân Ad17; hân:stân Ad11; slān:sân A**4; stân:slān C87; trāne:âne A*23; of these all which involve the form slān are distinctive of CG.

F17:8 reads gelart:gekart showing the CG form⁷² of the past participle of MHG lêren and kêren. This rhyme is neutral, though there is no reason to doubt the authenticity of the written forms. Forms with -art (or -ârt) are found in the following examples: Pilatus 169: gelart:wart; 351: wart:gekart; Herbort 41:2 gelart:hart; 3155 gekart:art. These rhymes are not attested in Veldeke's poems. V. Michels terms them 'bes. mslfr.hess-thür.'⁷³

The rhymes B97-8 hâte (auxiliary): drâte (adverb); C127 hâte (main verb): drâte (adverb); D61 hâtin:trâtin; A*133, C29 hâtin:virtrâtin show that the Athis poet, unlike Hartmann⁷⁴ and Otte in Iwein and Eraclius, was prepared to use preterite forms of MHG haben(hân) in the rhyme. Those forms of MHG haben which do appear in the rhyme in Athis will be investigated separately below.

E - Rhymes

One of the most obvious contrasts between Hartmann's rhyme-practice and that of CG poets can be seen in their respective use of e-rhymes. The investigation by K. Zwierzina of the treatment of e-rhymes by CG poets was mainly restricted to the works of the later Franconian poets Hugo von Trimberg and Ulrich von Eschenbach.⁷⁵ He conceded that his Franconian e-rule did not account for the rhyme-practice of Herbort von Fritzlar,⁷⁶ although the implications of this recognition were not pursued. We still lack a proper study of the rhyme-practice of CG poets from the classical MHG period circa 1200. J. Kuhnt's investigation of the rhymes of the Vorau and Strassburg Alexander poems provides important material for the study of the development of CG rhyme-practice during the twelfth century.⁷⁷ The following paragraphs are intended to go some way towards filling the remaining gaps using the Athis-rhymes as a basis for comparison.

A brief account of K. Zwierzina's e-rule⁷⁸ can be given as follows: MHG phonology gives us five distinct e-sounds: -ē- (short, closed); -ë- (short, open); -ä- (short, very open); -ê- (long, closed); -æ- (long, open). He established two categories of apparently impure rhymes, consistently attested in Franconian poems, which involve two of these five e-sounds. The first category involved quantitative discrepancy; he noted that when long and short e-sounds were found together in the rhyme in Franconian (afterwards written Frk.) texts they are generally either both closed or both open: ê:ê (closed) or ë:æ (open). Any rhyme involving ê:æ or ë:ê is exceptional under the terms of Zwierzina's e-rule. The second category involves qualitative discrepancy. The only rhymes involving two qualitatively different e-sounds of the same quantity permitted by the Frk. e-rule are those which involve ä:ë (both open). All others are impure under Zwierzina's terms. He states that the two sounds (-ä- and -ë-) merge in CG Frk. dialects into one short, open e-sound.⁷⁹

K. Zwierzina arrives at his conclusion with the help of a statistical analysis of exceptional cases and studies of the relevant MHG dialects. The governing principle in his reasoning is the recognition that in the texts he examined rhymes involving $\acute{e}:\acute{e}$ and $\acute{e}:\text{æ}$ are statistically far less exceptional than any other combination of the four distinct e-sounds. It remains to be seen whether this holds for those CG works he did not refer to in his examination.

Athis has the following e-rhymes which are not neutral in MHG:

- bete:zu stete (MHG bēte:zuo stēte) A141:2;
wertin:swertin (MHG wērtēn:swērtēn) B115:6;
werkis:gemerkis (MHG wērkes:gemērkes) D157;
ingegin:deggin (MHG engēgen/engāgen:dēgen) E147:8;
ingegin:geleggin (MHG engēgen/engāgen:gelēgen) C157;
zugegine:allirwegine (MHG zuogēgene/-gāgine:allerwēgene) B151:2;
geslechte:lenrechte (MHG geslāhte:lēnrēhte) A*148:9;
werdin:pherdin (MHG wērdēn:pfārdēn) C*83:4;
gemerte:virherte (MHG gemerte:veherte) C51:2;
geberdin:erdin (MHG gebārdēn:ērden) C73:4;
geberdin:werdin (MHG gebārdēn:wērdēn) B75:6; E53:4;
er:mer (MHG ēr:mēr) E15:6;
enic:wenic (MHG ænec:wēnec) A25:6.

None of these rhymes occurs in Hartmann's work. Apart from these examples there are in Athis twenty-five rhymes $\acute{e}:\acute{e}$, forty-eight rhymes $\acute{e}:\acute{e}$, two rhymes $\text{ä}:\text{ä}$, thirteen rhymes $\acute{e}:\acute{e}$ and seventeen rhymes $\text{æ}:\text{æ}$. This means that 105 e-rhymes in Athis are neutral in terms of standard MHG phonology, whilst fourteen are not. These exceptions make 11.8% of the total number of rhymes (119). In Eraclius there are a total of 459 e-rhymes of which only six are exceptional in the same terms, making 1.3% of the total. In Marien Himmelfahrt

three exceptional cases in a total of 148 e-rhymes makes 2%. We can see from these figures that the Athis poet's treatment of this category differed radically from that of Otte and the Marien Himmelfahrt poet. Whether this difference simply reflects the influence of dialect is a difficult question. It is possible that our poet has tapped one or more different rhyme-traditions.

First we shall discuss those exceptional rhymes from Athis which do correspond to Zwierzina's e-rule for Frk. poets. They are: ingegin:degin (E147); ingegin:gelegin (C157); zugegine:allirwegine (B151); geslechte:lenrechte (A*148); werdin:pherdin (C*83); gemerte:virherte (C51); geberdin:erdin (C73); geberdin:werdin (B75; E53).

K. Zwierzina suggested that the Frk. poets who rhymed gegen:degen;
legen, may have used not MHG gëgen but the variant form gägene(e) derived from OHG gagini.⁸⁰ The three Athis-rhymes cited above involving the form -gegin(e) would then all be ägen(e):ëgen(e) involving short, open e-sounds. The best parallel to Athis can be found in Ebernand's poem (H.u.K.), where the following three rhymes are attested: engegen:degen (383:4), entkegen:gelegen (1763:4, 1933:4). In Eraclius we also find degene:engegene (5015:6). The rhyme-practice of the Athis poet contrasts here with that of Herbort, who rhymes -gegen(e), apart from two exceptions, always in the contracted form -geine(e), showing -egen/ägen>-ein. W. Brachmann⁸¹ quotes sixty-five examples proving this contraction. The two exceptions are engegin:slegen (dative plural) 14715, 13183. There are no rhymes attested in Athis which prove this contraction. A further parallel to Athis can be noted in the S. Alexander:degenen:ingegene 4204.

Athis A*148: geslechte:lenrechte involves -ächte:ächte, the rhyming of two short open e-sounds in closed syllable. These rhymes are very common in CG where they probably reflect a merger. Herbort uses them frequently and there are⁸² a number of examples in his poem involving geslähte:-rëhte (substantive). In Eraclius we find the following three rhymes:

unrehte:geslehte 659, rehte:geslehte 1431,4673 as opposed to seven rhymes ëhte:ëhte. Pilatus shows three rhymes geslechte:rechte 307,331,497 as against only two ëchte:ëchte (107,209). In Marien Himmelfahrt we find geslechte:knechte 77, rechte:geslechte 462. H.u.K. contains the following three rhymes knechte:einnehte 411, knechte:geslehte 735, knecht:gebreht 2323. An indication of the literary acceptance of such rhymes in CG texts can be gained from the CG scribal rhyme rehte:geslehte (Eneide 3052) common to MSS Hh and the Waldeck-fragments (Wa), as opposed to the rhyme rehte:lockehte attested in the other MSS.⁸³

C*83 (die) werdin:pherdin also shows ë:ä here before r + dental. Such rhymes involving MHG pfärt are also common in CG texts. Twenty-two are attested in Herbort's poem. The following two are found in Eraclius:pfert:gert 1547,2863. K.Zwierzina⁸⁴ remarks that there are fourteen examples of rhymes pfärt:-ërt in Wolfram's Parzival including phärden:die werden (718,13) as in our text. There are no examples in Ebernand's poem, the Strassburg Alexander or Veldeke's Eneide.

There are three rhymes in Athis which appear to involve MHG gebaerde(n) and therefore a length-discrepancy (ë:æ): geberdin:werdin (C73), geberdin:erdin (B75,E53). If this is the case, then the rhymes probably involved lengthening in closed syllable of short, open -ë- before r + dental. This would be consistent with Zwierzina's e-rule for Frk. poets. However, both Lexer and BMZ cite a CG variant⁸⁵ form gebërde with the Athis examples and the following pair from the Tristan of the East CG poet Heinrich v. Freiberg: geberde:erde (311), :werde (1191). W. Grimm remarked,⁸⁶ whilst drawing attention to the CG form, that gebærde was also a possibility for our poem. He made no final decision in his introduction, though on each occasion in his edition he printed gebenen without the length-sign. In Herbort's poem we encounter a parallel involving the CG variant form swërde for MHG swærde. W. Brachmann cited no fewer than twelve examples from Herbort's poem

involving swerde(n):erde(n) and stated categorically that Herbot used only swërde with short -e- in the rhyme.⁸⁷ In neither case can the presence or absence of the CG variant form be proved, although in neither poem are other rhymes attested involving ë:æ before r + dental. In both cases only one single word is involved. For neither poem can a general sound change ë>æ/e before r + dental be proved. On the other hand all examples conform to Zwierzina's e-rule. In the absence of other rhymes ë:æ before r + dental, we must assume that both poets used the CG double forms at their disposal.

C51 gemerte:virherte involves a textual problem. The context is as follows: C46ff. Mit sorcsamir arbeit/Die notvestin giengin/vñ gabin ün intphiengin/ Manigin smerzindin strich/ Da von inbeidinhalbin sich/ Der kuonin scade gemerte/ Ir nichein da virherte/ Dem andirn zu slane/ Ir nichein da zu vane/ Des andirn da gerte/..... the main problem lies in the dative form of the masculine definite article: dem in the clause of purpose: dem andirn zu slane. We expect the accusative form den. W. Grimm emends dem to den. The passage (C51ff.) then translates as follows 'not a single one attacked in order to kill the other (his opponent), not a single one of them desired to capture the followers of the other....' vâhen does not take an object in the genitive case. However, Grimm did not emend C55 des, probably reading des andirn as an elliptical partitive phrase meaning 'followers(men) of the other'.

This does not solve all the textual problems presented by the whole passage, but it does secure the rhyme-word virherte. The rhyme gemerte:virherte shows ë:é before r+t(e). This is allowed for by Zwierzina's e-rule as a rhyme involving two closed e-sounds. No such rhymes are attested in Eraclius, Marien Himmelfahrt, Pilatus or H.u.K. There is one example in Graf Rudolf:werte:virsiërete (Kb16), together with one in S. Alexander:kêrten:werten (1599). Here Herbot presents us with another problem. Lines 3673-5 read as follows: In der stat sie sich werten/mit den steinen rerten/wurfen

sie uber den graben. G. Frommann noted⁸⁸ 'rêren ... fliessen machen, giessen: ... sie gossen gleichsam einen steinregen von der mauer herab.' In BMZ, we find the note: '(rêrten) Herb. 3674 nach Frommann's erklärung: sie gossen (etc.); aber die stelle bleibt schwierig u. vielleicht ist herthen zu lesen.' W. Brachmann opts for the suggested⁸⁹ emendation herthen because rêrten in this passage 'keinen venünftigen Sinn gibt'. This casts doubt on the rhyme rêrten:werten. In Herbort's poem we also find the problematic rhymes kêrte:swerte 6503, :gerte 15343, kêrten:gewerten 12263, which all appear to involve ê:ê before r+t. Brachmann remarks that these rhymes are most exceptional and particularly difficult to account for in view of the fact that Herbort generally rhymes the CG variant form karte (preterite singular MHG kêren) with forms showing -art in the rhyming-syllable.⁹⁰ Apart from these problematic rhymes Herbort's poem does not offer any direct parallels to the Athis rhyme gemêrte:virherete. The examples from Graf Rudolf and the Strassburg Alexander do indicate, however, that rhymes involving ê:ê before r+t had occurred, if only in exceptional cases, in earlier CG poems. The most plausible explanation for these rhymes is a combinatoric phonetic one: that the following cluster -rt had a lengthening effect on the short vowel in virherete thereby minimizing any length discrepancy.⁹¹

If we now turn to those etymologically non-neutral rhymes attested in Athis which do contravene Zwierzina's e-rule, the first thing we note is that they are statistically no more exceptional than those, already discussed, which conform to it.

bete:zu stete (A141:2) involves ê:ê in open syllable before -t-. This would not be a neutral rhyme in MHG. Although it is possible that the difference between open and closed short -e- may have been obscured by the medial dental -t-, the ratio of neutral to non-neutral rhymes in this rhyme-type (3:1) does not establish this beyond doubt. The neutral examples are: bête:tête (Ad3), getête:gebête (D119), trêtin:gebêtin (F137). There are parallels in works written in UG dialects. Zwierzina noted⁹² that rhymes ête:ête were commonplace in Austrian poems. They also occur regularly

in the East-Frk. poem Wigalois by Wirnt von Grävenberc and in Wolfram's Parzival, as the following examples show: Wigalois 1594, 1807, 8367, 9422, 10425; Parzival 621, 23; 746,5. In Herbort's poem there is but one parallel: bete:zu stete 18168, albeit an exact one.⁹³ The solitary nature of this example in Herbort's poem suggests that it is extremely unlikely that open and closed short -e had merged before single -t- in his (Herbort's) dialect. The most striking CG parallel to Athis can be seen in Graf Rudolf where three such rhymes are attested: bete:zu stete (Eb22,Gb51,Ib58). There are no such rhymes in Eraclius, Pilatus or the Strassburg Alexander or Marien Himmelfahrt. H.u.K. contains the rhymes ze stete:(ge)-tete (3435,4223) and also tete:bete (1191,2141), but these forms can be accounted for through the double-form tete/tête (3 singular preterite MHG tuon). This rhyme presents a problematic choice between literary borrowing and dialect. The evidence is apparently contradictory; whereas Graf Rudolf shows no less than three parallel examples, Herbort has only one and other CG poems none at all. In the light of this a merger of ë with ê before -t- seems unlikely, since otherwise the change would have penetrated into other poets' rhyme-practices. Plausible explanations would be both borrowing, particularly in view of the E-Frk. parallels, and the survival of a non-neutral, but only slightly inaccurate rhyme from an older, less disciplined rhyme-tradition.

The rhymes wertin:swertin and werkis:gemerkis (B115,D157) both show ë:ê before r + consonant. Rhymes of this kind are not attested in Eraclius, Marien Himmelfahrt or Pilatus. B115:6 reads: Die beidinthalb sich wertin/mit spern ün mit swertin/. There is no ambiguity concerning the meaning of sich wertin = 'defended themselves'. Only one rhyme ë:ê before r + t is attested in Herbort's poem: verhért:swért (3831). There are the further examples: gewërbe:ërbe (10987) and hër ('hither'):wër ('weir') 6131, which shows ë:ê before r + consonant and final -r respectively.

Brachmann noted⁹⁴ that these three rhymes are opposed to 236 neutral rhymes involving ë:ë and ê:ê before -r or r + consonant. They must be viewed as extreme exceptions. This is not the case in the Oldenburg Fragments of Albrecht's poem. In that text we find alongside ten etymologically neutral rhymes involving ê:ê or ë:ë before -r or r + consonant no less than three rhymes ê:ê: gevêrte:hêrte (herd of livestock) B252 behêrten:swêrten A95; hêr: uz dem mêr B86. Although this material is not extensive, it appears that Albrecht rhymed ê:ê consistently before -r and r + consonant. There is only one example of ê:ê before -r or r + consonant in Ebernard's poem, and that is 3157 gebêrn:für sich wêrn. R. Bechstein's second⁹⁵ example wert:gert (4589) involves MHG wêrt (MHG¹-wârts") the directional adverb with short, open -ê-, and so is not relevant here. The apparent contrast in this respect between the North-Thuringian poem of Albrecht v. Halberstadt and the South-Thuringian work by Ebernard possibly reflects a difference in dialect. Athis together with Albrecht's Metamorphosen (and Herbort with Ebernard to a lesser degree) all distance themselves from the CG Frk. poets who do not rhyme ê:ê before -r or r + consonant at all. Such rhymes are, however, firmly established in CG rhyming-tradition as the following examples indicate: Graf Rudolf:herte ('hard') :swêrte (Fb52), generte:gewêrte ('granted') (H9), Strassburg Alexander: here ('army') :dêre ('of them') (3036, 3182, 4218, 5031) :spêre ('spear') (6663, 6801), mere ('sea') :dêre ('of them') (3404, 5498). It should be noted that the following examples quoted by J. Kuhn⁹⁶ as ê:ê are in fact incorrect and all ê:ê: gewêrt ('granted') :gêrt (1565), swêrt:gewêrt ('given') (6285), gewêren ('give') :gêren (408); they should be disregarded.

The Athis-rhyme: wêrkis:gemêrkis (D157) involves ê:ê before r + consonant. In the S. Alexander we find mêrken:gewêrke (1205, 6094). In Veldeke's Servatius there occurs gemêrke:gewêrke (174, 275). In the Eneide: gewêrke:gemêrke (9566) and bit wêrken:gemêrken (1544). In Hessian poems

(Herbort's and Elisabeth), we encounter CG rhymes involving wirken:mirken showing -i- for -e- in MHG merken. These are probably not parallels to the Athis rhyme. Parallels are attested in thirteenth century MLG poetry. In the Reimchronik of Eberhard von Gandersheim⁹⁷ we find werken:merken (165), merken:werken (320). Another example can be found in the rhymed prologue to the Sächsische Weltchronik (25-6): an willen oder an werken/sundich mensche diz merke. It has become clear that rhymes involving forms derived from merken together with wërk(en) are attested in MLG, Rhenish and North CG texts of the late twelfth and thirteenth centuries.⁹⁸ The proliferation of rhymes involving e:ë before r + consonant in Albrecht's text suggests that this overlap may well indicate a dialectal merger ë:ë before r + consonant. Further examples in Eberhard's MLG Reimchronik are: to erven:erwerben (62), sterven:to erven (916).

The rhyme er:mer (ër:mër) Athis E15:6 flatly contradicts Zwierzina's e-rule, showing short, open -ë- in the rhyme with long closed -ê-. The most likely explanation is lengthening of short -ë- before final -r. Parallel examples are hard to find in CG texts of the early thirteenth century. One similar case is attested in Ebernand's poem: gehër:ër (4241:2). No rhymes -ër:-êr are attested in Herbort's poem, Pilatus, Graf Rudolf, Eraclius or Marien Himmelfahrt. However, as Zwierzina points out⁹⁹ there are two examples in Wirnt's Wigalois:hër:ër (11239, 11396) and furthermore, as with the rhymes ë:ë before -t- there are many parallels to the Athis rhyme in Austrian poems such as: Das Nibelungenlied mër (adverb):hër (adverb) 421,1; hër (adverb):Rüedegër 2180,3. Once again Austrian poetry, together with isolated examples in Wirnt's poem, provides a potential borrowing source for an isolated rhyme in Athis. However, the example from Ebernand's poem combined with the other cases involving rhymes ë:ë before r + consonant suggest that the lengthening influence of the final -r resulting in the (possible) merger of open and closed e-sounds before -r- and r + consonant,

nullified both quantitative and qualitative inaccuracies to such an extent that the rhyme ēr:mēr may have been neutral in the Athis poet's dialect.

Athis A25:6 reads: enic:wenic (MHG æne:wēne). Although this contradicts the Frk. e-rule, rhymes ê:æ are common in CG poems of Hessia and Thuringian provenance. W. Brachmann cites¹⁰⁰ not less than 128 rhymes ê:æ from Herbort's poem. Of these 113 show ê:æ before medial single -r-. There are two examples e:æ before -n-: zwêne:unwæne (7653); Athêne:unwæne (MS wuwene)(4117). J. Kuhnt also quotes¹⁰¹ numerous cases of ê:æ from the Strassburg Alexander. There are four cases of ê:æ before -r- in Graf Rudolf and no less than six in only 310 rhymes in Pilatus together with one before medial -h-: wære:sêre (53,401), lidigærin:sêren (99), kamæraeren:sêren (253), kêren:romaeren (487), mære:karlingære (499) and gæhe:vêhe (381). We must note here that there are no rhymes ê :æ before -r- in Athis. Apart from enic:wenic there are no rhymes ê:æ in Athis at all. On the other hand there are four rhymes æ:æ before -r- and four ê:ê before -r-. This feature of the Athis poet's rhyme-practice is distinctive and puzzling in view of his more eclectic approach to the combination of short e-sounds. A differentiation Hessia versus Thuringian cannot be made on the basis of presence and absence respectively of rhymes ê:æ before -r- as these rhymes¹⁰² do appear in Ebernand's poem. In this one instance Athis is paralleled with Eraclius and Marien Himmelfahrt and in opposition to Herbort.

A comparison of the remaining categories of e-rhymes in Athis (ê:ê, ê:ê, ä:ä, ê:ê, æ:æ) with their counterparts from Iwein still reveals some interesting points. gewebin:benebin (A*161, B45) includes the CG variant form benebin which V. Michels refers¹⁰³ to as 'rh₁einfränkisch'. The following parallel case involving medial intervocalic -v- for MHG -b- together with -e- for MHG -i- in open syllable in MHG gescriben (past participle) is attested in Veldeke's Eneide (9493) beneven:geschreven.

The rhymes von der erdin:den werdin (A69) and werdin:disir erdin (gen.) (F125) both involve the CG variant weak form of MHG erde. Herbort only uses the weak form of erde in rhyme-position.¹⁰⁴ In fragments A and B of Albrecht's Metamorphosen we find the following rhymes: werde (infinitive): uf disser erde (B132), an der erden:werden (infinitive) (A129). In the first example the apocope of final -n from the infinitive form werden may be scribal as the weak form of erde is attested in the second example, though we should note that apocope of final -n in infinitives is secured for this text in a number of other examples. Marien Himmelfahrt also has examples which secure the weak form of erde in the rhyme: erden:werden (133, 1420, 1570, 1777). On the other hand Hartmann¹⁰⁵ uses the strong form: Iwein (40, 266]. 4205).

The rhyme deckin (plural):mit ganzir eckin (B67:8) shows a weak variant form of MHG ecke (feminine). A parallel is attested in Graf Rudolf; Kb18:19 mit der eckin:wecken (infinitive). ecke only appears in rhyme-position in Athis and only on one occasion. The same is true for degen (C81, C145, E148) deginheit (:getreit F111) and also for wigande (:sande A**44), though degintlichin (adverb) does appear in mid-line. F. Liechtenstein¹⁰⁶ viewed the use of ecke and recke in the rhyme as evidence of the influence of older folk-poetry. As ecke, degen and wigand only occur in the rhyme in Athis it might be argued that their survival can be attributed to the influence of an older rhyme-tradition on the Athis poet. The 'archaism' of these terms cannot, however, be proved by the restriction of their appearance to rhyme-positions since they tended to appear in the rhyme in older, historiographic poems such as the Strassburg Alexander and the MHG Rolandslied in any case.¹⁰⁷

We have seen, in some detail, how the rhyme-practice of the Athis poet differed in its treatment of e-rhymes from that of the UG poet Hartmann in Iwein. These differences have, in total, presented us with a profile

significantly different from that gained by Zwierzina's account of the practice of Franconian CG poets. It follows from this that the Athis poet's dialect was not identical with that Frk. literary dialect which emerges from Zwierzina's study. We have established parallels for all of the exceptional cases not permitted by Zwierzina's e-rule. These parallels are not, however, found all in one work. Occasional similarities have emerged with Middle-Franconian (Rhenish), and MLG, but consistently and chiefly with Hessish and Thuringian (both North and South) texts. It has proved difficult if not impossible to reach a proper interpretation of the statistics regarding the relative frequencies of exceptional and non-exceptional cases. We must not lose sight of the fact that although parallels have been found to authenticate those rhymes which, in etymological perspective, appeared impure, they still remain exceptions.

One major aspect of this question remains to be discussed. So far, apart from periodic references to Veldeke's Servatius, Eneide and some MLG poems, most comparisons have been made with Rhenish-Franconian, Hessian, Thuringian and UG texts. Texts from the important but problematic area of Rhenish Middle-Franconian (Mfrk.) were not generally cited, and CG (Hessian, Thuringian) rhyme-practice can only be established through detailed comparison. The e-rhymes of Athis provide an opportunity for this. As a Rhenish Mfrk. text we shall take Morant und Galie together with the discussion of its rhymes in the introduction to the edition prepared by T. Frings, E. Linke, G. Schieb and B. Mattausch.

The editors of Morant introduce their discussions¹⁰⁸ of e-rhymes involving short e-sounds with the statement that rhymes involving -ë- and mutated -ê- are very frequent. They go on to cite eight rhymes involving ë:ê before single dental stop: four examples bede (MHG bête): stede (MHG stete) 577, 1121A, 1133A, 5107; and four involving ête:éde : bede:redede 247, 2419, 3443; geberde:redede 4331. Herbot's poem and Athis have only

one example each of a rhyme ëte:ëte. The editors quote seven rhymes -ëre:ëre of which there are no examples at all in Athis. Five examples are then cited of rhymes ë:e before -v- (MHG -b-) which are also completely absent from both Athis and Herbort's poem. In their discussion of rhymes ë:e in closed syllable some similarities with Athis do emerge. They quote six examples of the rhyme wert (adjective): pert (phärt); rhymes which are paralleled in Athis and Herbort's poem. Following this they discuss rhymes involving -ähte:-ëhte which are also common to all CG works. Neither of these rhyme-types is distinctive of any particular CG dialect. Six rhymes are then cited involving ë:e before r + dental. In Athis as in Herbort's poem, there is one example only of this rhyme-type. It has become clear that rhymes which are exceptional cases in Athis and Herbort's poem have become the rule in Morant. Athis differs thus significantly from Morant with respect to the treatment of e-rhymes. It follows from the evidence of this category that the dialect reflected in the Athis-rhymes is probably to be found in the CG area of Hesse and Thuringia.

Rhymes ei:ei

There are forty-one rhymes ei:ei in Athis, making 5.4% of the total. In Iwein there are 322 rhymes ei:ei making 7.9% of the total. The Rfrk. Marien Himmelfahrt (afterwards Mar.H.) has sixty-eight rhymes in this category (7.4%), Eberhard's Heinrich und Kunegunde has 133 rhymes ei:ei (5.6%) and in the 310 surviving rhymes of the 'Hessisch' Pilatus-fragment we find twenty-five ei:ei (8.1%). These statistics reveal a contrast between Athis (together with Eberhard's poem) and the South CG and UG texts Mar.H., Pilatus and Iwein. The discrepancy varies between 1.8% and 3.7%.

There are no rhymes in Athis involving the Mfrk. forms teit/deit (= MHG tuot) or steit (= MHG stêt/stât). These rhymes are consistently

attested in the Vorau Alex. and in Morant u. Galie.¹⁰⁹ In this respect the Athis poet is aligned with the poem of the S. Alexander, Herbort, Ebernand, Albrecht v. Halberstadt and the poet of the Rfrk. Mar.H., all of whom refrain from using these forms entirely. This feature is advanced by J. Kuhnt as a means for distinction between the Mfrk. language of Lamprecht's text and the Rfrk. dialect of the S. Alexander poet-adaptor.¹¹⁰

The most important rhyme-types in this category are -eit,-eite(n), since they include rhymes which involve the contracted forms -eit (<aget, <eget) and -eite(n) (<agete, <egete). W. Brachmann discusses this feature in some detail for Herbort.¹¹¹ The Athis poet, like Herbort, rhymed contracted forms involving -eget(e) >eite(e) with MHG -eit(e). The only relevant rhymes are: deginheit:getreit (MHG getreget) F111 and the new Tral case megide:getregide A*57.

Examples proving egete(e) >-eite(e) in Herbort's poem are numerous. W. Brachmann quotes a number of them involving contracted forms of geleget (geleit), beweget (beweit), legete (leite) and treget (treit). Brachmann also noted that Herbort only rhymed the contracted form of MHG gesaget (geseit) on one occasion, which was also the first occasion on which Herbort used the past participle of sagen in rhyme-position, in the formulaic phrase: als ich iu davor han geseit (215). Later in the poem Herbort rhymed gesaget in its uncontracted form again in a formulaic context, with verzaget (1717), gejaget (4363) and unverzaget (4731, 9516). The one example involving gejaget counts as an extreme exception at the outset of the work which was never repeated in more than 18450 lines. Rhymes proving contraction in forms of the verb sagen are not attested in Athis. They do, apparently, occur in Mar. H. and in the South Thuringian H.u.K., as the following examples show: Mar.H.: bereit:geseit 767; geseit:bereit 805; selekeit:geseit 731; H.u.K.: gereit:seit 267; gereit:geseit 2209, 3599; geseit:zierheit 353, 113, :leit 1627,4165; :sneit 1759; :arebeit 2357; :kristenheit 2429;

karcheit 3518; :dinsterkeit 3635; :werdekeit 3742; :breit 4005; :eit 4023; :girheit 4572. K. Zwierzina, in a late essay,¹¹² suggested that the contracted form geseit, as secured in the rhymes cited above from Mar.H., was not derived from MHG gesaget but from the CG variant mutated form gesèget. Whether this is true or not, no such rhymes are attested in Athis and this distinguishes our poem from the South CG texts Mar.H. and H.u.K. The Athis rhymes are here consistent with the practice of CG poets who rhymed éget(e)>-eite(e):-eit(e) but not -aget(e)>-eite(e):-eit(e) and so contrast with Hartmann's practice as we would expect from Zwierzina's study.¹¹³

The following two rhymes prove that the Athis poet used an inflected/uninflected double-form for MHG arebeit in the genitive/dative singular Ac13 Der herteliker leyde/und der arebeyde; C45 Daz er geturstillichin streit/ mit sorcsamir arbeit. Veldeke only used inflected forms¹¹⁴ of arbeit in genitive/dative singular (arbeide) in rhyme-position (dative 515; 1227; 3391; 3723 gen. 1871; 9925). In Herbort's poem¹¹⁵ we find the dative singular double-form erbeit/erbeite: 157; 12353; 15157; 17908; 4039 (erbeit), 4173; 3093 (erbeite). The same double form¹¹⁶ is found in the S. Alexander and in Morant und Galie. K. Zwierzina noted that Hartmann used two-syllable forms and cites four 3-syllable dative singular rhyme-forms from Wolfram's work.¹¹⁷

The example leide:arebeide from our poem is clearly CG since it shows medial -d- for -t- intervocalically after the diphthong -ei. Rhymes involving -d- for -t- in similar positions are attested sporadically in Veldeke's Eneide as the following two examples show: gemeide(gemeite): leide 5525; meineide:warheide(warheite) 4415. They are attested much more frequently in Morant und Galie.¹¹⁸ There is one similar example in Wernher von Elmendorf's poem: beiten:scheiden (1129) which Bumke refers to as a Mfrk./Rhenish feature.¹¹⁹ The only other example of medial, intervocalic -d- for -t- after long vowel in Athis is snidin(infinitive):sitin B69.

This category reveals fewer contrasts with UG rhyme-practice than others have done. The absence of rhymes involving contracted forms of gesaget/geseget combined with the rhyme arebeyde:leyde (showing medial -d- for -t-), gain for us a north CG profile. But we must not forget that the Mfrk. features deit(tuot) and steit(stât) are conspicuously absent from our text.

Rhymes i:i

There are seventy-six rhymes i:i in Athis making 10% of the total. In Iwein we find 485 (11,9%) in Mar.H. 115(12,5%), in H.u.K. 248 (10,4%). The discrepancy between Athis and Iwein is not insignificant: nearly 2% and is substantiated by a comparison of the number of rhyme-types used in this category in each poem. Athis has thirty-nine rhyme-types, Iwein fifty. This reveals, even allowing for the fragmentary transmission of our text, that the Athis poet did not exploit the potential of this category to the same extent, relative to Hartmann, as he did for the category a:a.

There are rhymes consistently attested in Veldeke's Eneide¹²⁰ and considerably less frequently in Herbort's poem¹²¹ which involve i:ë and i:ê before single, medial consonant in open syllable and before liquid + consonant in closed syllable. These North CG/Rhenish rhymes are totally absent from Athis. In this respect Athis is aligned with Mar.H. and H.u.K.

W. Brachmann noted¹²² that Herbort rhymed uninflected adjectival/ adverbial forms involving the MHG suffix -lich with words containing short -i- in the rhyme-syllable -ich: tegelich:sich 2060; 8175 gemelich:sich 899, wunderlich:859, :mich 755, billich:sich 4902; 4121, etc. Similar rhymes are attested in Mar.H.,¹²³ Pilatus : heimlich:sich (reflexive pronoun) 329, Graf Rudolf: gemelich:dich Db53 and consistently in H.u.K.¹²⁴ T.Frings and G. Schieb cite one example only from Veldeke's Eneide: herlich:sich (12803). These rhymes are completely absent from Athis. In our poem

there are seven rhymes -ich:-ich, none of which involve the suffix -lich. In the category i:i we find the following rhymes in Athis: bescheydenliche:riche Ad13; erlike:rike Ae40; gezogenliche:riche D9, but none where the adjective/adverb suffix -liche shows apocope. So there is a contrast between Athis and the other CG texts examined apart from Veldeke (the single example in the Eneide must count as an extreme exception). However, the same rhymes are also frequently attested in the UG poem Iwein (20 examples), so the rhymes in question cannot be isolated as distinctive of CG as opposed to UG. It is possible that the Athis poet was following Veldeke's example in rejecting the apocopated forms (the single example is located in the so-called 'Thuringian' part of the work). Incidentally, the proliferation of these rhymes in Iwein may account largely for the discrepancy in the size of the category between Athis and Iwein.

The three following rhymes secure the double forms antlitz(e)/anlütze for our poem: urz antlitz:spitz (nom. singular masculine attributively post-positioned) E105; am antlitz:ane witze E31; daz anlütze:in der phutze E137. Both of the forms antlitz:spitz show apocope of final -e in the MS orthography, but the rhyme itself remains ambiguous in that respect. I have not been able to find rhyme parallels for this example. It is possible that the apocope can be put on the account of scribe 2, as he tended to dispense with the final -e.¹²⁵ W. Grimm, in his extensive note on E105:6, remarked¹²⁶ that an(t)lütze is the form preferred by UG poets whilst antlitz is found in CG and Low Franconian texts. But he goes on to say that the Athis examples prove that a poet could draw on both forms for rhyming purposes. Herbot has four examples antlitz:(ge)witze 687; 2960; 3179; 10613; and one involving spitze (noun): antlitz 13677. The rhythm of the lines E105:6 is not clear enough to indicate whether either a masculine or a feminine rhyme is required: Uvor dougin und uvrz antlitz/nach den aldin sitin spitz/ and thus cannot be adduced as evidence either

in favour of or against apocope of final -e.

There are five rhymes in Athis which involve the noun minne: A35; C43; D71; C*101; D117. Two of these secure weak forms¹²⁷ of the personification Minne (= Lady Love); these are C43 an sinnin:ouch half im craft der minnin/ D71 sinnin: Ist saz ime von der minnin/. None of the other rhymes ~~proves~~ a weak form of MHG minne. The personified form Minne does not occur, weak or strong, in Herbot's rhymes.¹²⁸

A**68ff. reads Aimon iulionin stach/ Aldurch den lip aschildis/ Vñ vûrtin des gevildis/ Also lang als sin sper was/ Das h(er) tot quam uf das gras/. W. Grimm noted¹²⁹ that the form aschildis was written in the MS with a red pen-stroke through the initial a; a device used by the scribe of that MS to identify personal names. Grimm concluded that the scribe had understood the form as a person's name, remarking that if the scribe was correct in this then a syntactic break would follow stach, and the next phrase Aldurch den lip aschildis... should be understood as following in apposition. He continued by suggesting that aschildis might then have been intended as a genitive form of Achill. This would then have been unlikely since nowhere in the OF source did the character Achilles appear. More probable, according to Grimm, was that the scribe was mistaken and that aschildis was an adverbial genitive giving the meaning: 'er stach ihm durch den Leib neben dem Schild, indem der Sper von dem Schild abglitt'. Adverbial genitives are sparsely but consistently attested in MHG texts of this period. O. Behaghel refers¹³⁰ to these forms as 'ein Genitiv von Bezeichnungen von Bewegungsvorgängen, der angibt, in welchem Verfahren das Subjekt die Bewegung ausführt'. He cites examples and goes on to remark: 'Daran schliessen sich dann Ausdrücke des Kampfes..' At this point he quotes examples, some of which I. Schröbler¹³¹ later cited in a general discussion of adverbial genitives without drawing attention to their common reference to fighting or violence:

Kaiserchronik:16639 die burc er in nôtsturmes an gewan; Parzival 205,26 si suochete sturmes Clamidê; 122,20 si fûerent roubes eine maget; Lanzelet: 7380 swer wip gerne nôtes nimet. Our passage fits well into this adverbial sub-category as O.Behaghel outlined it. His extensive study reveals the anticipatory perception of W. Grimm.

Athis A35 reads: in sime herzin binnin/(:minnin), D141 reads (mit sinnin)/bezogin wol inbinnin. Both of these rhymes show the CG prepositional-adverb binnen, enbinnen.¹³² These forms are also attested in Herbort's poem.¹³³

In this category Athis can be distinguished from many North CG poems by virtue of the poet's rejection of rhymes i:ë/e as indicated above. The statistical discrepancy in size between this category in Athis and its counterpart in Iwein can be accounted for to a significant extent through the absence in Athis of adverbial forms showing apocope and short -i- in the suffix -lich and partly through the Athis poet's general lack of exploitation of rhyme-types at his disposal. The use of the forms antlitze, binnin and inbinnin is consistent with CG rhyme-practice in general.

Rhymes iî

There are seventy-seven rhymes i:î in Athis (10,1% of the total). This compares with 265 (6,2%) in Iwein. This discrepancy is due for the most part to the fact that thirty-four of the seventy-seven Athis rhymes involve one or more proper names with -î in a rhyming-syllable.¹³⁴ In Mar.H. this category contains seventy-four rhymes (8,0%). The nature of the proper names makes a comparison of the rhyme-types fruitless.

By far the most interesting and unusual rhyme which belongs (ultimately) in this category is wic (accusative singular): cric (accusative singular

= MHG kriec) C33, showing monophthongization of the MHG diphthong -ie- to long -i- before final -g(-k) in MHG kriec. Although monophthongization of -ie- to -i- is generally suggested for CG dialects in this period, rhymes which prove it are very rare indeed. V. Michels does not cite¹³⁵ this rhyme in his discussion of monophthongization. Exact parallels to our example are scarce, probably the only roughly contemporary one is Hedewic (proper name) : cric (MHG kriec) 811 in Eberhard's H.u.K.¹³⁶ There are no parallels in Herbot's poem, Graf Rudolf, Pilatus, Mar.H. or Veldeke's Eneide. This rhyme represents one rare example of the penetration of a strong CG dialect feature into the rhyme-practice of a poet whose rhyme-technique is conspicuously accurate.

On the other hand there are no rhymes at all in Athis involving monophthongization and shortening of MHG -ie- before -nc- or -nge(n) in preterite forms of the class VII strong verbs gân/gên, vâhen(vân) and hâhen(hân), which are so frequently attested in other CG poems of the period: Pilatus: iungelinc : anevienc (539); Albrecht's Metamorphosen: gieng: iungeling (B248); W. Brachmann¹³⁷ quotes sixty-two examples from Herbot's poem. There are, however, no such rhymes in Graf Rudolf and V. Michels¹³⁸ suggested that their absence from the later Hessian poems Elisabeth and Die Erlösung (and, incidentally, Graf Rudolf) may be attributed to a dialectal diphthongization of -i- to -ei- before -n + cons in a small Hessian/Thuringian area.

The complex distribution¹³⁹ of the alternative forms in and în (directional adverb = NHG ein) makes a straightforward geographical/dialectal allocation of either form impossible. In Athis the adverb în is always used with a long vowel: în:sîn F83; sîn:în B25. This is also true of Eberhard's H.u.K. : (dar)în:sîn 2367; sunnenschîn:(hin)în 3762; and, in so far as the restricted amount of material allows us scope for judgement, of Albrecht's Metamorphosen; în:sîn B26. Both Wolfram and Gottfried v. Strassburg used this form (în) as well. On the other hand,

Herbort,¹⁴⁰ Hartmann, Veldeke (Eneide 1157 darin:unsin; in:sin 1129;3139; :bin 6593 etc.) and a host of other poets all use in with short -i-. It is questionable whether this double form can be of any precise dialectal significance for us. An illustration of the problem can be seen in Mar.H. where the following rhymes occur: hin:drin (= darin) 1137; hin in: kunegin 757. Zwierzina concluded¹⁴⁸ that this secures short -i- because kunegin (which has a double form kunegin) rhymes with :hin (929) and with the pronoun :in (1837). He omitted to mention, however, that kunegin also rhymes in the same poem with :schrin 511; :sin (poss. pronoun) 1619; and minnærin 1829. These rhymes either secure the double form kunegin/kunegin or they suggest that the poet was prepared to rhyme i:i before final -n in monosyllabic rhymes. Either of these explanations will undermine the plausibility of Zwierzina's conclusion. The use of both forms¹⁴² by some poets, combined with the complexity and inscrutability of the distribution suggests strongly that the choice between one or other of the forms was a question of technique rather than of dialect in some areas.

B69 snitin(infinitive) :sitin (dative singular, 'side') } ^{probably} shows medial, intervocalic -d- for -t- after long -i-. Five parallels involving MHG hamite with medial -d- for -t- after long -i- are attested in Herbort's poem together with lide (third singular preterite subjunctive) :lide(plural) 5208. W. Brachmann views these rhymes as extreme exceptions.⁴³ This is also true for the above rhyme from Athis. We have already discussed the rhyme beide:arebeyde Acl3, which may ^{involve} a similar feature. Apart from these two rhymes there is only the conjectural rhyme glitin (infinitive) :snitin(infinitive) A**85; where W. Grimm could only read the tops of the letters of snitin.¹⁴⁴

The following rhymes secure the weak variant form of MHG site 'side': sîtin:istrîtin B111; :zîtin B47; strîtin:sîtin C89; Gaÿtin:sîtin; A*119 C*145; D79; ritin:sîtin E119. This is consistent with Herbort's practice¹⁴⁵ but Hartmann does not use singular forms of this noun in the rhyme in Iwein.¹⁴⁶

Rhymes ie:ie

There are thirty rhymes ie:ie in Athis (3,9%). This compares with ninety-nine out of 4082 (=2,4%) for Iwein. This significant discrepancy can partly be accounted for through the predilection of the Athis poet for rhymes involving preterite forms of the MHG verbs vâhen, gân/gên (class VII). There are six rhymes -ienc (out of 762) in our text as against sixteen in Iwein (total 4082) and five rhymes -iengen as against only two in Iwein. In addition to this, there are a number of rhymes in our text involving CG words or forms which will now be discussed individually.

A41ff. reads: Dit was ein lebin uon willeküre/ Hie nemich al die werlt nicht uvre/ Ob ich solde kiesin/ Sus nemich eine biesin/ Uvor min lebin sprach athis/. Which translates: "This was a choice way of living indeed, which I would not exchange for the whole world, if able to choose. The way I am now I would give my life away for a reed," spoke Athis. The rhyme eine biesin:kiesin (A43:4) is probably the most interesting single rhyme in the whole text. biesin is here a weak feminine accusative singular form of biese (MHG Binse='reed'). The accented vowel of the rhyme-syllable is -ie- as secured by kiesin. W. Grimm remarked:¹⁴⁷ 'Bies für Binse holländisch'. In fact biese is a very rare rhyme-word in MHG verse. I have located, apart from our example, the following cases: Karlmeinet (A173,46-7) vil balde veyl her neder/vur Orien in de beysen (MS ind beysen); Morant und Galie (4672) dat ich niet engeven/dar umbe eine biesin (:verliesen) and Heinrich Hesler's Evangelium Nicodemi (3092): ich ahte sin niht ein biesin (:vriesen). The final two examples both use a weak form of biese in the negative phrase 'not a reed' meaning 'very little' or 'nothing at all'. This is very close to our example. The example from Karlmeinet results from an inspired conjectural emendation by M.A. Holmberg.¹⁴⁸ E. Rooth concluded that¹⁴⁹ the word biese is commonly attested

in two areas: West Flemish and Saxon (LG). According to G. Lerchner biese is attested in Rhenish Franconia as far south as the Saar.¹⁵⁰ The consensus appears to be that biese (weak feminine) is a word found in Flemish, Middle Dutch, LG and sporadically encountered in CG texts of both Rhenish and ECG provenances. The Athis example is very important in that it may well be the earliest found in rhyme-position. The Hesler example proves that the word was used in other locations than the area surrounding the Rhine. The rhyme biesin:kiesin is a particularly striking example of the poet's use of northern vocabulary in rhyme-position. There is no necessity to view the word as a loan; LG, Middle Dutch, Rhenish or otherwise. The word may well have been part of our poet's everyday vocabulary, and by itself cannot be cited as evidence for an intermediary Middle Dutch source.

E45 niet:geschiet proves a weak variant p.part. form of the MHG strong verb geschēhen. The rhyme is, strictly speaking, ambiguous as regards the vowel of the accented syllable. It may also be niht:geschiht. V. Michels regards the weak variant form as Ripuarian but also Moselle-Franconian and Hessia¹⁵¹. W. Braune saw the form¹⁵² as spread generally over West CG. Parallels, apart from Mfrk.¹⁵³ ones, are attested in Herbot's poem. W. Brachmann cites eight of them,¹⁵⁴ of which the following one is closest to our example: (12549) niet:geschiet. Bearing in mind the rhyme (see below) which proves the form niet, it is most likely that this rhyme was heard with -ie- in the accented syllable. The parallels from Herbot's poem prove that rhymes involving weak p.part. forms of geschēhen were not restricted to Mfrk. texts.

niet is the only form of the MHG negative particle niht to occur in rhyme-position in Athis: sciet:niet (A53); niet:gesciet (E45). It is doubtful whether the use of niet as a rhyme-form can be restricted to texts written in any particular CG dialect area.¹⁵⁵ Examples proving niet are

attested as well in Herbort's poem (Brachmann cites no less than 56 which are unambiguous) and in Pilatus: besciet:niet 55, niet:entriet 389. It is above all the examples from Herbort's poem which undermine somewhat the plausibility of W. Sanders's attempted location of Graf Rudolf in Middle Franconia.¹⁵⁶ Herbort's poem is not Middle Rhenish and if he used the form fifty-six times in the rhyme then that same form cannot reasonably be adduced as evidence of Mfrk. provenance for Graf Rudolf or indeed for any other poem. G. Cordes discussed the distribution of the rhymes which prove the form in CG text of Rhenish and Hessia/Thuringian provenance and stated¹⁵⁷ that the examples were widely spread and suggested literary borrowing as the cause.

Ae41ff. reads Porfilias der rike/nam sinen geverden an de hant/und vorde ene dar her vant/de schonen kardionesen/ de sin wif solde wesen/de he durch kompanye le/dar von her groter kommer ie/. The rhyme le:ie is to be read as MHG lie:vie(liez:vienc) showing apocope of the final consonant(s) in each case. There are no such forms¹⁵⁸ in Herbort's poem. Rhymes proving apocoped vie- are attested, however, in Eberhard's¹⁵⁹ poem: entphie:ergie 623; ergie:anevie 3203; but not proving lie(z). The above rhyme from Athis may well be attributable to the influence of southern rhyming tradition.¹⁶⁰

virbliesin:hie sin B145 shows weakening of -î- to -i- in accented syllable in the infinitive form sin. We encountered a similar weakening above in the rhyme mâlin:stâlin (E101); parallels are noted there (in category â:â).

The category ie:ie has yielded a number of rhymes which are distinctive of CG. These rhymes have given us an insight into CG rhyme-tradition and the possibility of literary borrowing. The form biesin may or may not be a LG/Rhenish loan. At this stage it is not possible to do more than cite the literary parallels.

Rhymes o:o

There are fifty rhymes in this category in Athis (6,6%). This compares with 6,1% for Iwein (249 rhymes o:o). This discrepancy is small. Athis has twenty-six rhyme-types, Iwein 33. A number of Athis rhyme-types and individual rhyme-words are distinctive of CG and they will be discussed individually.

A**12 reads: An dem gebirge obene/(:lobene). The rhyme requires three syllables to be feminine as it involves MHG short -o- before medial -b- in open syllable. This three syllable adverbial form (enabling a feminine rhyme) is not attested in Hartmann's Erec or Iwein. It is found, however, in Veldeke's Eneide: 4052 (All MSS) Die duchte her gut zu lobene/uff dem berge obene/ and 5710: Dar stunt eyne blume obene/(:zcu lobene). Here we have a close parallel to the Athis-poet's use of the three syllable adj./adv. form ebine. Athis 31:2 reads: zu lebine:ebine. There are no examples of ebine (3 syllables) in Erec or Iwein, but one is attested in Veldeke's Eneide (9399) lebene:ebene and in Herbort's¹⁶¹ poem: zu gebene: ebene (137). Both of the 3-syllable forms obene/ebene are firmly established in CG rhyming-tradition of the twelfth century¹⁶² which our poet is drawing from. There is a parallel in Ebernard's poem: 71:2 obene: ze lobene.

Further rhyme-type contrasts (UG versus CG) can be seen in the absence of the types -ole, -ore from Iwein.¹⁶³ As we noted above in the category a:a, final -e disappears after single liquids following short vowels. Once again scribe 2 of mgq 846 may be responsible for the apocope in wol:kol (E99) since B85 reads wole:kole. On the other hand sol:wol Ac47 secures the double form wol/wole for Athis. C65 reads vore:inppore; this rhyme is ambiguous.

F19:20 intwonit (p.part.):vonit (3 singular present indicative) involves the very rare rhyme-word vonit (MHG weak verb vonen = 'to be away from/avoid').

W. Grimm cites a parallel from the UG poem Diu Crone.¹⁶⁴ This means that the scarcity of parallels does not necessarily suggest that vonēn is a predominantly CG word. But the rhyme is another example of the eclectic nature of the Athis poet's rhyme vocabulary.

The rhyme bevorn:irkorn (B107) is distinctive of CG as bevorn (= 'in front') is a CG word.¹⁶⁵ There is a parallel example in fragment B of Albrecht's Metamorphosen: verlor:n:bevorn (B246). In addition, the rhymes E159 ort:fort and A97 uort:dort are both CG as they involve vort: a CG word.¹⁶⁶ Once again CG parallels are attested (no fewer than 7) in Eberhard's poem.¹⁶⁷

Ae32 komen:vromen and F141 vrumin:vollinkūmin are ambiguous. They may well have been heard with CG -o- for -u- in vrumen. But the rhyme-partners komen (infinitive) and vollinkūmin (part./adjective) are equally indeterminate in this respect. The straightforward past part. form of MHG quēmen is only linked in the rhyme in Athis with past part. forms of MHG nēmen which, like quēmen is a strong verb class 4. However, the use of infinitive/adjectival forms of quēmen (kumen/komen) in the rhyme with vrumen/vromen is contrary to Hartmann's practice and consistent with a CG rhyme-technique.¹⁶⁸ V. Michels states that infinitive and past.part. forms kumen are CG.¹⁶⁹ When joined with vrumen/vromen it is not possible to determine the precise phonetic quality of the accented vowel. This may have varied from one CG dialect to another.

Rhymes ö:ö.

The only example in this category is A29:30, which reads: Vñ ich un-reinicz wicht/Sturbe gerne ob ich mochte./Disim edilin kinde tochte/In der werlt wolzu lebine/.... The conditional clause here probably involves the subjunctive (see: PMSG, para.369; AA.1.).

Rhymes o :ô

There are four rhymes in Athis which apparently involve o:ô, they are: intlôsin (infinitive = MHG entlâesen): hosin (plural) B53; hôte (superlative): ioste (MS iôte) B71; portin:gehörtin C*133; wortin:gehörtin C*107.

The final pair portin:gehörtin; wortin:gehörtin both show the linking of -ort(en):-ôrt(en) in the rhyme which is frequent in CG texts of this period. Opinions have differed as to whether lengthening of the short vowel under the influence of the following -r- in the consonant cluster r+dental or shortening of the long vowel in closed syllable was responsible for minimizing the quantitative discrepancy. W. Brachmann¹⁷⁰ suggested shortening for Herbot's rhymes (no less than 55 examples). K. Weinhold, V. Michels, J. Kuhnt, C.v.Kraus, T. Frings and others suggest lengthening.¹⁷¹ Probably the most convincing argument in favour of lengthening, even in closed syllable, is the fact that all short vowels were lengthened before r+dental in MLG.¹⁷² Although there are a few examples of these rhymes in Wolfram's poems¹⁷³ they are not by any means attested in all CG poems of this period. There are none in Mar.H. nor are they attested in Pilatus or Graf Rudolf. J. Kuhnt remarks¹⁷⁴ that they are strikingly infrequent in the S. Alexander (only six examples) in comparison with Herbot's practice. He suggests that some CG poets may have restricted themselves in deference to the dialect of their audiences (possibly UG). C.v. Kraus noted that E. Schröder¹⁷⁵ had suggested to him that in some Franconian dialects of the (then) present day lengthening of this kind had only occurred in forms showing an inflexional syllable (-e, -en). This might explain Veldeke's unwillingness to use forms like gehört:wort.

hôte:ioste (MS iôte) B71 shows ô-o before -ste. Although shortening of long -ô- in hôte before -st in closed syllable is a possible explanation the following two rhymes, involving different words, show no irregularities: trôte:hôte F99; trôte:lôte A*65. We find a remarkable set of parallel cases in Herbot's poem: joste:lôte(9985); joste:koste(4301;9897);

lôste:trôste (10269), :trôste (preterite) 4257. Here, as in Athis, ioste is found in the rhyme with a word showing -ôste in the rhyming-syllable. On the other hand here we also find rhymes apparently showing joste with short -o- proving, for rhyme purposes, the double form joste/jôste. W. Brachmann concludes that¹⁷⁶ joste:lôste is inaccurate, in other words he views it as o:ô. The word joste is an OF loan which took on a number of phonetic forms in MHG, some of which are reflected in the varying rhymes in which it occurs. These are discussed below in a section on OF borrowings. For our purposes it will suffice to note that we have two alternative explanations for the rhyme hôte:ioste, either the rhyme was inaccurate or the double forms ioste/iôste were accepted in CG.

The most remarkable of the rhymes o:ô is intlôsin:hosin B53. This rhyme involves ô:o in open syllable before medial -s-. It also shows the CG unmutated form of MHG entlâesen. Rhymes involving MHG hose(e) are very rare indeed. There are none either in Hartmann's Iwein (or Erec) or in Veldeke's Eneide. There is, however, an instructive, albeit problematic, parallel in the Mfrk. Morant und Galie: 3134ff. nu horet vort wat ich uch lesen/ wa mede he wande losen/zwa zurizzen hosen/ dede he ouch ane/. The editors are undecided as to whether losen means 'escape' or 'deceive' but are adamant that losen has a short vowel. In a long but indecisive note they¹⁷⁷ connect the verb with MHG losen (weak verb = 'lauschen': Lexer I, 1957-8) and with loschen (= 'versteckt sein': Lexer I, 1957). They do not cite the Athis example, which may be a virtually exact parallel. Their rejection of the simplest explanation of losen as MHG lôsen = 'deceive' (BMZ I, 1035a) remains unconvincing. The rhyme-word hosen is common to both examples and probably shows lengthening in open syllable of -o to -ô- before -s-.

Rhymes ô:ô

There are only eighteen rhymes in Athis (2,3%) compared with 177 in Iwein (4,3%). When we consider that four of the Athis rhymes in question

involve proper names (there are no such rhymes in Iwein) then it becomes clear that a major discrepancy in rhyme-practice has emerged. This can be accounted for through the total absence from Athis of rhymes -ô:-ô. There are no fewer than sixty-eight rhymes of this type in Iwein. A similar feature of the Athis-poet's practice came to light in the category â:â where rhymes of the type -â:-â were also totally absent. It was suggested then that in the poet's spoken tongue long -a- might have phonetically tended towards long -ô- and that for this reason he may have been reluctant to use words showing this dialect feature in his rhyming-technique.¹⁷⁸ This same explanation might also be used for the above-mentioned gap in the category ô:ô.

There are a number of rhymes in our text which appear to involve ô:æ. There are a number of possible explanations for this. Firstly, the Athis-poet is by no means alone amongst CG (or UG) poets in his employment of these apparently inaccurate rhymes.¹⁷⁹ One possible reason would be that he simply followed an established rhyming-tradition of linking modified and non-modified long -ô- in the rhyme. Another possibility is that in some or perhaps in all words in question mutation of long -ô- had not 'occurred' in the Athis-poet's dialect.¹⁸⁰ This is an explanation which has in the past been offered¹⁸¹ to account for analogous cases in Veldeke's Eneide. The material for Athis is not extensive enough to make a decision on this point with any confidence. The rhymes are: intlôsin (inf.):hosin B53; tôdis (gen.singular) :brôd. is(t) (= MHG brœde) A19; nôtin (dative plural) :tôtin (dative singular) A67; vrônin (accusative singular weak adjective) :scônin (nom. plural adjectival/subst.) C*117. There are also the following neutral (ambiguous) combinations : lôsin (infinitive): virbôsin (infinitive) A*69; nôtin (noun) :tôtin (infinitive) C149. It should be noted that rhymes ô:æ involving CG unmutated double forms are consistently attested even in Rfrk. texts.¹⁸² The consensus view which has more recently emerged is that rhymes of this nature are not to be seen as evidence for the total absence of the modified vowel æ from the

CG language, but as a set of isolated cases. W. Brachmann lists¹⁸³ a large corpus of rhymes œ:ô involving scône (18 examples) : gehôren (1) nôten (1); but concludes that these are evidence of rhyme-technique, not of dialect. Similar rhymes are attested in Albrecht's poem: scône (= MHG scœne): krône A71; hôren (infinitive = MHG hœren): crône 315; in Mar.H. : trône:scône (scœne) 699; 1237; crône:scône (scœne) 1205. For the S. Alexander, J. Kuhnt cited a number of examples involving CG scône; hôren; nôten. It is not convincing to draw general conclusions regarding the presence or absence of an individual sound from a poet's language on the basis of a handful of rhymes involving a restricted number of words (here mainly variant forms of MHG scœne, hœren, nœten). Particularly since these rhymes were so clearly established in less accurate rhyming traditions of the twelfth century. On the other hand we can conclude that the examples ô-œ belong to the category ô:ô as the evidence for CG unmutated double forms is strong.

Rhymes ou:ou

There are nine rhymes ou:ou in Athis (1,2%) compared with fifty-three in Iwein (1,1%). The only major contrast between the two poems in this category is the Athis-poet's repeated use of the CG verb zouwen = 'hurry': vrouwin:irzouwin C*161; gezouwin C*161; zouwin E155. This form is not used in the rhyme by Hartmann in Iwein. There are CG parallels: Eneide (1327) juncvrouwen:zouwen (441) zouwen:vrouwen; Pilatus (143) frouwen:gezouwen.

In addition to this the rhyme bescouwite:unvrouwite (A17) shows an unmutated third singular preterite indicative form of MHG vrôuwen.¹⁸⁴ This may well contrast with Hartmann's practice in Iwein where he used a mutated form of the past.part. in 612 bestreut:gevreut. V. Michels noted¹⁸⁵ that in the later CG (Hessisch) poems Elisabeth and Die Erlösung unmutated preterite forms were also used in the rhyme.

Rhymes u:u

Although the overall statistics concerning the size of this category indicate a negligible discrepancy between Athis (27 rhymes = 3,5%) and Iwein (156 rhymes = 3,8%), this should not obscure the fact that the category u:u provides us with a significant contrast between the two poems. Very few rhyme-types correspond. The only similarities are found in -unde; -unden; -under; -ungen where rhymes involving munde (dative singular); wunden; stunden; verbunden; under; wunder; (be)twungin and iungen are found in both texts.

There are a number of rhymes which are distinctive of CG in this category in Athis and some which are rare.

A9 uffin:sluffin (3 singular preterite MHG sliefen) shows the CG¹⁸⁶ form uffe with short -u- combined with enclitic -in ('him'). Parallels, though not exact ones, are attested in Herbot's¹⁸⁷ poem: uf:huf (8729); and in H.u.K.: huf:uf (2849). The form uffe has a doublet in the Athis rhymes with a long vowel: gûf (= MHG guof):ûf A*:62, where guof shows CG monophthongization of -uo- to -û- before final -f.¹⁸⁸ We should note that the Athis-rhyme guft (dative singular): kluft F79 also indicates a double form gûf(guof)/guft (= 'loud noise'). This provides¹⁸⁹ a small contrast with Herbot's practice in that he used a two-syllable form for the dative singular of guft, as shown in this rhyme: zu gufte:in der lufte 14131.

The rhymes kurt:buhurt C*29 and kurt:ingegurt (syncopated p.participle = ingegurtet) D161 both secure the CG unshifted variant form kurt for MHG kurz (from Latin curtus) showing final -t- for the affricate -z after -r.¹⁹⁰ Parallels involving this same form are consistently attested in CG poems: kürte (subjunctive): antwürte (Herbot: 721, 7327, 3567, 8641); kurt:verlurt (H.u.K.:2265); antworten:kurten (H.u.K.:1439); and also in Rhenish¹⁹¹ texts. We must note, however, that the rhyme gescurzt:gekurtz C*63 suggests a shifted form of the -jan verb kürzen, although the rhyme is neutral and may have been gescurt:gekurt in the original. This would involve a second word (gescurzt)

showing an unshifted final -t. The rhymes involving kurt are clearly CG and locate Athis firmly in CG rhyming technique.

Athis A*103:4 reads Dar zu sechs hundirt/rittere uz gesundirt/ showing the rhyme hundirt:uzgesundirt. This has a very striking and almost exact parallel in Veldeke's Eneide 673ff. Der rittere vunft hundert/Die hette her gesundert/. Neither this rhyme nor the rhyme-type undert is attested in Hartmann's Iwein or Erec, thus the case for borrowing from Veldeke is strong.

The rhyme mugindin (dative plural MHG mugende = 'capacity'):tugindin (F115) is very rare. I have not been able to find a parallel in the texts I have investigated.

A**75 sturien (dative singular OF loan storje):sente jurien (gen. singular) shows a form of Georgen where medial -g- seems to have vocalized after -r-. S. Jurien¹⁹² is a MLG form for St. George and this rhyme may well show the influence of MLG.

Rhymes uo:o

The following four rhymes all involve o:uo before final -r and medial r+t in forms derived from only two stems: urbor (MS urbuor):vuor (E143); urborte (MS urburte):vuorte (MS ururte) (A167); vuorte (MS ururte):urborte (MS urburte) (A**24); vuortin:urbortin (MS urburtin (A*123)). Similar rhymes are attested in other CG poems. W. Brachmann cited numerous examples of rhymes uo:o and uo:ô before -r and r+dental in Herbort's poem.¹⁹³ He concluded that in these forms -uo monophthongized to -o- or -ô- before -r. Rhymes u:o before r+consonant are also attested in Herbort's poem, including the example geburt:geurbort (7481). Here Brachmann¹⁹⁴ supposed lowering of MHG -u- to -o- before r+consonant. A similar case is found in Pilatus: gebort (= MHG geburt):wort 380. Rhymes ô:uo before -r- are also attested in the earlier poem S. Alexander, as J. Kuhnt¹⁹⁵ pointed out: zestören:zevuoren 973; si vuoren 4186; zestôret:zefuoret 6169.

We have seen that a pattern of rhymes o/ô:uo before -r and r + consonant (particularly dentals) in CG (Hessian/Thuringian) poems of the twelfth and early thirteenth centuries has emerged. The most plausible account for these rhymes involves both monophthongization of the diphthong -uo- before -r and r + dental and closed syllable lengthening of short -o- (or -u-) in the same positions, a feature we have already encountered in the Athis rhymes in the categories e:ê and o:ô. These rhymes do not occur in all of the CG texts I have investigated. Only the texts referred to above have them. It may be that even with monophthongization and closed syllable lengthening the rhymes were not completely pure, or alternatively such monophthongization of -uo- to -û- or to -ô-, combined with lengthening of -o- (or CG -u-) before -r (or r + dental) may have been dialectal features restricted to the language of Herbort and the Athis-poet amongst those CG (Hessian/Thuringian) poets whose work has been investigated. It is possible that MHG urbor was heard with -u- in the second syllable, though this would not account for those rhymes uo:o in Herbort's text which involve different words. These rhymes are distinctive of CG and form a close link between Athis and Herbort's poem.

Rhymes iu:u

There are four rhymes iu:u (short -u-) in Athis and they all involve MHG vriunt or forms derived from it; that is to say they involve iu:u before -n + dental in closed syllable: vrundin (MHG vriunden): ungesundin (accusative singular weak adjective) B129; vrundin:vundin D115; vrundis (MHG vriundes): mundis A*27; vrunnt (MHG vriunt): munt E39. The only linguistic explanation for these rhymes is a CG shortening of -û- for MHG -iu- to short -u- before -n + dent. in closed syllables.¹⁹⁶ None of these rhymes apparently involves iu:ü, so we cannot posit a shortening of iu to -ü-. This is important since it marks a contrast with Herbort's rhyme-technique. W. Brachmann makes the statement that¹⁹⁷ Herbort only rhymed inflected forms of MHG vriunt with words

showing the rhyme-syllable -ünde(n) and that there are no rhymes involving uninflected vriunt:-unt in his poem. This indicated, according to Brachmann, that Herbort heard MHG vriunt in his dialect as vrünt. If this was also true for the Athis-poet then he was less fastidious in his rhyme-technique than Herbort. The Athis-poet was by no means alone¹⁹⁸ in his use of rhymes involving vrunt:-unt etc. In the S. Alexander we find frunt:kunt 2904; frunt:gesunt 6577. The CG variation vrunde(n)/vründe(n) is clearly illustrated in the following rhymes from Eberhard's poem: wunden:gefrunden (MHG gevrunden; weak verb) (101:2) and sünden:gevrunden(gevrunden) (2881); the former showing iu:u before -nd and the latter iu:ü in the same position. Wolfram rhymes vriunt/vriunden only late in Willehalm: vriunden:die niunden 351,3 and biunt ('freies Grundstück'): vriunt 391,7 and his choice of rhyming-words shows considerable resourcefulness. The four Athis rhymes showing iu:u before -n+dental are all distinctive of CG. They reflect a dialect feature of CG and are located firmly in CG rhyme-tradition.

Rhymes ü:ü

The only apparent example u:ü is begurte:antwürte F145 where begurte is a syncopated 3rd sg. pret. form of begurtete showing 'Rückumlaut'. This rhyme can be explained in two ways: either through lack of mutation in antwürte¹⁹⁹ or through a mutated preterite double form of begürten. W. Brachmann cites four examples²⁰⁰ of antwürte:kürte (subjunctive) from Herbort's poem, amongst other forms, proving that Herbort only rhymed ü:ü,ü:ü or ü:üe but never u:ü. Our example begurte:antwürte is an exception. In Athis there are seven rhymes ü:ü (= 0.9%) and twenty-seven u:u. The rhyme-types in both categories are all different. There are six types in the category ü:ü. Two involve subjunctive verb forms of stërben and wërben: irsturbe:wurbe (F41); worves:irstorves (Ae32). Two more involve ü:ü before medial, intervocalic -tz- (affricate): anlutze:phutze (E137) and nutzin:scutzin (A*135). The rhymes

vüre:türe (D39) and willeküre:vüre (A41) both involve MHG vüre(e) 'in front'/'before' implying a sense of motion. mugit:gehugit C147 shows preservation of -ü in an imperative form of the -jan verb hügen. A number of similar types are found in Iwein,²⁰¹ where there are seventeen rhymes ü:ü (only 0.4%). The use of subjunctive forms of werben and sterben is reminiscent of Herbot's practice.²⁰² The rhymes involving vüre(e):kür(e):tür(e) are common to most MHG poems.

Rhymes iu:ü

The following three rhymes show iu:ü: lutin (MHG liuten): trutin (weak feminine) B119; lütis (gen. singular 'Laut'): gebütis (2 singular MHG gebieten) F133; zu ruzin (ze Riuzen = 'Russland'): buzin (= 'outside') D149. Against these there are six rhymes iu:iu: lute:brute C*51; D129; :hute A23; truwe:ruwe A*55; ruwin:intruwin A*67; :truwin A*25. W. Grimm concluded²⁰³ that these rhymes iu:ü together with those iu:u proved the absence of the mutated form of long -û- (= -iu-) together with the diphthong -iu- from the Athis-poet's dialect. A similar conclusion might be drawn from the following rhymes from Albrecht's Metamorphosen: nû:iu B10; niuwe:bûwe(n) B78; mûre:stiure B90. J. Kuhn quoted²⁰⁴ eleven rhymes iu:ü from the S. Alexander. There are also a small number in Veldeke's Eneide.²⁰⁵ W. Brachmann on the other hand maintains²⁰⁶ there are no such rhymes in Herbot's poem. Rhymes iu:ü are not particularly common in CG texts. In Albrecht's poem they appear more frequently than elsewhere, although the dearth of material here prevents any far reaching conclusions. The Athis examples are important in that they are unambiguous. In any case these rhymes iu:ü are distinctive of CG. To draw conclusions from them regarding presence or absence of the mutated long-vowel -iu- from the poet's CG dialect is problematic as we have no way of knowing whether the rhymes were absolutely pure or simply acceptable in view of CG rhyme-tradition.

Rhymes uo:uo

There are thirty-three rhymes uo:uo in Athis (4,3%), compared with 179 (4,1%) in Iwein. The contrasts between the categories in the two different poems are restricted to individual cases. Most of the Athis types are attested in Iwein. ruom:bruteguom C*47 is exceptional. bruteguom = MHG brutegam(e) shows an unusual diphthong (-uo-) in the final syllable. I have not been able to find a parallel for this. bestuondin:die woltuondin shows an adjectival noun formed from a participial adjective which is not attested in the rhyme in Hartmann's Iwein. The Athis poet uses the rhyme-type -uorte four times (C101; A**18; B39; E81) whereas in 4082 rhymes in Iwein Hartmann only uses it once.

Rhymes uo:û

The two rhymes dû ('you'): nuo ('now') F29; and zuo ('to'): dû ('you') E37 both show monophthongization in final position of -uo- to -û-. The best parallel to Athis here is in Eraclius: zuo:dû (93). There are no rhymes in Athis which involve uo>u before -n + dent. such as stuont:vunt; tuont:munt. These rhymes are consistently attested in other CG texts such as Pilatus: kunt:stunt (stuont) 233; Mar.H.: stuont:kunt 831; 1219; irstuont:gesunt 1325; stuont:kunt 1219; W. Brachmann listed fifty such rhymes from Herbort's poem. The total absence of these rhymes from Athis is striking.

Rhymes üe:uo

The following two Athis-rhymes show üe:uo : gnuogin (infinitive): vuogin (dative plural) D21; tuon(t):gemuon(t) (3 plural present) F95. There are two similar examples in Herbort's poem: süeze (adjective): fuoze (dative singular) 7557 and buoze (dative singular) 11277. Brachmann presented these²⁰⁶ as statistical exceptions. There is a similar case in Albrecht's poem: zu tuone:küene A109. It is not possible to distinguish between the two alternatives of dialect or rhyme-technique. These rhymes are distinctive of CG poetry.

Syncope

The *Athis*-poet made consistent use of syncope in rhyme-words, particularly weak verbs. A distinction should be made between the common syncope of an unstressed -e- between the final consonant of the verb's accented syllable and the participial/preterital suffix -t(e)(n), and the double syncope of that medial unstressed -e- together with the final consonant of the verb stem where that consonant is -t-.²⁰⁷ The examples of the former category are numerous, those from the latter are as follows: begurte (begurtete):antwurte F146; beheftin(behefteten):sceftin C*33; stat:gegat (gegatet) C*20; kurt:ingegurt(ingegurtet) D162. Such rhymes are consistent with Herbolt's practice.²⁰⁸

Unsyncopated p.part. forms of weak verbs are also secured through feminine cadences: beretit:gebetit A155; misstellit:wellit C130; gestellit:wellit C*75; irwachit:gemachit D95; ungebetit:beretit D124; reizit:virbeizit F14.

The extent to which syncope had occurred after intervocalic liquids following short vowels cannot convincingly be determined from the rhymes alone.

Apocope

Apocope presents a more complex picture. We have already established the adverbial double forms an/ane and hin/hine as part of the poet's technique.²⁰⁹ Once again the degree, if any, of apocope after single intervocalic liquids after short vowels cannot be determined from the rhyme-grammar alone. Even then the questionable rhymes are mainly neutral and we are dependent on the written forms of the two scribes of the main MS, who differ in this respect.

Some isolated adjectival forms showing apocope were discussed above.²¹⁰ More central to our question are the following weak verb forms which may

be either preterite (showing apocope of final -e) or examples of the historic-present tense. The cases in question are: D1ff: Vil vrouwin mit vil mannin/ mit grozin vrouwidin dannin/Da ir bette was bereittit./Daz volc nicht langir beittit/ un liez sich nuwit straphin/. The rhyme concerned here is bereittit: beittit (3 preterite or 3 present). The medial double consonant -tt- is scribal and irrelevant. The second example is: A**80ff: Gracium her anrante/ Sin sper was harte gestelit/ Gracius sin vorvelit/ Aimon in durch den schilt stach/.. The rhyme gestelit (p.part.): vorvelit (= 3 present or apocopated 3 preterite MHG vervælen 'miss') is almost an exact parallel for the case above. The case for apocope of final -e in preterite singular forms would be stronger were it not for the following similar cases involving plural forms: C*131ff: Waz touc ein ummcreizin?/die vrouwin al irbeizin/Besundirn vor der portin/; C*162 Die amnichtlut irzouwin/Die ir ware da namin/sie azin gas und quamin/. In my view irbeizin and irzouwin are both forms of the present-historic tense. W. Grimm read the form D4 beittit as an apocopated form²¹¹ of the third singular preterite. All of the four examples above may well be present-historic forms. H. Herchenbach noted²¹¹ that it was a distinctive feature of Wolfram's style that he should employ historic-present verbal forms in rhyme-position. Apocope of preterite weak verb forms on the other hand is an UG feature which is particularly distinctive of Der Fleier's²¹³ style and also occurs in Reinbot's Georg.²¹²

Apocope of final, inflexional -e- in dative singular forms of masculine and neuter nouns is not secured in the Athis-rhymes. The following rhymes prove retention of final -e in that position:

bluote (d.sg.) : huote C75; buhurde (d.sg.) : wurde C*39; C*126; solde: golde (d.sg.) A*159; D113; wolde: golde(d.sg.) B44; muoze:gruoze (d.sg.) D98; assche:harnassche (d.g.) B16; kinde (d.sg.) : swinde A77; libe (d.sg.) belibe F127; aimone:lone (d.sg.) A**57; marmirsteine:reine F81; der wolgemuote:muote (d.sg.) A22; muote:der guote B165; muote (d.sg.) : huote C*71; rate (d.sg.):

drate A*95; samitte (d.sg.) :wite B41; sande (d.sg.) :hande E33; alle:scalle (d.sg.) D60; scricke (d.sg.) :dicke C135; wilde:scilde (d.sg.) E62; strite (d.sg.) :bite (imperative) C131; gerte:swerte (d.sg.) C56; E121; der uzirkorne: zorne (d.sg.) C63; zorne (d.sg.) :vorne E163. The only possible exception would be the form holz in the following passage: A*82 Vn quam gemeinlichin dare/Vur die stat an ein gras/ Da ir saminunge was/Vf einir wishin vor ein holz/ Dar quam manic rittir stolz/. K. Weinhold here reads holz as ²¹⁴ an apocopated dative singular form. In my view it could be an accusative of motion. The passage translates as follows: 'And came to that place together, in front of the town on to a field, where they were congregating, on a meadow before a wood: to that place many a proud knight came.' The text is ambiguous as to whether motion is still implied within the meadow. In any case this one example would be an exceptional case of apocope. Some exceptions are attested in Herbot's poem.²¹⁵

Consonants

The most obvious difference between the rhyme-practice of those earlier texts which G. Cordes located²¹⁶ in the second stage of the development of twelfth century rhyme-technique such as S. Alexander, Graf Rudolf, Eilhard's Tristrant and that of the late twelfth and early thirteenth century CG texts Athis, Albrecht's Metamorphosen, Herbot's poem and Ebernand's H.u.K. is the virtually exclusive use on the part of the poets of the latter group of pure rhymes. This innovation, which is more meaningfully viewed as an advanced stage in a development than as a discovery, although restrictive, promoted a greater discipline and resourcefulness in the search for rhyme-words with identical medial and final consonants as well as accented vowels. The advent of the pure rhyme as a 'norm' eliminated the consonantal assonance as an acceptable option. Consonantly impure rhymes (as distinct from

dialect rhymes) do still sporadically occur, but they now become statistically negligible. This can be clearly illustrated if we compare the sum total of consonantly impure rhymes listed by W. Brachmann²¹⁷ for Herbort's poem with a selection of the most obvious consonantal assonances from the category a:a of Graf Rudolf. We should remember that there are some 9229 rhymes in Herbort's poem whilst only 547 have survived from Graf Rudolf. Herbort: gap:tac 2415; huop:sluoc 1111; erhuop:buoc 9059; stichen:begriffen 7489; stân:gruoksam 281; vernam:dan 3539; gewan:quam 3623; man:nam 9348; gespalden:beidenthalben 6481; stat:iac 11139. Graf Rudolf(a:a): abe:geware 815; habe:clage 20; lach:stap Hb13; tach:bat Ib56; schaden:irslagen 8b43 8b55; schaden:abe F36; sage:habe D18; danc:lant Bb25; ander:wandel E51; Eb6; manne:lange 8b45; mannen:gegangen Db5; dannen:gevangen 8; hant:danc H13;H33; stat:grap Bb19; vater:gestaten: 814.

In consequence, those rhymes which appear to be consonantly inaccurate in the texts of the third stage (Herbort's poem, Athis etc.) generally reveal either a dialect feature or a borrowing. It is characteristic of Athis that such consonantal dialect features are restricted to a very small number of cases indeed, which mainly concern loss of consonants and contractions. If we compare Athis with Herbort's practice the following picture emerges.

Labials

In Herbort's poem²¹⁸ medial, intervocalic MHG -v- is replaced by CG²¹⁹ -b- in the following words: nëben (MHG nëven = 'nephew'); hob(e) (MHG hof/hove); brieb(e) (MHG brief/brieve). None of these words are attested in Athis in rhyme-position and no examples of this feature occur in the Athis rhymes. In mid-line we encounter the forms hobische A**1 and huuisc E158, which show both scribal alternatives. The absence of rhymes showing these distinctive consonantal features from Athis does not necessarily prove the absence of these same features from the poet's spoken tongue. The reason

why such features did not penetrate into his rhyme-technique is unlikely to be coincidence, we must presume recalcitrance on his part. In the Oldenburg fragments of Albrecht's Metamorphosen C45:6 we find the following rhyme: liebe:briebe which shows CG -b- for UG -v- medially after -ie-. In Pilatus we find the similar cases eben:neben (346) and lobe:hobe (45); both of which involve the same feature after short vowels. It is striking how in all three poems the examples are restricted to forms derived from only three words: hob, neben and brieb. There are no such rhymes in Ebernard's poem.

These rhymes contrast starkly with Mfrk. rhyme-practice as reflected in Morant und Galie²²¹ where MHG -b- shifted both medially and finally to Mfrk. -f/-v- : geselleschaf:her af 142; begaf:blitscaf 379; wive:keitive 1663 etc. These features represent almost exact reversal of their CG counterparts (CG -b- for MHG -f-). This illustrates how dialect rhymes can be borrowed and yet take on a completely different phonetic quality in another dialect-region and still be pure: lob:hof cannot be a pure rhyme in MHG yet in CG it is pure as lob:hob and in Mfrk. it is pure as lof:hof. The total absence of such rhymes from Athis is striking, particularly in view of our poet's willingness to integrate features of CG vowel phonology into his rhymes.

There is one rhyme in our text which shows -ft:-cht: ummacht:scacht (schaft) F163. Although primarily associated with Mfrk. texts this feature is also CG and MLG. We have seen above that rhymes -ft:-cht are found in Graf Rudolf ^{read in} Herbert's and Werner von Elmendorf's poem^s as well as in Mfrk. texts.²²² It may be that these rhymes reflect a general feature of North CG language. Apart from this rhyme there are no examples in Athis which require exceptional pronunciation of labial consonants.

Velars and Palatals

Although Brachmann²²³ cited a small number of rhymes which involve Germ. *k:Germ.g in final position he concluded that the statistically negligible proportion of the whole number of rhymes (-h:-h; -ch:-ch; -k:-k; -g:-g) that they comprise indicated that germ.-g was not heard in final position as a spirant (-ch). Whether or not this was true there are, again, no examples of this kind of rhyme in our text. Nor are there any in Albrecht's Metamorphosen.

One exceptional rhyme in Athis which does involve a dialectal pronunciation of -g- is A**76 sturien (= OF loan 'storje'): sente Jurien (St. Georgen) (gen. singular); where the MLG form Jurien involves a spirant or vocalized, medial pronunciation of -g- after -r-. Although no strictly comparable rhymes are attested in Hebert's poem Brachmann cited examples²³⁴ involving CG nirgen which are similar: nirgen:Troyieron 10115;15417; where -g- after -r- may have been heard in nirgen as a -j- (half-vowel) or may have disappeared altogether.²²⁵

Contraction and disappearance of medial -g- in getreit (getreget) has been discussed above. G. Cordes concluded²²⁶ that such contraction only appears with any regularity after the onset of the 'Blütezeit' and that sporadic examples like the one from our text do not allow any precise localization within the CG area.

Medial, intervocalic -h- is lost both after short and long vowels. As we have seen in the category â:â this is distinctive of CG. There are no examples in Athis or in Hebert's poem which prove such loss in preterite, plural forms of the MHG verbs sêhen and jêhen.

Medial, intervocalic -h- seems also to have been lost in the following masculine rhyme: gesê (gesæhe):gescê (gescæhe) A147 where both forms are imperfect subjunctive. This is secured by the metre: Daz ál daz úolc an íme gesê/ uon wilchir scúlt sin úeme gescê/. This has parallels in Hebert's rhymes.²²⁷

Dentals

There are a number of Athis rhymes which show features which involve CG dental consonants. The following rhymes all involve MHG -d-:-t- medially after long vowels or diphthong: leyde:arebeyde Ac13; snitin (MHG sniden) :sitin (= weak form MHG site) B69; glitin (infinitive); sniten (infinitive = MHG sniden) A**85; where the last form snitin is a conjecture by Grimm based on what he could see from the tops of the letters of the rhyme-word as the parchment fragment had been cut. The grammatical cases of the two rhyme-words leyde:arebeyde are not clear since the fragment does not give us any context: Der herteliker leyde/und der arebeyde/: these forms could be gen. or dat. singular or gen. plural. Either arebeyde was heard with CG medial -d- for MHG -t- after the diphthong -ei- or the inaccuracy of the rhyme was minimized by diphthongal length of the rhyme-syllable.²²⁸ There are fifty-four pure rhymes in Athis which involve single, medial intervocalic -t- after long vowel or diphthong and twelve involving single, medial -d- in the same position. The three-syllable form arebeyde with the inflexional syllable is not otherwise attested in the Athis rhymes, though the two-syllable uninflected form is attested twice in the following two rhymes: leit:arbeit (accusative singular) F47; streit:arbeit (dative singular) C45. leide is on the other hand a common rhyme form in Athis as the following examples prove: leide:andirweide C137; leide:beide A47; A117; E75; leide:scheide A*9. In each of these cases leide has medial -d-. This suggests strongly that arebeyde in the above example was heard with medial -d- for MHG -t-. This is a CG feature.²²⁹

The other two examples both involve MHG -iten:-iden. The most straightforward dialectal explanation for these rhymes is the same one as for the previous example: that sitin and glitin show CG -d- for -t- after long vowel. The other alternative is that the rhymes were inaccurate, which, bearing in mind the general high level of accuracy in the Athis rhymes is improbable.

Other CG texts show similar cases. Brachmann only cites one case of intervocalic -d-:-t- : lide (preterite subjunctive MHG ^{liden}):lide (plural) 5208 for Herbort.²³⁰ J. Bumke quotes four examples from Werner von Elmendorf's North Thuringian poem;²³¹ one of which involves -eiten:-eiden: beiten (infinitive) : scheiden (infinitive) 1129:30. In the Mfrk. Morant und Galie on the other hand rhymes -d-:-t- are very frequent indeed,²³² both after short and long vowels. T. Frings and E. Linke quoted numerous examples -iden:-iten and -eite:-eide. Our text shares with Herbort and Elmendorf's poem the infrequent occurrence of these rhymes. In the Mfrk. Morant und Galie the examples are prolific because the dialect feature has fully penetrated into accepted rhyming-technique. This is quite clearly not the case for our poem.

The rhymes kurt:buhurt C*29 and kurt:ingegurt D161 both show the CG dialect form kurt for MHG kurz.²³² Similar rhymes are attested in Herbort's poem where, as in Athis, rhymes involving unshifted germ.-t in final position after -r are restricted to forms involving the word kurt. In Ebernand's South Thuringian poem we also encounter this unshifted CG form: kurt:verlurt 2265; antworten:verkurten 1439. T. Frings and E. Linke cited a similar example from Morant und Galie.²³⁴ These rhymes prove that the form was not restricted to any particular CG dialect.

Final -t is lost from the form ritterscaft in the rhymes ritterscaf: getraf E79 and :traf C115, as noted above, which is a CG feature also found in Herbort's poem.²³⁵

Liquids

The rhymes ê (substantive):ê (adverb) C*109 and êr (adverb) :sêr (adjective) C149 secure the double forms ê/êr for the adverb meaning 'before' in Athis. mê for mêr(e) = 'more' is not secured in the rhyme in Athis, though mêre is attested twice: (A*71, D87) and mêr (:êr) once (E15). the

forms êr, mêr are not attested in Herbolt's work where Brachmann²³⁶ assumes that final -r disappeared after long vowels. The rhyme habe:abe (A63:4) probably involves loss of final -r in MHG aber (see note on A64).

Nasals

There are no examples in Athis at all of rhymes involving apocope of final -n²³⁷ in infinitives or any other grammatical form. Athis here contrasts with Herbolt's poem,²³⁸ Albrecht's²³⁹ and Ebernand's²⁴⁰ and probably also with the Rfrk. Marien Himmelfahrt where a number of rhymes are attested which apparently involve this feature.²⁴¹ Apocope of final -n in infinitives is traditionally viewed as an East CG feature and particularly as being distinctive of Thuringian, though the examples from Herbolt's poem and Mar.H. do show that the feature was by no means restricted to Thuringian poets' work. The question is - is it possible to view Athis as a Thuringian poem when such a distinctive feature is totally absent from its rhymes? Albrecht von Halberstadt employed such forms as an integral part of his rhyme-technique: eleven examples in 211 rhymes of the Oldenburg Fragments A & B = more than 5%. So did the South Thuringian Ebernand von Erfurt. We must conclude that this particular recalcitrance on the part of our poet has distinguished Athis from contemporary examples of Thuringian rhyme-technique in a most obvious way.

Morphology

X The morphology of the Athis rhymes is distinctively CG. The features are numerous and involve dialectal variations in noun-declensions, verb-conjugations and adverbial forms. In addition to gaining a dialectal profile of the rhyme-morphology an attempt will be made at characterizing the nature of the rhyme-technique employed by our poet. Particular attention will be paid to adjectival, syntactic positions and inflexions. There will X also be a brief discussion of OF/M. Latin loans in rhyme position.

B27:8 arn (nom. singular) :varn (infinitive) shows the strong CG variant of UG der ar(e) (weak noun). The following examples all involve weak variant forms of feminine nouns which were generally strong in MHG; some of the weak forms are restricted in their occurrence to CG texts:²⁴² erdin (dative and gen. singular) :werdin A69; F126: erdin (accusative singular) :geberdin C73; eckin (dative singular) :deckin B67; minnin (dative singular) :sinnin C44:D72; portin (dative singular) :gehörtin C*133; sitin:sitin (dative singular) A**52; snidin:sitin (dative singular) B69; strâzin:gelazin (dative singular) C*127; sturien (dative singular) :sente Jurien A**75; stangin (dative singular) :gelangin A*163; wisin (dative singular) :disin B141; sichirn:kichirn (accusative singular) B7.

Various double forms for certain nouns have been discussed already in the individual categories. The alternative dative singular forms maget/megede are both attested, as are stat/stete (dative singular) where stete only occurred in the formulaic phrase zu stete (= 'on the spot'). In general, feminine i-stem nouns do not add an inflexional syllable in the oblique cases. Exceptions are: echte (dative singular) :mechte C*57; megide (dative singular) :getregide A*57; zu stete:bete A142 and possibly also leyde:arebeyde (gen. or dative singular) Acl4. There is nothing extraordinary about the use of these double forms.²⁴³

V. Michels cited the form tiere (neuter nominative plural) in the rhyme baniere:tiere C23) as distinctive of CG²⁴⁴ in view of the plural inflexional syllable -e in a neuter noun. The form banier instead of baniere is possible. The metrical form of the two lines in question clearly requires a feminine cadence: Uñ trúgin ír banierè/Da vogilè uñ tierè/wárin béide ingesnitin/. Also worthy of mention is the rhyme beidir (gen. plural) :cleidir (neut. accusative plural) C*114, where we find the alternative plural form cleidir (instead of cleit) showing the inflexional suffix -er (here -ir).²⁴⁵

The following points concerning verb conjugation are relevant. There are no examples in *Athis* of the CG first singular present indicative ending -en (-in) instead of -e in either strong or weak verbs.²⁴⁶ The examples which indicate this are: irkenne:ettisswenne A49; gebite:ubirtrite F72; mane:darane Ac44; wêne:seitsêne F118. In contrast we encounter the following example in Albrecht's poem: (ich)biuten:liuten B266 and Brachmann quotes²⁴⁷ a number of examples of the same feature for Herbort.

The rhyme tôdis (gen. singular) :brôd. is(t) A29 and (du) gebûtis(t): lûtis F134 show CG loss of final inflexional -t in 3 singular present ind. and 2 singular present indicative forms respectively.²⁴⁸ These features, which are consistent with other examples of loss of final -t in forms such as ritterscaf, are also sporadically attested in Herbort's poem.²⁴⁹ The rhymes ist:list Ac27 and dienist:ist whilst being neutral, appear to secure the standard MHG form ist for the 3 singular present of wesen. It is not possible to determine whether the final t was heard in these cases.

There are two examples in *Athis* of rhymes which secure the third plural present indicative inflexional ending -ent(-int): stuont (3 singular pret.): tuont (3 plural present) A*53 and sint (3 plural present) :kint F27. On the other hand there are eleven rhymes which secure the CG form²⁵⁰ without final -t: ummecreizin(inf.) :irbeizin(t) C132; (die) muottruobin:uobin(t) C*155; vrouwîn:irzouwin(t) C*161; virrostin(t):kostin (infinitive) F1; virminin(t) :beginnin (infinitive) F7; Alemandinin:pinin(t) F52; besliezin(t):geniezin (infinitive) F73; werdin(t):erdin F125; varn(t):bewarn (infinitive) F101; begehn:abestehn(t) C*44; sin(t):schin F103. Here *Athis* contrasts strongly with Herbort's poem where no such forms are attested.²⁵¹

The following points are relevant for MHG preterite-present verbs. The only forms of MHG wizzen found in rhyme-position in *Athis* are: wiste (3 singular preterite):virmist (3 singular preterite) C117; westin (3 plural preterite) :bestin A*106; these two rhymes secure the double form wiste(n)/

weste(n) for our poem. Preterite forms such as wesse/wisse are not attested. This is consistent with Herbert's practice.²⁵²

Examples involving forms of MHG sulen are quite extensive: the first singular present form sol is secured in the two rhymes sol:vol A*13; and :wol Ac47. On the other hand the CG form sal is attested in the following example bal:sal (3 singular present) C*99. That this double form should occur in the same text is by no means remarkable for a CG poem.²⁵³ The following case golde:solde (1 singular preterite) D113; solde (3 singular preterite) :golde A*159; :wolde A*31;A123 all show -t- to -d- after -l.

The following rhymes involve forms derived from MHG mugen : mac (3 singular present):gelac D67; tochte:mochte (3 singular preterite) A29; A*79; mechte (3 singular preterite subjunctive) :echte (dative singular) C*57. This last form secures the double form mahte/mochte, albeit in the subjunctive, for Athis.²⁵⁴

Forms of MHG tuon occur in the following examples: tuu (1 singular present) :zuo C167; do (1 singular present) :zo Ae22; tuu (3 singular present subjunctive) :zuo D35 : tuoz (2 singular imperative = tuu ez) :muoz F129; muotir:tuot ir (2 plural present) F43; stuont:tuont (3 plural present) A*53; thuon (3 plural present) :gemuon (3 plural present) F95. The remaining examples involve preterite forms, they are: bête:tête (3 singular preterite indicative) Ad3; getête (3 singular preterite indicative) :gebête D119; tâtin (3 plural preterite indicative):hâtin E95; and the following subjunctive forms: têdes (2 singular preterite subjunctive) :hêtes (2 singular preterite subjunctive) Ac5; getête (3 singular preterite subjunctive):hête A39; hête:tête (3 singular preterite subjunctive) Ab13; têtin (3 plural preterite subjunctive):hêtin D53; têtin (3 plural preterite subjunctive):ungerêtin A91. The difference between indicative and subjunctive forms in the preterite singular is reflected in a contrast between short and long vowel in the accented syllable. The preterite plural

subjunctive forms show mutation. This is consistent with Herbort's practice.²⁵⁵

There are twenty-two rhymes in Athis which involve forms of MHG haben/hân, which can best be presented in the following table:

1.	sg. pres. ind.	<u>hân:sân</u> (E47)
3.	sg. pres. ind.	<u>hât:tât</u> (Ad1)
		<u>missegât:gehât</u> (C155)
		<u>virnât:hât</u> (C*65)
1.	sg. pres. subj.	<u>habe:abe</u> (A63)
3.	sg. pres. subj.	<u>habe:darabe</u> (D33)
3.	sg. pret. ind.	<u>hâte:drâte</u> (B97;C127)
		<u>stête:hête</u> (E123)
		<u>tête:hête</u> (E65)
3.	sg. pret. ind. or subj.	<u>stête:hête</u> (Ab7)
2.	sg. pret. subj.	<u>têdes:hêtes</u> (Ac5)
3.	sg. pret. subj.	<u>getête:hête</u> (A39)
		<u>hête:tête</u> (Ab13)
3.	pl. pret. ind.	<u>hâtin:trâtin</u> (D61)
		<u>hâtin:virtrâtin</u> (A*133;C29)
		<u>tâtin:hâtin</u> (95)
		<u>têtin:hêtin</u> (D53)
		<u>virnêtin:hêtin</u> (D107)
	Infinitive	<u>habin:buochstabin</u> (F87)
		<u>hân:stân</u> (Ad11, MS: <u>sten</u>)

These rhymes secure the following double forms:²⁵⁶ 3. singular preterite indicative - hâte/hête (there are no CG forms with short -a- followed by double²⁵⁷ -tt-/-dd-); 3 plural preterite indicative: hâtin/hêtin and infinitive: hân/habin. There is no evidence to suggest that the Athis-poet was at all reluctant to employ forms of the verb haben in the rhyme whether as main verbs or auxiliaries.²⁵⁸ He did restrict himself in his use of double forms for the preterite tense, eschewing the North-CG forms hatte(n)/hadde(n) with short vowels. Herbort's practice in this respect is interesting.²⁵⁹ On the first four occasions that he used preterite singular

indicative forms of haben in the rhyme he used hâte. Thereafter he always used hête (both for indicative and subjunctive) apart from two extreme exceptions (extreme in the statistical sense), where he employed the CG forms hatten, behetten. Our poet shares with Herbort a disinclination to use forms with short vowels.

Adjectives

There are 117 rhymes in Athis involving adjectival forms. These adjectives are employed syntactically in a number of different ways. Although the majority of cases are conventional in nature there are some which reveal a certain individuality and resourcefulness on the part of our poet. All rhymes involving adjectival forms will now be listed in categories in accordance with their syntactic use.

1. The adjective is used predicatively ('prädikativ'):

- brôd/brœd (e) A19 Daz der mennische sus brôd.is (:todis)
- ênic(anec) A25 Allir sorgin ênic (:wenic)
- gâch E125 (nach:) Iedoch het in ein teil zu gach
- gebarbierit E103 (gezierit): Uñ uaste gebarbierit
- geborn F109 (virlorn): Zwar er ist ir gnuoc geborn
- gevangin B4 (angin): Uñ bot sich gevangin
- gevare Ab2 (gare): swie ouele du sis gevare
- gelidit D152 Vñ wie zusamine gelidit (:gesmidit)
- gerandir C*89 (einandir): was gerandir (comparative)
- gesezzin C161 also wol gesezzin (:virgezzin)
- gespannin A145 inne ligin gespannin (:mannin)
- geware(e) E21 Die wurdins vallis gewar (:gar)
- B155 iergin werdit geware (:scare)
- gezierit E102 Mit listin wol gezierit (gebarbierit)
- gir A**30 wen her was vil erin gir (:montir)
- gram D83 (nam:) Die selhde was ime gram
- grôz B77 die was groz (:Margoz)
- guot F32 (wolgemuot): due wer ouch alzu guot
- hart B137 Wen der strit der was hart (:wart)

<u>cluoc</u>	E113	<u>wis was uñ cluoc (:truoc)</u>
	F67	<u>was sie leidir nicht so cluoc (:truoc)</u>
<u>cranc</u>	A**58	<u>was cranc (:lang)</u>
<u>kurt</u>	C*29	<u>was kurt (:buhurt)</u>
<u>lang</u>	A**59	<u>(cranc:) uñ lang</u>
<u>minnesam</u>	A*39	<u>uñ was da bi so minnesam (:inzam)</u>
<u>rôt</u>	A*73	<u>machite den wec rot (:tot)</u>
<u>seltsene</u>	F117	<u>Der wirdit noch seltsene (:ich wene)</u>
<u>sêr</u>	C139	<u>(er:) der helit wirdit ser</u>
<u>spitz</u>	E105	<u>(antlitz:) nach den aldin sitin spitz</u>
<u>swêre</u>	Ab22	<u>(romere:) sin wandel ist uch zo swere</u>
<u>trâc</u>	B133	<u>(sinin mac:) Er was an tugindin nicht trac</u>
<u>ummere</u>	A61	<u>(were:) so were mir ummere</u>
<u>undirsatz</u>	D153	<u>Mit gutin steinin undirsatz (:gescatzt)</u>
<u>ungewegin</u>	C81	<u>(degin:) sie sahn harte ungewegin</u>
	C145	<u>(degin:) der strit ist als ungewegin</u>
<u>vol</u>	A*13	<u>(sol:) lutir ougin wurdin vol</u>
<u>warm</u>	B99	<u>(arm:) Die mailin warin wordin warm</u>
<u>wis</u>	A45	<u>(Athis:) Daz ich ie wart alsus wis</u>
	C153	<u>Dunkint alle lute wis (:pris)</u>
<u>wolgemuot</u>	F31	<u>Des werdich niemir wolgemuot (:quot)</u>
<u>zuhouwin</u>	A33	<u>Al liger nû zûhouwin (:vrowin)</u>

II The adjective is used attributively ('attributiv')

a) Post-positioned and uninflected:

<u>balt</u>	A1	<u>der helit balt (:virgalt)</u>
	A15	<u>(in den walt:) der mere helit balt</u>
	D43	<u>(mit gewalt:) den helit balt</u>
<u>besigin</u>	A103	<u>(den lebindin...ligin:) gar besigin</u>
<u>gekurzt</u>	C*63	<u>(von richin rockin...gescurzt:) uñ zuo der erdin gekurzt</u>
<u>gemeit</u>	C*38	<u>(elicheit:) vil manic rittir gemeit</u>
<u>gescurzt</u>	C*64	<u>gescurzt (:gekurzt)</u>
<u>gesnitin</u>	C*61	<u>Von richin rockin wol gesuitin (:sitin)</u>
<u>gris</u>	C*105	<u>ein man aldir under gris (wis)</u>
<u>guot</u>	D105	<u>gwinin cleider harte guot (:gescuot)</u>
<u>isinvare</u>	A*141	<u>(in einir scare:) mit virdactin orsin isinvare</u>
	C91	<u>(eine groze scare:) mit virdactin orsin isinvare</u>

<u>kurt</u>	D161	(was ein roc..../) <u>wedir zu lang noch zu kurt</u> (:ingegurt)
<u>mère</u>	C159	<u>der helit mere</u> (:romere)
<u>rûch</u>	D147	<u>ein brun zobil zu mazin ruch</u> (:truch)
<u>spruzvale</u>	E117	<u>uf einim orse spruzvale</u> (; zu tale)
<u>stâlin</u>	E101	(<u>marchmalin</u> ;) <u>sin helm brunlütir stalin</u>
<u>stête</u>	E123	<u>der helit stete</u> (:hete)
<u>stolz</u>	A*85	<u>dar quam manic rittir stolz</u> (:holz)
<u>undersceidin</u>	B31	(<u>beiden</u> ;) <u>mit zwisgolde undir sceidin</u>
<u>ûzgesundirt</u>	A*103	(<u>hundirt</u> ;) <u>rittere uzgesundirt</u>
<u>ûzgewelit</u>	A*130	<u>uzgewelit</u> (:helit)
<u>violinbrûn</u>	D133	<u>ein phellil violinbrun</u> (:pavliun)
<u>virmezzin</u>	A*87	<u>manic helit virmezzin</u> (:gesezzin)
<u>vol</u>	E167	<u>von gold ein vurspan... edilir steine vol</u> (:wol)
<u>vollinkûmin</u>	F141	<u>wendich nie man baz vollinkûmin</u> (;vrûmin)
<u>vrôn</u>	C*139	(<u>scone</u> ;) <u>Da ter tisch vrone</u>
<u>wilde</u>	E61	<u>recht als ein vogil wilde</u> (:scilde)
<u>wolgeborn</u>	Ac9	<u>der helt wolgeborn</u> (:zorn)
<u>virnât</u>	C*65	<u>arme subire virnat</u> (:hat)

b) Post-positioned but inflected:

<u>lanc</u> (2)	C*67	<u>mit guotin gurtlin langin</u> (:goltspangin)
	D165	(<u>goltspangin</u> ;) <u>Gevuogin nicht zu langin</u>
<u>rein</u> (2)	E127	<u>uffe den helit reinin</u> (:beinin)
	A*45	<u>umme den helit reinin</u> (:weinin)
<u>ungesund</u>	B129	<u>in...wunt und ungesundin</u> (:vrundin)
<u>vorlorn</u>	Ae7	<u>mir vorlorn(in)</u> (:irkorn(in))
<u>vrôn</u>	C:117	<u>uffe den hof vronin</u> (:sconin)

c) Pre-positioned

<u>guot</u>	F63	<u>Do wande die guote/ Cardiones daz...</u> (:ummuote)
<u>scône/scène</u>	C*117	(<u>vrônin</u> ;) <u>Da tanztin die sconin/iungin vrouwin inne</u>
<u>stolz</u>	A*127	(<u>in holzin</u> ;) <u>Sie hetin manigin stolzin/rittir und..</u>
<u>veitz</u>	C11	<u>Zu der erdin von ir veitzin/ orsin vil drate irbeitzin</u>
<u>wert</u>	E54	(<u>geberdin</u> ;) <u>Do gesach er die werdin/vrowin obrime sitzin</u>

III The adjective is used in appositiona) post-positioned with definite article

<u>gehêrt</u>	B123 <u>Profiliias der geherte</u> (:kerte)
<u>hôch</u>	F99 (troste:) <u>wan daz iz recht iz hoste</u>
<u>riche</u>	Ae40 (erlike:) <u>Porfiliias der rike</u>
	D9 (gezogêliche:) <u>Her evas der riche</u>
<u>rôt</u>	D139 <u>mit golde deme rotin</u> (:irscrotin)
	E111 <u>mit golde deme rotin</u> (:gescrotin)
<u>ûzirkorn</u>	Ae6 <u>Cardionesin...de gar utz irkorn(en)</u> (:vorlornen)
	B64 <u>Bilas der uzirkorne</u> (:zorne)
<u>wis</u>	E140 <u>Prophiliias der wise</u> (:Pise)

b) post-positioned with personal pronouns

verlorn Ae7 un gaf mir vorlorn(in): irkorn(in)

c) post-positioned vocatively:

geborn F33 waz soldistu so guot geborn (:zorn)

IV The adjective is used as a substantive: a) with the definite article

<u>ander</u>	C*91 <u>die andirn</u> (:wandirn)
<u>best</u>	A*105 <u>uz allin den bestin</u> (:westin)
	C*167 (:gestin) <u>Do vurtin sie die bestin</u>
<u>edele</u>	B82 <u>Daz irwegite den edilin</u> (:wedilin)
<u>êrenholt</u>	C71 <u>der erinholde</u> (:wolde)
<u>guot</u>	B165 <u>an muote: der guote</u>
<u>hôch</u>	B71 <u>an daz hoste</u> (:ioste)
<u>jung</u>	C*95 (<u>zungin</u>): <u>die iungin</u>
<u>lebend</u>	A109 <u>den lebindin</u> (:virebindin)
<u>muottrûebe</u>	C*155 <u>die muottruobin</u> (:uobin)
<u>swinde</u>	A77 (:kinde) <u>der swinde</u>
<u>tôt</u>	A68 <u>dem totin</u> (:notin)
<u>waleveige</u>	C59 (<u>neigin</u>): <u>die waleveigin</u>
<u>wert</u>	A69 (<u>der erdin</u>): <u>den werdin</u>
	C*83 <u>die werdin</u> (:pherdin)

<u>wis</u>	B127 (Dionisin:) <u>die wisin</u>
	A*137 (Athisin:) <u>die wisin</u>
	D155 <u>von den wisin</u> (:prisin)
<u>wolgemuot</u>	A21 <u>der wolgemuote</u> (:muote)
	F49 <u>der wolgemuotir</u> (:muotir)
<u>woltuond</u>	C21 (<u>bestuondin</u> ;) <u>die woltuondin</u>

b) with an indefinite article:

<u>guot</u>	E23 <u>karsidorus was ein guotir</u> (:muotir)
	F147 (<u>muotir</u> ;) <u>er ist gar ein guotir</u>

When used predicatively adjectives in rhyme position in Athis are always uninflected.²⁶⁰ The forms trâc (133 mâc:trâc); spitz (105 antlitz:spitz); brôd (brôd.is(t):tôdis A19); wis (wis:Athis A45; wis:pris C153) all appear to involve apocope of final -e, though this is probably scribal in spitz (scribe 2) and brôd.is(t) simply shows elision. A number of different verbs are used as auxiliaries in the construction of these adjectival phrases. Alongside conventional forms involving wesen; machen; dunken; ligen etc. we find the unusual reading: E125ff.: Iedoch het in ein teil zu gach/uffe den helit reinin/ where gâch is apparently used predicatively and impersonally with haben + acc. No examples of this option are listed in BM2, Lexer or PMSG. Grimm considered this reading authentic.

There are thirty-seven post-positioned, attributive adjectives in rhyme position in Athis. The majority (thirty) of these are either uninflected²⁶¹ or, as in the case of those adjectives which normally show the nom./acc. singular ending -e, ambiguous. Such ambiguity does not extend to the oblique cases. The ambiguous weak/uninflected post-positioned examples are: der helit mere (:romere) C159; der helit stete (:hete) E123; der tisch vrone (:scone) C*139; ein vogil wilde (:scilde) E61. The final example

retains its ambiguity through the MHG option of strong or weak adjectival declension following indefinite article + pre-positioned noun. Unambiguous and uninflected are the following forms where the lack of inflexion is made striking through the pairing of inflected and uninflected attributive adjectives: A15 der mere helit balt (:walt); C*105 ein man aldir unde gris (:wis) A*141, C91 (scare:) mit virdactin orsin isinvare. These pairings are conventional in MHG literary style of the period.²⁶²

In a minority of cases (7) the post-positioned attributive adjective is inflected (see IIb.). The two examples involving langin (dative plural) :golt spangin used in the context of clothing description are particularly reminiscent of Veldeke's Eneas: einen duren pellen breiden under langen (:hangen) 7997; bit sidenen umbehangen/breiden unde langen/ 12929 einen pellen sarantasma groten ende langen/(: hangen) 9311. One such example is attested in Wolfram's Willehalm: driboc unde mangan/ eben hôch ûf siulên langen (111,9). There are no examples of this kind involving inflected forms of MHG lanc in Iwein. An attempt to see the two Athis rhymes as evidence specifically of the influence of Veldeke on our poet is made problematic by two examples from Erec: 1566 der roc was bevangen/mit einem mantel behangen/ and 8940 einen mantel hermin langen / da hete si sich in gevangen/. On the other hand there are no examples of inflected post-positioned forms involving rein(e), ungesund, or vrôn(e) in Eneas.

There are four examples in Athis of pre-positioned attributive adjectives where the adjectival form is located in rhyme position (see IIc). On each occasion the adjective is preceded by an article (F63; C*117) or a pronoun (A*127; C11). Each of the forms is inflected and shows either weak or ambiguous weak/strong inflexion as in the masculine acc. singular form stolzîn (A*127) and the dative plural form veitzin (C11). These four examples do constitute a major technical innovation in contrast to the practice of Veldeke in the Eneide where there is only one such example

in the whole poem (5793).

There are seven cases where the adjective is used in apposition to a preceding noun and follows immediately after a definite article. In these examples the adjectival inflexion is weak (IIIa). Distinctive of our poet's style are the following examples where the adjective describes an object or an idea rather than a person: mit golde deme rotin (:irscrotin) D139; E111 and Daz ist recht iz hoste (:troste) F99. Veldeke, who also employs appositive adjectives of this kind in rhyme-position, only used them to describe people or, as in one case, the city of Carthage.²⁶³

There are twenty-one straightforward examples of adjectives used as substantives with preceding definite articles and without preceding noun (IVa.). The adjectives generally take on weak inflexional forms, though there is one striking exception: F49 der wolgemuotir (:muotir). Such forms are sporadically attested in MHG verse,²⁶⁴ sometimes in rhyme position. A number of examples involving adjectives showing strong inflexion where we expect weak can be found: Mar.H 1601 der suze got vil guter (:muder); Armer Heinrich (A)971²⁶⁵ Sus sprach er zu der guoter (:muoter); Morant und Galie 3433 der reiner maget guder (:muder). All of these examples involve the form muoter as rhyme partner,²⁶⁶ as does ours. The Athis- poet inclined towards the use of adjectival compounds as substantives in the rhyme: der erinholde (:wolde) C71; die muottruobin (:uobin) C*155; die waleveigin (:neigin) C59. Veldeke relied on simple adjectival nouns in the rhyme, apart from conventional forms such as der wolgeborne.²⁶⁷ Athis E23; F147 both show ein guotir:muotir where guotir is used as a noun following the indefinite article. The strong adjectival inflexion was standard in such cases.

Pronounsa) Pronominal adjectives:

Possessive pronouns fulfil a number of different syntactic functions in the rhyme. The following two examples show the possessive pronoun used as an attributive adjective, post-positioned in the first case with unambiguous strong declension and in the second with the ambiguous strong/weak dative plural inflexional suffix -in:

A89 (pīne:) die hande mīne (nom. plural)

A**2 von den herbergin sīnen (:businen)

In addition we find the poss.pronoun mīn in the same position but uninflected.

Ae18 Here trut vader mīn (:sīn)

Possessive pronouns are also used as substantives after the definite article: in this function they show strong inflexion as in the following two cases:

B73 (pīne:) ime volgītin die sīne (nom. plural)

C*17 (Salustīne:) Dar nāch al die sīne (nom. plural)

We also find the following case where weak feminine accusative singular inflexion is secured:

C*137 (zu pīnin:) Ir ieclich nam die sīnin

The following three cases are ambiguous weak/strong with the inflexional suffix in (dative plural):

A*117 wertin mit den sīnin (:Palatīnin)

A*99 (Tarquīnin:) mit allin den sīnin

A**54 Gevarin quam mit den sīnin (:Tarquīnin)

In terms of Herbort's practice, the example showing weak inflexion of the substantival form is exceptional. W. Brachmann stated²⁶⁸ that Herbort always used forms with strong inflexion. K. Weinhold²⁶⁹ remarked that strong inflexion was more frequent.

b) Personal pronouns

The Athis poet shows no reluctance to employ personal pronouns in

the rhyme. He frequently (seven times) inclined a pronoun on to a preceding word (enclisis) to form a disyllabic rhyme. The total number of rhymes involving personal and reflexive pronouns is eighteen, they are:

1. singular acc. dich:mich Ac7;F37; sich mich A79;F69
2. singular nom. du:nu F29; zu:du E37
acc. dich:mich Ac7,F37
3. singular masc.nom. er:mer E15
acc. in:sin ('sense') A37; vanin:an in A**10,E91
uffin (uffe in):sluffin A9
fem.gen. wazzir:virgazzir (vergaz ir) C*143
neut.acc. muoz:tuoz (tuo ez) F129
2. plural nom. muotir:tuot ir F43
3. plural dat. hin:zuozin (çuo ze in) C*135

Reflexive pronoun: sich:

sich:mich A79;F69; :stich E167;A**60; :strich C49.

A number of these rhymes involve -i- for -e- in unstressed syllables: vanin:anin (= MHG vanen:an in); uffin:sluffin (= MHG uffe in: sluffen); wazzir:virgazzir (= wazzer:vergaz ir); muotir:tuotir (= muoter:tuot ir). This feature was particularly frequent in CG and also penetrated into CG rhyme-technique as Weinhold pointed out.²⁷⁰ Our poet's use of enclisis distinguishes his practice from that of Herbolt.²⁷¹ This technique was employed, however, by Veldeke though less frequently.²⁷²

Adverbs

142 of the 1542 surviving rhyme-words are adverbs (9,3%).²⁷³ Amongst the vast majority of normal forms there are a number of interesting cases. The following are all lexically distinctive of CG:²⁷⁴ alzugatir (:vatir D47; benebin (:gewebin) A161; B145; binnin (:minnin) A35; fort (:ort) E159; (:dort) A97; inbinnin (:sinnin) D141; inbûzin (:rûzin) D149; sân (:hân) E47; (:getân) A113; (:missetân) A139; (:slân) A**4. Many of these CG words are found in Herbolt's poem.²⁷⁵

The following two forms are exceptional by virtue of the adverbial suffix in which they show in contrast to the standard MHG adjective/adverbial suffix -e: angin:gevangin (B3); tiefin:liefin (A*49). K. Weinhold refers²⁷⁶ to these forms explicitly as 'Formübertragungen'. A small number of similar cases are attested in Herbort's poem²⁷⁷ though they do not involve the same words. This may well have been a CG dialect feature.

The rhyme aschildis:gevildis (A**69) shows in aschildis (cf. the note on this line) an adverbial form derived from the genitive case of schilt. Similar forms are common in MHG e.g. höhes lates, gâhes, twerhes, vurnames, aschildis, is, however, a hapax legomenon. W. Grimm suggested²⁷⁸ the phrase al durch den lip aschildis might mean 'he pierced him (with his lance) through the body next to his shield with the lance deflected off the shield'.

A number of adverbial double forms are attested. an for the MHG prepositional/adverb an(e) is secured in the rhymes an:man A**32 E157; whereas the disyllabic form ane is secured in the rhymes vane: ane A*153; C77; as is the form darane in the rhyme darane:mane (1 singular pres.) Ac43. The rhymes ane:dane C*115, D131 and darane:swane C105 are, strictly speaking, ambiguous, although they were probably disyllabic as the orthography suggests. Herbort also used the double form an/ane.²⁷⁹ Both the double forms dan(e)/dannin are secured in the following rhymes: dane:ane C*115; D131 dannin:mannin D99; A*121; D1; E67; dannin:vurspannin (dat. plural) C*69. This is also consistent with Herbort's practice.²⁸⁰

Similarly we find the directional adverbial double forms hin/hine proved in the rhymes: hine:scine (3 singular preterite subjunctive) B39; hin:zuozin (dative plural) C*135. The rhymes ê ('marriage'):ê ('before') C*109 and êr ('before'):sêr ('wounded') C139 appear to secure the double form ê/êr for the MHG temporal adverb meaning 'before', though it is possible that final -r had disappeared in the latter case after long vowel.

There are no forms proving apocope of final -e in adverbs in rhyme-position except for those cases involving formulae such as manige wis:Athis A157; nicheine wis C31 and sine wis:gris C*105.

Loan-words in rhyme position

The Athis-poet's use of OF/M. Latin loans in the rhyme is in general consistent with that of most poets located by H. Suolahti-Palander in the late twelfth and early thirteenth centuries.²⁸¹ Many of the loans used in the rhyme were already attested in twelfth century texts, though not necessarily in rhyme position. H. Suolahti quoted²⁸² the verbal form gebarbierit (:gezierit) E103 as the earliest example of barbieren. He also notes that the examples involving terraz, fantaille are the earliest CG examples of these forms, but suggests that they would have been readily accessible in UG texts. Of ^{for the rhyme-technique} interest are the forms assche:
harnasche (dative singular) B16 and ioste:hoste B72. harnasch as opposed to harnas is a rare rhyme-form attested late in Wolfram's Willehalm in contrast to that poet's previous use of the much more common harnas,²⁸³ and in the UG Servatius (133 harnasch:erlasch). Neither Hartmann nor Veldeke used harnas/harnasch as a rhyme-word. Ulrich v. Zatzikhoven rhymed harnas twice with :was 1366;6493) and Wolfram employed four similar rhymes in Parzival:²⁸⁴ harnas:was 18,3; 105,9; harnas:palas 27,15; 154,5; before turning to the form harnasch late in Willehalm. Herbot did not use the word in the rhyme. In Eraclius we find the rhymes harnas:was 4939 and harnas:Cosdroas 4982. There is no way of knowing whether all of these rhymes were pronounced -asch:-asch or not. However, the UG Servatius rhyme and the examples from Willehalm and Athis are variants in MHG rhyme-technique circa 1200. E. Ploss has shown²⁸⁵ for certain that harnasch (with final -sch) is attested in MHG as a technical term for armour as early as 1158.

The rhyme hoste:ioste B72 needs ioste to have been heard with long

-o- to be pure. In general in MHG texts ioste was heard with short -o- or -u-. Herbot does provide a similar exception: ioste: lôte 9985 alongside two rhymes ioste:koste 4302;9897. Hartmann did not use juste/tjoste in the rhyme. Both Veldeke (juste:geluste 7358) and Zatzikhoven used forms involving short -u-.²⁸⁶ Wolfram used only forms with short -o-.²⁸⁷ The examples are so varied that we can scarcely refer to one established technique of rhyming MHG juste/tjoste(e) circa 1200. The Athis example reflects this uncertainty.

Apart from the OF/M. Latin loans listed above we have already discussed the rhymes wapin:knapin B19 and kiesin:biesin A43, where wapin and biese (weak feminine) are LG and LG/Middle-Dutch loans respectively. These are isolated cases and consistent with what one might expect in a North CG text. Otherwise the loans attested in the rhyme in Athis can only offer technical information.

Conclusion

The comparison of the Athis poet's rhyme practice on the one hand with that of Hartmann in Iwein and on the other with the practice of a representative selection of CG poets has focussed the individual rhyme-categories (a:a,a:â etc.). It is apparent that a number of rhyme-categories employed by the Athis-poet were not used by Hartmann in Iwein (or any other of his works). Parallels have been established between Athis and other CG texts in each case. The categories in question are: a:â, ë:râ, ë:rê, ê:ê, ê:æ, i:ie, o:ô, ô:œ, iu:u, iu:û, o:uo, uo:û, üe:uo. Taken as a group these categories represent a major contrast between CG and UG rhyme-practice during the period circa 1200. An investigation of the rhyme/assonance tradition of the twelfth century frequently revealed that such categories had been established in the CG branch of that tradition prior to the acceptance of the pure rhyme as the norm in MHG rhyme-technique.²⁸⁸ Both close and general parallels between Athis and the S. Alexander and Graf Rudolf proves this. Thus an unqualified identification of an individual CG rhyme-type e.g. -œne:-ône; -erte:-êrte as the equivalent of a dialect feature becomes problematic, since the rhymes concerned may have been indebted to an established assonance tradition rather than to an exact phonetic merger of two etymologically distinct sounds in a particular word-position. On the other hand the variation in rhyme-practice amongst UG poets from different dialect areas (as K. Zwierzina pointed out²⁸⁹ for e-rhymes) makes it clear that the employment of etymologically exceptional rhyme-types and categories cannot simply be dismissed as a feature of phonetically inaccurate CG rhyme-technique. We are dealing with regional variations in rhyme-practice. What we cannot know is whether the dialect rhymes that make up the exceptional categories were absolutely pure. Nor are we in a position to generalize with respect to all of the exceptional categories. They each represent a separate case and it may be that some

of the dialect rhymes were purer than others. We can state for certain that regional variations in rhyme-practice within the CG area, particularly with respect to consonants, prove that dialect features did condition rhyme-technique. These exceptional categories as a group reveal a general and significant contrast between UG and CG literary language, although we have no way of knowing now to what precise extent individual rhymes reflect specific dialect features of the poet's spoken tongue.

The phonetic features of CG with which these categories and rhyme-types coincide can be summarized as follows. CG lengthening²⁹⁰ of short -a- in open syllable in the disyllabic comparative adverbial suffix -samir is probably illustrated in the two rhymes êrsāmīr:īāmīr (C:129, F151). Similar lengthening, also before medial -m-, is suggested in the second accented syllable of the compound noun lichame²⁹¹ by the rhyme lichāmin:(sie)nāmin (A107). Open syllable lengthening may well be reflected in the rhyme intlōsin:hōsin (B53) where hōsin shows lengthened short -o- before single intervocalic -s-. These are the only rhymes in Athis which seem to involve lengthening of short vowels in open syllable. This does not mean that lengthening of this kind was restricted in CG or in the poet's spoken tongue to only these cases. It simply indicates that such lengthening had only penetrated into our poet's rhyme-practice in these words as far as we can judge from the text we have.

CG lengthening of short vowels in closed syllable²⁹² is reflected in the following cases (before -r and r+dental): gemērte:vīrherthe (C51); ēr:mēr (E15); portin:gehōrtin (C*133); wortin:gehōrtin (C*107); urbor:vuor (E143); urborte:vuorte (A167;A**24); urbortin:vuortin (A*123).

CG shortening of long vowels in closed syllable²⁹³ is illustrated in the following two examples involving -â- to -a- before -cht in the p. part. form brâcht; macht:bracht (Ab4). There is the possibility that shortening of -â- combined with

medial doubling of -p- to -pp-²⁹⁴ in the LG loan wāpen in the CG/LG rhyme knappen:wappen (MS: knāpin:wāpin) (B19), though the rhyme could be neutral in a LG form knāpen:wāpen. Shortening of long -u- is also suggested for the CG double form uffe (= MHG ûfe) in the rhyme uffin:sluffin (A9). CG shortening, possibly combined with lack of mutation, seems indicated for MHG vriunt (D115) in the following rhymes: vrundin:ungesundin (B129); :vundin (D115); vrunt:munt (E39) and vrundis:mundis (A*27).²⁹⁵

CG monophthongization of MHG diphthongs is reflected in a number of rhymes. In wic:kriec (MS cric) (C33), cric probably shows MHG -ie- monophthongized to CG -i-. guof (MS guf):ûf (A**62) probably involves CG monophthongization of -uo- to -û- again in a monosyllabic form, as do the rhymes dû:nuo (F29) and zuo:dû (E37). The rhymes urbor:vuor (E143), urborte:vuorte (A167;A**24) and urbortin:vuortin (A*123) all involve CG monophthongization of -uo- to long -û- or long -ô- before -r or r+dental in forms derived from the MHG verbs varn and vüeren.

CG unmutated accented syllable vowels are reflected in the following rhymes: mâc:trâc (= MHG træge) (B133); stâlin (= MHG stâhelin): mâlin (E101); intlôsîn (= MHG entlœsen):hôsîn (B53); tôdis:brôd.is(=MHG bræde ist) (A19); nôtin (=MHG nœtin):tôtin (A67); vrônin:scônin (= MHG scænen) (C*117); begurte (= MHG begurtete):antwurte (= MHG antwürte) (F145); vrunt (= MHG vriunt): munt (E39); vrundis (= MHG vriundes):mundis (A*27); vrundin (= MHG vriunden):ungesundin (129); vundin (D115); lûtin (= MHG liuten): trûtin (119); lûtis:gebûtis (=MHG gebiutist) (F133); rûzin (= MHG riuzen): bûzin (D149); gnuogin (= MHG genüegen):vuogin (D21); tuon:gemuon (= MHG gemüent) (F95). Most of these examples involve either unmutated long vowels or unmutated shortened long vowels. The examples each represent isolated cases, though their spread was wide enough for W. Grimm to maintain²⁹⁷ that the mutated forms of long -û-(-iu-); long -ô-(-œ-); and -uo-(-üë-) were unheard in the poet's spoken tongue.²⁹⁸ Some of the cases clearly involve

individual CG unmutated double forms such as trâc. The proliferation of unmutated forms in rhyme-position is typical for a CG text.

A CG merger of -ë- and -e- before r + consonant is suggested by the rhymes wertin:swërtin (B115) and wërkis:gemerkis (D157). A similar merger before -t- may be reflected in bëte:zu stete (A151). The widespread CG merger of -ë- with -ä- is illustrated before -ht e in geslähte:lenrëhte (A*148), before medial -g- in ingägin:dëgin (E147) :gelëgin (C157) and zugägin:eallirwëgin (151) and also before r + dental in werdin:phärdin (C*83). The CG merger of -ë- with -æ-²⁹⁹ is suggested by the rhyme ënic (ænec): wënic (A25) though supporting evidence is lacking.

These phonetic features of CG, which minimized the apparent quantitative and qualitative vocalic discrepancies of the Athis rhymes, give the work a decidedly CG profile when viewed as a group. The consonantal features are less prolific.

The comparison of exceptional rhyme-types and categories did allow us in some respects to draw dividing lines between the rhyme-practices of different CG areas. This was particularly clear in the sections on e-rhymes and dental consonants where Rhenish-Mfrk. rhyme-practice as exemplified in Morant und Galie was seen to contrast starkly with the Athis-rhymes. This evidence, together with other features, makes it difficult to view the Athis text as a Mfrk. poem in any meaningful sense. If the Athis-poet was from Middle Franconia then he must have suppressed a significant number of distinctive features of his spoken tongue, rejecting Mfrk. rhyme-practice in favour of a generally CG rhyme-technique largely consistent with Herbot's rhymes and those of other North CG works of non-Rhenish origin.

The corollary of this point is that there was an accepted CG rhyme-practice at this time independent of the Mfrk. tradition as represented by Morant und Galie. The Athis rhymes together with those of Herbot's poem are evidence of this CG rhyme-practice. It is, however, in general only

possible to characterize the nature of this alternative CG rhyme-practice in terms of the absence of specifically Mfrk. forms. There are isolated cases of distinctively CG (= Hessian/Thuringian) rhymes³⁰⁰ such as briebe: liebe; hobe:lobe; which show CG medial, intervocalic -b- for MHG -v- in brief and hof,³⁰¹ but as noted above these rhymes are also attested in Mfrk. texts with a different pronunciation of the medial consonant: brieve:lieve; hove:love.³⁰² Rhymes involving apocope of final -n in infinitive forms are only attested with any great frequency in poems of Thuringian provenance. Neither of these features is attested in the Athis-rhymes. So we have no distinctively Hessian or Thuringian rhymes to set up as conclusive proof of either Hessian or Thuringian origin for Athis. The absence of infinitives without final -n speaks for Hessian though this cannot count as conclusive proof.

For the purpose of establishing a location for Athis in one CG dialect area emphasis has been laid on the contrasts between Athis and the Mfrk. Morant und Galie. In spite of the general contrast between the two works in rhyme practice and the general absence of Mfrk. rhymes from our text there are a number of rhymes common to both texts which involve specifically North CG words. Two of these are alzugatir:vatir (D47) and kiesin:eine biesin (A43). The scarcity of parallels for biese and alzugatir as rhyme-words makes their common occurrence in Athis and Morant und Galie all the more striking. The rhyme knappen:wappen (MS knapin:wapin) (B19) with its parallels in the LG Braunschweigische Reimchronik involving the LG loan wäpen is a supplementary example. All three rhymes are evidence of a North CG pure rhyme tradition on which both poets could draw. The words knapen, wapen, biese and alzugatir are lexical rather than phonetic evidence of North CG rhyme-practice and are individually evidence of a supra-regional North CG rhyme vocabulary. It is probable that the rhyme alzugatir:vatir,

attested three times³⁰³ in Morant und Galie, was heard in that poem with Mfrk. medial -d- for -t- in both words: altogader:vader. As such this rhyme is a supplementary example to the forms liebe:briebe; lobe:hobe noted above, which illustrate the phonetic ambiguity of written forms in different CG regions.

1. A rhyme-index for Athis is printed in Appendix 1.
2. See Hartmann von Aue, Iwein, ed. K. Lachmann/G. Benecke/L. Wolff, Berlin 1968 (7th edn.), and, E. Bürck, Sprachgebrauch und Reim in Hartmanns Iwein, München 1922, which contains a rhyme-index.
3. See W. Grimm, op.cit., pp. 349 ff. (reference given p. 6 note 9(c)) and, V. Michels, Mittelhochdeutsches Elementarbuch, Heidelberg 1921 (4th edn.), pp. 31 ff.
4. The texts to which consistent reference will be made are:
 - (i) Herbot von Fritzlär, Daz liet von Troyge, ed. G. Frommann Quedlinburg und Leipzig 1837, see also: W. Brachmann, Zum Reimgebrauch Herborts von Fritzlär, Diss. Halle 1907, which is a detailed study of Herbot's rhyme-practice with extensive examples.
 - (ii) Pilatus, edited in: K. Weinhold, 'Zum deutschen Pilatusgedicht', ZfdPh 8(1877), pp. 253-288; this article contains also a brief linguistic study of the text and rhymes.
 - (iii) Ebernand von Erfurt, Heinrich und Kunegunde, ed. R. Bechstein, Quedlinburg und Leipzig 1860; see also: H. Schröpfer, 'Heinrich und Kunegunde': Untersuchungen zur Verslegende Ebernands von Erfurt und zur Geschichte ihres Stoffs, Göttingen 1969, which includes at the back a rhyme-index of the text.
 - (iv) Albrecht von Halberstadt, Metamorphosen (fragments A and B), ed. J. Bolte in: G. Wickrams Werke, (BLV vols. 237/241); Stuttgart 1905/6, see also: R. Schäftlein, 'Die Metamorphosen-Verdeutschung Albrechts von Halberstadt. Eine Quelle zur historischen Dialektologie Nordthüringens', PBB (Halle) 90(1968), pp. 140-4.
 - (v) Meister Otte, Eraclius, ed. (a) H. Massmann, Quedlinburg und Leipzig 1842 (which contains a rhyme-index of sorts), and (b) H. Graef, Strassburg/London 1883 (which contains some notes on the rhymes).
 - (vi) Marien Himmelfahrt, ed. Weigand, Zfda 5 (1845), pp. 515-564.
I have compiled a rhyme-index to this text myself, as well as for Albrecht's Metamorphosen fragments, Graf Rudolf (ed. P. F. Ganz, Berlin 1964) and Pilatus.
 - (vii) Morant und Galfe, ed. T. Frings, G. Schieb, E. Linke, B. Mattausch, Berlin 1976 (DTM lxix), which contains a detailed linguistic study of rhymes and MSS.

In addition to these texts, J. Kuhn's study of the rhymes of the Vorau and Strassburg Alexander-poems will also be referred to (Lamprechts Alexander. Lautlehre und Untersuchung, Halle 1915).
5. For terminology see: R. Leclercq, Aufgaben, Methode und Geschichte der wissenschaftlichen Reimlexikographie, Amsterdam 1975, pp. 38-9.
6. R. Leclercq, op.cit., p. 60.
7. See K. Weinhold, Mittelhochdeutsche Grammatik, Paderborn 1883 (2nd ed.), pp. 135/6 and 127/8.
8. habe:abe (2vb.2 noun), lac:tac2, brach:stach2, gebrach:gesprach2, an:man2, ne:dane2, vane:ane2, vanin:anin2, handiln:wandiln2, langin:goltspangin2, mannin:dannin4, starc:barc2, scare:isinvarc2, armin:irbarmin2, gevarn:arn2, genas:Prophilias2, gras:was4, was:Prophilias6.

9. hab4, abe4, lac3, tac3, brach3, stach3, ungemach2, gebrach2, gesprach2, gescach2, sach2, ritterscaf2, ritterscraft2, craft2, irslagin2, tragin2, clagin2, sagin2, magit2, bal2, al2, balt3, gewalt3, quam4, nam2, an2, man4, sande3, andir2, wandiln2, handiln2, ane6, dane2, vane2, anin2, vanin2, gevangin2, langin2, goltspangin2, dannin5, mannin5, hant7, bant2, vant2, zuhant2, sant2, virant2, starch2, barc2, dare3, gare3, scare4, geware2, isinware2, armin2, irbarmin2, arn3, varn2, wart3, Evas2, gras4, Prophilius9, genas2, wasll, stat4.
10. A*86, A*103, A*161, A*164, B13, B45, B90, B122, C86, C157, C163, C167, C*1, C*16 etc.
11. Oskar Hannink, Vorstudien zu einer Neuausgabe des Lanzelet, Göttingen 1914, p.42.
12. See Morant und Galie, p.cxvii.
13. K. Zwierzina, 'Beobachtungen zum Reimgebrauch Hartmans und Wolframs', in FS R.Heinzel, Halle 1898, here, pp.486ff.
14. K. Zwierzina, 'Mhd.Studien', ZfdA 44(1900), p.347.
15. K. Zwierzina, 'Mhd.ait<aget', Neusprachliche Formen, FS Karl Luick, Marburg an d. Lahn 1925, pp.128-9.
16. K. Zwierzina, 'Zum Reimgebrauch H's und Wolframs', FS Heinzel, Halle 1898, p.488, FN2.
17. K. Zwierzina, FS Heinzel, p.488.
18. W. Brachmann, op.cit., p.58.
19. W. Grimm, Kleinere Schriften III, ed. G. Hinrichs, Berlin 1883, p.343.
20. V. Michels, Mittelhochdeutsches Elementarbuch, Heidelberg 1921, (4th edn.), p.222.
21. W. Braune, K. Helm, W. Mitzka, Ahd.Grammatik (12), Tübingen 1967, p.285(B). O. Hannink, op.cit., p.63 anm.6.
22. See BMZ, II2, 72b.
23. J. Kuhn, op.cit., p.86, para.55.3.
24. Heinrich von Veldke, Eneide, ed. T. Frings/G. Schieb, Berlin 1964, Vol.iii, pp.396-7.
25. F. Wilhelm/R. Newald, Poetische Fragmente des 12. und 13. Jahrhunderts, Heidelberg 1928, p.7; see also: T.Frings/G. Schieb, Eneide, Vol.ii, pp.8/9.
26. K. Weinhold, Mittelhochdeutsche Grammatik, Paderborn 1883 (2nd edn.), p.199.
27. W. Grimm, op.cit., p.293.
28. Der arme Hartmann, Rede vom gelouven, ed. H. Massmann, in Die Strassburg-Molsheimische Handschrift, Quedlinburg und Leipzig 1837, pp.1ff.

29. See Morant und Galie, pp.XCV,CXXXIV, and, 863:4,1101:2,380:1,1491:2.
30. W. Brachmann, op.cit., p.32.
31. See Morant und Galie, p.CXXXVIII.
32. G. Frommann, op.cit., p.274.
33. Transcription by B. Bischoff, PBB (Tüb.)101 (1979), pp.175ff.
34. See PMSG, para.116, II; 4, Ann.15.
35. J. Bumke, op.cit., p.XXVI.
36. See PMSG, para.23,b, and also: V. Michels, op.cit., pp.90-1.
37. J. Kuhnt, op.cit., pp.61-2.
38. bedacht:bracht C*9; bracht:andacht C99; bracht:gedacht D81; irdacht:vollenbracht Ac20; gedacht:vollinbracht C*45; bracht:bedacht Ac11.
39. See PMSG, para.23,a,e; and also, V. Michels, op.cit., pp.77-8.
40. K. Zwierzina, 'Mhd-Studien', ZfdA45(1901), pp.97ff.
41. J. Kuhnt, op.cit., p.63.
42. Heinrichs von Veldeke, Eneide, ed. O. Behaghel, Heilbronn 1882, p.XXXIX.
43. Henric van Veldeken, Sente Servas, ed. T. Frings, G. Schieb, Halle, 1956, pp.300-303.
44. See: T. Klein, 'Gedehntes \bar{a} und langes \hat{a} in der Sprache Heinrichs von Veldeke', PBB (T) 93 (1971), pp.151-167, esp. pp.151-153 and 166-167 (fn.80).
45. Lexer (2,1515) gives a number of attestations for MHG triskamere from the 12th century, notably Kaiserchronik 591.
46. See Schiller-Lübben, II, 496 and DWB, V, 1311-2, 1341-3.
47. See PMSG, para.23b.γ.
48. Braunschweigische Reimchronik, ed. L. Weiland, Hannover, 1877.
49. See A. Leitzmann, Untersuchungen über Berthold von Holle, Halle, 1891, p.33.
51. phlagin:wagin (C37,C93); gezamin:quamin (C*23,C*53); namin:quamin (A**50,C*163); quamin:virnamin (A*93,C*77); drate:hate (B97,C127); hatin:virtratin (A*133,C29).
52. slafin(2); trage(2); wurmlage(2); phlagin(3); wagin(2); bracht(2); vonninbracht(2); gedacht(2); gezamin(2); quamin(6); namin(2); virnamin(2); san(4); slan(2); han(2); stan(2); Prophiliasin(2); Bilasin(2); hat(2); drate(3); hate(2) hatin(4); virtratin(2); gelazin(4); sazin(2).

53. Eneide:123;587;614;813;1070;1341;1955;2250; Herbot:3287;3403;3611; 3879;4005;3367;4367; Marien Himmelfahrt:464;843;1683; Pilatus:281;607; Graf Rudolf:Bb5; Morant und Galie:227;435;515;619; Heinrich und Kunegunde:358;575;972;1015;1118.
54. Wernher v. Elmendorf: 119;281;473;495;733;851;905;1159; E.v.Gandersheim's Reimchronik: 87;227;326;414;424;940;1270;1743.
55. See PMSG, para.36, and also K. Weinhold, op.cit., pp.87-8.
56. W. Brachmann, op.cit., p.66.
57. W. Brachmann, op.cit., p.36.
58. begän:intvan Ad17; slâne:vâne C53; vähinde:irslahinde (vände: irslände) A85.
59. Eneide 3287;8206;5298; Servatius 587;805;1833.
60. W. Brachmann, op.cit. p.41.
61. J. Kuhnt, op.cit., p.100; W. Brachmann, op.cit., p.60.
62. F. Jandebeur, Reimwörterbücher und Reimwörterverzeichnis zum ersten Büchlein, Frey, Gregorius etc., Munich 1926, pp. 49-50.
63. W. Grimm, op.cit., p.234.
64. T. Frings, E. Linke, etc., op.cit., p.237.
65. See Eilhart von Oberg, Tristrant, ed. F. Liechtenstein (Q.u.F.), Strasbourg 1877, p.LVII.
66. Zwierzina, FS Heinzel, pp.500ff.
67. W. Grimm, op.cit., p.307.
68. See PMSG, para.299.
69. Deutsche Predigten des XIII Jahrhunderts, ed. F.K. Grieshaber, vols. 1 and 2, Stuttgart 1844 1846, vol.1, p.13 (10a).
70. See also Eneide 2187;4625;10753;11716. Servatius 4296;4948. Herbot's Trojanerlied: 17970.
71. See J. Kuhnt, op.cit., pp.95ff., and also PMSG, para.74.
72. See PMSG, para.169, Anm.3.
73. V. Michels, op.cit., p.219.
74. E. Bürck, op.cit., p.45. Zwierzina, FS R. Heinzel, p.498.
75. Zwierzina, 'Mhd.Studien 8', ZfdA 44(1900), pp.249-316.
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77. See footnote 4 above.

78. Zwierzina, op.cit., pp.280ff.
79. Zwierzina, op.cit., p.310.
80. Zwierzina, op.cit., p.302.
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87. W. Brachmann, op.cit., p.14.
88. See G. Frommann, op.cit., p.258; and, BMZ II2, 676.
89. W. Brachmann, op.cit., p.15.
90. W. Brachmann, op.cit., p.11.
91. V. Michels, op.cit., pp.83-4.
92. K.Zwierzina, op.cit., P."zf.
93. W. Brachmann, op.cit., p.14.
94. W. Brachmann, op.cit., p.14.
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96. J. Kuhnt, op.cit., p.70.
97. L. Wolff, Die Gandersheimer Reimchronik des Priesters Eberhard, Tübingen, 1969.
98. C. von Kraus, Heinrich von Veldeke und die Mittelhochdeutsche Dichtersprache, Halle, 1899, p.124.
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100. W. Brachmann, op.cit., p.12.
101. J. Kuhnt, op.cit., pp.74-5.
102. R. Bechstein, op.cit., p.XX.
103. V. Michels, op.cit., p.11, para.10; Anm.4.
104. W. Brachmann, op.cit., p.59, para.188.
105. V. Michels, op.cit., p.167.

106. F. Liechtenstein, op.cit., p.CLIII.
107. Strassburg Alexander: ecken (1734,307⁵,327³,3295,4465,447⁵,4666).
degen 123,1324,1753,3787). degene 4409. degenen 4205. wigande
 2489,2941,4427,4461. wigant 1711,2288,2911,3834,4217. Konrad's
RL: ecken 5128,7666,8525. degen 4122,4826,4852,5058,5300.
wigant 110,1189,1597,4245,4546,4725,4769 etc.
108. Morant und Galie, pp.XCIXff.
109. See J. Kuhnt, op.cit., p.23, and Morant und Galie, pp.CXVff.
110. J. Kuhnt, op.cit., p.76.
111. W. Brachmann, op.cit., p.23.
112. K.Zwierzina, 'Mhd.-aget -eit', FS Karl Luick, Neuere Sprachen
 (Beiheft 6), pp.122ff.
113. K.Zwierzina, 'Mhd.-Studien', ZfdA 44(1900), pp.347ff.
114. Heinrich von Veldeke, Eneide, eds.T.Frings, G. Schieb, Vol.II, Berlin
 1965, pp.472-3.
115. W. Brachmann, op.cit., pp.55-7.
116. K. Zwierzina, FS R. Heinzel, p.487.
117. S. Alexander: (arbeit gen./dative/singular: 4127,4447,5222,5785,6133,
arbeite: 3009,3613, Morant und Galie, p.CXLI.
118. Wernher von Elmendorf, ed. J.Bumke, Tübingen 1974, p.XXVI.
119. Morant und Galie, p.CXXXII.
120. Eneide: (i:e) vride(n):rede(n) 463;945;4687, etc. vreden(vb):
widerreden 8495;8575; gesiget:is geleget 10329; biledede:helede 5041
 (i:ë) siten:tete 8251; nider:(en)weder 7069;7369;7507; etc.
121. W. Brachmann, op.cit., p.17.
122. W. Brachmann, op.cit., p.17.
123. Mar.H.: lobelich:sich 895;1457; gruwelich:mich 1073; minneclich:mich
 1522; sich 1789; wunneclich:sich 1729.
124. H. Schröpfer, op.cit., p.121 (heimlich:mich 121, etc.).
125. gewart:gar E21 contrasts with geware:scare B155; gare:geware A62 etc.
 See rhymes a:a.
126. W. Grimm, op.cit., pp.312-4.
127. V. Michels, op.cit., p.167.
128. W. Brachmann, op.cit., p.59.
129. W. Grimm, op.cit., p.345.

130. O. Behaghel, Deutsche Syntax, Heidelberg 1923, Vol.i, p.603.
131. See PMSG, para.222.
132. V. Michels, op.cit., p.183.
133. W. Brachmann, op.cit., p.69.
134. Bile 3; Salustine 1; Alemandinin 1; Palatinin 1; Tarquinin 3; Androines Florentinus 1; Latinus 1; Athis 11; Engris 2; Pise 2; Dionisin 2; Gäyte 7.
135. V. Michels, op.cit., pp.98-9.
136. R. Bechstein, op.cit., p.XIX.
137. W. Brachmann, op.cit., p.25.
138. V. Michels, op.cit., p.84.
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140. W. Brachmann, op.cit., p.20.
141. K. Zwierzina, op.cit., p.73.
142. K. Zwierzina, op.cit., p.75.
143. W. Brachmann, op.cit., p.38.
144. W. Grimm, op.cit., p.345.
145. W. Brachmann, op.cit., p.62.
146. E. Bürck, op.cit., p.50.
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151. V. Michels, op.cit., p.212.
152. W. Braune, 'Untersuchungen über Heinrich von Veldeke,' ZfdPh 4(1873), pp.258-9.
153. Morant und Galie 2517; geschiet (p.part.):niet.
154. (geschiet:niet 6143, 6507, 9466, 11441, 12549, 14109, 15397; riet 16024).
155. See PMSG, para.151; 8, Anm.12.

156. W. Sanders, 'Zur Heimatbestimmung des Graf Rudolf, Zfda 95 (1966), pp.126-7.
157. G. Cordes, Zur Sprache Eilhards von Oberg, Hamburg 1939, pp.42-3.
158. W. Brachmann, op.cit., pp.80-2.
159. H.J. Schröpfer, op.cit., p.223.
160. V. Michels, op.cit., p.214.
161. W. Brachmann, op.cit., p.13.
162. S. Alexander (5945) obene:zelobene; (7133) obene:nidine; (4033) ze sagene:ebene; (4049) wedere:stunt ebene; (4378) ebene:zu gebene.
163. E. Bürck, op.cit., p.61.
164. W. Grimm, op.cit., p.307.
165. V. Michels, op.cit., p.183.
166. V. Michels, op.cit., p.9; K. Weinhold, op.cit., p.332.
167. H. Schröpfer, op.cit., p.227.
168. A**38, B163; F165. 6. Pilatus:vromen:comen 605; Albrecht von Halberstadt:vromen:komen (p.part.) B172. Wernher von Elemendorf: 85,95, 169, 629, 707, 1021.
169. V. Michels, op.cit., p.211.
170. W. Brachmann, op.cit., p.20.
171. K. Weinhold, op.cit., p.65; V. Michels, op.cit., p.84; J. Kuhnt, op.cit., p.63; C.v. Kraus, op.cit., p.124; T. Frings, op.cit., (vol.II), p.437.
172. A. Lasch, op.cit., p.51.
173. V. Michels, op.cit., p.85.
174. J. Kuhnt, op.cit., pp.63-4.
175. C.v. Kraus, op.cit., p.125 (Fn.1).
176. W. Brachmann, op.cit., p.20.
177. Morant und Galie, pp.CXII and 366.
178. W. Grimm, op.cit., p.226.
179. K. Weinhold, op.cit., p.109, and V. Michels, op.cit., p.70.
180. W. Grimm, op.cit., p.226.
181. T. Frings, Eneide (Vol.I), p.448.
182. J. Kuhnt, op.cit., p.75.

183. W. Brachmann, op.cit., p.7.
184. See PMSG, para.18, Anm.11.
185. K. Weinhold, op.cit., p.155, and K. Zwierzina, 'MHG Studien', ZfdA 45 (1901), p.67.
186. W. Brachmann, op.cit., p.22.
188. See: PMSG, para.116, II,1.
189. W. Brachmann, op.cit., p.58.
190. V. Michels, op.cit.1, p.139.
191. T. Frings, G. Schieb, Eneide, (Vol.II), p.8.
192. See Schiller/Lübben, II, 412, where a number of examples are cited, though none in rhyme-position.
193. W. Brachmann, op.cit., p.30.
194. W. Brachmann, op.cit., p.21.
195. J. Kuhnt, op.cit., p.81.
196. V. Michels, op.cit., p.93.
197. W. Brachmann, op.cit., pp.7 and 28.
198. J. Kuhnt, op.cit., p.80.
199. V. Michels, op.cit., p.68.
200. W. Brachmann, op.cit., p.7.
201. E. Bürck, op.cit., p.55.
202. W. Brachmann, op.cit., p.7.
203. W. Grimm, op.cit., p.226.
204. J. Kuhnt, op.cit., p.80.
205. T. Frings, Eneide, Vol.II, p.449.
206. W. Brachmann, op.cit., pp.6 and 27-8.
206. W. Brachmann, op.cit., p.8.
207. See: PMSG, para.24.3.
208. W. Brachmann, op.cit., p.91.
209. See pp. 56 and 132.
210. See, for example, p.70.
211. W. Grimm, op.cit., p.295.

211. H. Herchenbach, Das Präsens historicum im MHD, Palæstra CIV, Berlin 1911, pp.103 and 56-7.
212. Der heilige Georg, Reinbot von Dürne, ed. C.v. Kraus, Heidelberg 1907, p.153 (enzündet:kündet) and (gezieret:samelieret) 4046;5038.
213. Der Pleier, Meleranz, ed. K. Bartsch, Stuttgart 1861, p.366.
214. K. Weinhold, op.cit., p.488.
215. W. Brachmann, op.cit., p.51.
216. G. Cordes, op.cit., p.17.
217. W. Brachmann, op.cit., p.44.
218. W. Brachmann, op.cit., p.31.
219. V. Michels, op.cit., p.142.
220. See: PMSG, para.116, II; 3.
221. Morant und Galie, pp.CXXIXff.
222. See above, p.61.
223. W. Brachmann, op.cit., p.32.
224. W. Brachmann, op.cit., p.35.
225. K. Weinhold, 'Zum deutschen Pilatusgedicht', ZfdPh 8(1877), p.265.
226. G. Cordes, op.cit., p.31.
227. W. Brachmann, op.cit., p.36.
228. V. Michels, op.cit., p.133.
229. K. Weinhold, op.cit., p.183.
230. W. Brachmann, op.cit., p.37.
231. J. Bumke, op.cit., p.XXVIII.
232. Morant und Galie, p.CXXXI-II.
233. V. Michels, op.cit., p.139, and K. Weinhold, op.cit., p.190.
234. Morant und Galie, p.230 (note on line 538).
235. W. Brachmann, op.cit., p.40.
236. W. Brachmann, op.cit., p.41.
237. V. Michels, op.cit., p.123.
238. W. Brachmann, op.cit., p.42.

239. vare(n):dare A21; ruge(n):truge B46; laze(n):straze B50; nuwe:buwe(n) B78; untswere(n):mere (dat.) B94; were(n):mere (dat.) B102; mane(n):ane B170; gebende:verwende(n) B210; striche(n):riche B234; mache(n):sache B260; ane:gemane(n) B272.
240. R. Bechstein, op.cit., p.XXI-II.
241. ougenweide:verscheide(n) 369; gefar(n):schar 1047; dar:spar(n) 1151; algeliche:bestriche(n) 1359; leide:scheide(n) 1841.
242. V. Michels, op.cit., p.167 Anm.4., and K. Weinhold, op.cit., p.498.
243. V. Michels, op.cit., p.168 and K. Zwierzina, FS Heinzel, pp.486ff.
244. V. Michels, op.cit., p.164.
245. V. Michels, op.cit., p.165.
246. V. Michels, op.cit., p.217.
247. W. Brachmann, op.cit., p.72.
248. V. Michels, op.cit., p.217.
249. W. Brachmann, op.cit., p.73.
250. V. Michels, op.cit., p.217.
251. W. Brachmann, op.cit., p.73.
252. W. Brachmann, op.cit., p.78.
253. W. Brachmann, op.cit., p.79, and V. Michels, op.cit., p.225.
254. K. Weinhold, op.cit., p.442.
255. W. Brachmann, op.cit., p.88.
256. See PMSG, para.180;2.
257. V. Michels, op.cit., pp.230-1, and W. Brachmann, op.cit., p.85.
258. K. Zwierzina, FS Heinzel, p.497.
259. W. Brachmann, op.cit., p.87.
260. T. Frings, Eneide (Vol.II.), p.483; W. Brachmann, op.cit., p.63, and K. Weinhold, op.cit., pp.571-3.
261. See PMSG, para.257.
262. K. Weinhold, op.cit., p.571.
263. T. Frings, Eneide (Vol.II.), p.486.
264. See PMSG, para.257,b; and, K. Weinhold, op.cit., p.581.
265. E. Gierach, 'Untersuchungen zum Armen Heinrich', ZfDA 55 (1914-7), p.541.

266. See R. Bechstein, op.cit., p.30 (= note on line 647 H.u.K.).
267. T. Frings, Eneide II, p.486.
268. W. Brachmann, op.cit., p.64.
269. K. Weinhold, op.cit., p.573.
270. K. Weinhold, op.cit., p.75.
271. W. Brachmann, op.cit., p.70.
272. T. Frings, op.cit., p.477 (Vol.II).
273. abe (:habe)A63; aleine (algemeine)F24; algemeine (:aleine)F25; (:eine)A115; allirwegine (:zugegine)B151; alzugatir (:vatir)D47; alsam (:quam)A135; an(:man)A*32; E157; ane(:dane)C*115;D131; (:vane)A*153;C77; andirweide(:leide)C137; (:beide)B17; angin(:vegangin)B3; aschildis (:gevildis)A*69; baz(:gesaz)C*7; beide(:andirweide)B17; benebin(:gewebin)A*161;B45; bescheydenliche(:riche)Ad13; binnin(:minnin)A35; dane(:ane)C*115;D131; dannin(:mannin)D99;A*121;D1;E67; (:vurspannin)C*69; darabe (:habe)B89;C85;D33; darane(:mane)Ac43; (:swane)C105; dare(:gare)B23;A*81; (:scare)A*91; darundir(:wundir)B13; darvure(:ture)D39; darzu(:tuo)C167; dicke(:wicke)E87; (:scricke)C135; (:stricke)D137; drate(:hate)B97;C127; (:rate)A*95; e(:e)C*109; ebine(:lebine)A31; einandir(:alixandir)C27; (:gerandir)C*89; eine(:algemeine)A115; ettisswenne(:irkenne)A49; er(:ser)C139; erlike(:rike)Ae40; ersamir(:iramir)C*129;F151; vil(:wil)A87;Ac41;F53; vore(:inppore)C65; vorne(:zorne)E163; fort(:ort)E159; (:dort)A97; vure(:willekure)A41; gar(:gewar)E21; gare(:dare)B23;A*81; (:gware)Ab2; gnuoc(:getruoc)F109; (:truoc)C*149;F61; gerne(:Absterne)C97;(:Salerne)B9; gezogenliche(:riche)D9; hin(:zuozin)C*135; hine(:scine)B35; hute(:lute)A23; in(:sin)F83;B25; inbinnin(:sinnin)D141; inbuzin(:ruzin)D149; ingegin(:degin)E147; (:gelein)C157; inne(:gottinne)C*119; mer(:er)E15; mere(:ere)A*71; (:sere)D87; nach(:gach)E125; nidir(:widir)D12;E51;Ac8;C*111;D125; nu(:du)F29; obene(:lobene)A*12; reine(:steine)F81; (:gesteine)Ac39; san(:han)E47; (:getan)A113; (:missetan)A139 (:slan)A**4; schone(:Aimone)A**16; (:vrone)C*139; sere(:ere)Ac14; (:mere)D87; stille(:wille)A*51; suoze(:muoze)C*25; swache(:trache)A*157; tiefin(:liefin)A*49; ubiral(:qual)A93; (:sal)A151; (:val)E11; ubirein(:irscein)A149; (:scein)A95;D91; uf(:guf)A**62; undir(:wundir)D25; undirdes(:cardiones)A*61;D127;D41; wert(:gegert)A*22; widir(:nidir)D23;E51;Ac8; C*111;D125; wis(:Athis)A157;C31; (:gris)C*105; wol(:sol)Ac47; (:kol)E99; (:vol)D167; wole(:kole)B85; zu(:du)E37; (:tu)D35; zugegine (:allirwegine)B151; zuhant(:genant)C*103; (:hant)C*14; zustunde(:munde)Ae28; zutale(:spruzvale)E117.
274. V. Michels, op.cit., p.9.
275. W. Brachmann, op.cit., p.66.
276. K. Weinhold, op.cit., p.318.
277. W. Brachmann, op.cit., p.69.
278. W. Grimm, op.cit., p.345.
279. W. Brachmann, op.cit., p.67.

280. W. Brachmann, op.cit., p.67.
281. amis A*12;A**28;B154; banier(e)B93;B62;A**40;B150;C23; barbier B61; gebarbierit E104; berillin A*21; buhurt C*30;C*39;C*126; busine A**3; harnassch(e)B16; ioste B72; kostin F2; kursit E109; mailin B51;E30; notin C*158; palas Ae39; paulium D133; pris A*145;C95;B162;E78;C154; D86;E98;A**29; prisin D156; puniere(n)B149; ravit B84; rubine A*20; samit A*156;B41;E110; scievalier A**40;B93; sturien A**75; therrazin E20; fantailin B52;E29.
282. H. Suolahti, 'Der frz. Einfluss auf die deutsche Sprache im 13Jh.' MSNH8(1929), p.18.
283. J. Vorderstemann, Die Fremdwörter in Wolframs Willehalm, Göttingen 1974, pp.107-10.
284. H. Suolahti, op.cit., MSNH 10, p.301.
285. E. Ploss, 'Zur Wortgeschichte von MHD harnasch', PBB 8(198), pp.107-110.
286. H. Suolahti, op.cit., (MSNH 10), p.5.
287. H. Suolahti, op.cit., (MSNH 10), p.319.
288. See pages 62, 76, 78, 81, 105, 107 etc.
289. K. Swierzina, 'MHD Studien 8', ZfDA 44(1900), p.253.
290. See PMSG, para.23;a
291. See PMSG, para.23;a
292. See PMSG, para.23;a
293. See PMSG, para.23;b
294. See PMSG, para.23;b
295. V. Michels, op.cit., p.93 (Anm.1).
296. See PMSG, para.21.
297. W. Grimm, op.cit., p.226.
298. V. Michels, op.cit., p.69 (Anm.3).
299. See PMSG, para.29,5, Anm.4.
300. See page#14.
301. See PMSG, para.116; II,2.
302. See page#14.
303. See page60

V. METRICAL STUDIESIntroduction

The Athis fragments pose numerous metrical problems, but in this chapter only three questions will be dealt with. In the first section the metrical implications of those instances where a form with final, unstressed -e is followed by another with an initial vowel will be discussed. The second and third sections deal with the two principal departures from the metrical norm of the alternating rhythm: units of either one or three syllables.¹ In tackling each of these questions the main focus will be not so much on the statistics which are produced, as on the insights afforded us into the nature and use of poetic language.

(I) Vowel collision

Wherever a word with final unstressed -e is immediately followed by another with a vowel in initial position, a metrical problem is presented involving the alternatives of elision or hiatus. Such cases also produce an editorial problem concerning the representation of the final, unstressed -e in the critical text. The two scribes of mgq 846 were not completely consistent in their treatment of vowel collision of this kind. Three different options were used in the MS-orthography and these will be listed separately below. They involve: 1) the retention of both vowels with the words written separately; 2) the writing of the two words as one, with the final unstressed -e of the first word apparently omitted (this device is often referred to as enclisis); 3) the apocope of unstressed -e from the first word with both words written separately. The two scribes differ in respect of the frequency with which they employ these options. All three options have metrical implications. However, options 2 and 3 actively promote reading with elision. The implications of the scribal practices

are only one aspect of the problem and can only be assessed when the material has been presented in its entirety.

When attempting to decide between the metrical alternatives of hiatus or elision, it should be borne in mind that whereas hiatus can be defined as the pause resulting from the separate articulation of successive final and initial vowels, the nature of elision is more complex. Can we always assume that with elision one vowel only is heard? For the purpose of this study elision will be viewed as the merging of two vocalic sounds into one syllable regardless of the phonetic quality of the merged sound. In other words the only consideration will be the syllable count.

Whether in any given case hiatus or elision can be deemed to have been the poet's intention is a question which has traditionally been answered in terms of evaluative metrical criteria. That is to say that when presented with the alternatives ^{of} hiatus or elision, editors and commentators have made their choice in accordance with what they believed to be the more acceptable reading. In such a choice a number of different principles can figure prominently. Firstly, hiatus can be deemed acceptable where the following initial vowel is metrically stressed. In all other circumstances elision is then assumed.² In view of this general consensus, the following lists showing options, 1, 2 and 3 will be divided into two parts: A and B; where A will contain all those cases satisfying this primary requirement for hiatus. This does not mean that all examples in part A of every list necessarily show hiatus, but it does mean that they might. All other cases will be placed in list B.

The only detailed study devoted to a distinction between hiatus and elision for an individual poet of the MHG 'Blütezeit' which I have encountered is found in Carl von Kraus's article 'Wort und Vers in Gottfrieds Tristan'.³ Kraus investigated the syntactic circumstances which enabled individual lines to support hiatus and divided them into groups. Criteria

for the description of different kinds of hiatus provided the basis for his groupings. These criteria seem to have been developed by Kraus himself.

Kraus⁴ established four groups on the basis of the four following sets of syntactic circumstances which produced hiatus in Gottfried's poetry:

- a) where the following word (with initial vowel) is particularly stressed; as in those cases where that word is intended to evoke a contrast between two terms:
- b) where the following word (with initial vowel) is more closely linked with what comes after it than with what precedes⁵ it (i.e. the word ending in unstressed -e):
- c) where a definite syntactic pause is intended between the two words in question:
- d) before und(e) and oder; both where they link 'pairings': e.g. mit schame und mit leide; and where they introduce new clauses: Nim dine hende unde var.

In each of these groupings the accepted principle of a separate articulation of both final and initial vowels is clearly of benefit for the realization of the particular kinds of syntactic structure involved. Kraus goes on to examine in syntactic detail the typical circumstances which illustrate the rubrics of the above groupings on a most frequent basis. Rather than simply quantifying the preceding syllable or classifying the examples in terms of the grammatical category of the first word (e.g. 1. noun; 2. verb; 3. adverb; etc.) he establishes his groupings on the basis of contextual features such as an assessment of the relative syntactic dependence of a word on what precedes or what follows. It is this differentiated approach (he then does go on to classify the groupings grammatically) which makes his arguments so convincing. He pays no undue attention to the fact that in each case the alternative to hiatus is the one syllable unit. This proves fruitful, since to weigh each case in terms of its acceptability as a one syllable unit, a tempting alternative approach to

the question, cannot be as convincing as a method which elicits the syntactic circumstances which promote hiatus.

For counter arguments against Kraus's ideas, Ursula Hennig's⁶ examination of one syllable units in Hartmann's Erec will be used. Although she does not discuss this general problem, there are numerous instances where she deals with examples of particular types of one syllable unit which involve elision. Where her suggestions seem to contradict those of Kraus in a matter of principle they will be considered. A major difficulty in comparing their respective conclusions stems from the fact that there is no obvious consideration paid by Kraus in his classification method either to the kind of cadence (which influences the metrical shape of the line) or the position within the line where the vowel collision occurs. Both of these questions are central to Ursula Hennig's method. On the other hand neither question appears to influence her choice between hiatus and elision to any obvious extent.

Ursula Hennig did not discuss the nature of the choice between hiatus and elision in any detail. In general she noted that certain types of one syllable unit can arise if elision is assumed. The plausibility of these assumptions depends entirely on how closely the problematic examples can be aligned with the types of one syllable unit she has already established for more straightforward cases. Her study then involves a complex classification of examples derived from three sources of criteria; a distinction between lines ending in masculine or feminine cadences; a precise location of the suggested one syllable unit within the line and a morphological description of the words involved with regard to syllable number (if only one word is involved); grammatical category and the syntactic function of the following word (if more than one word is involved).

In addition the Pilatus - fragment and Graf Rudolf will provide parallel evidence from other CG texts.

Thus a number of related questions are involved. Firstly the metrical practice of the Athis-poet regarding vowel collision has to be interpreted. Secondly, an account will be given of the scribes' approach to the problem. Thirdly, comparisons will be drawn with Erec and, where necessary, with Pilatus and Graf Rudolf.

The lists will be drawn up as follows:

List 1: (where both final and initial vowels are retained in the orthography) sub-divided into: 1.A: where the initial vowel bears the stress; 1.B where the initial vowel B is not stressed metrically. List 2; (where both words are written as one) subdivided into: 2.A: where the initial vowel bears a metrical stress; and 2.B: where it does not.

List 3: (where the final, unstressed -e of the first word is not written (apocope), but where the two words are written separately) sub-divided into: 3.1.A comprising the work of scribe 1 only (fragments: AA*BCC*D) where the initial vowel bears a metrical stress; 3.1.B: (as 3.1.A) where it is not; 3.2.A: comprising work of scribe 2 (E and F); where initial vowel bears a metrical stress; 3.2.B where it does not.

List 3 has the further sub-division in order that the extended use of apocope in those fragments should be presented separately. In the drawing up of the lists common double forms such as alse/als; ime/im; deme/dem have been omitted, as have inflexional double forms of, for instance, dative singular feminine i- stem nouns. However it may be written, MHG unde is, in the first instance, assumed to be disyllabic.

List 1.A

(i) The first word is a noun:

- A9 V)ñ wurffin erde uffin
 A15 Anz gebirge inden walt
 A96 Do die romere ubir ein

- A151 Zū^o rome in den uronin sal
 A152 Vñ die consule ubiral
 A*104 Rittere uz gesundirt
 A*136 Sariande ün ouch scutzin
 A*147 Zwene helide uz irkorn
 B32 Mit zwisgolde undirsceidin
 B103 Vorme scilde inden buch
 B163 Er ist die uijnde anekūmin
 C2.4 Da uogile ün tiere
 C43 An libe ün an sinnin
 C108 Mitme scilde er sich barc
 C112 Vndirz ochise er daz sper sluoc
 C152 In glvcke ün in gwinnin
 C*4 Vñ die kuolde ane geuienc
 C*87 Als ein kule also groz
 C*128 Zū^o houe ün zū^o strazin
 D94 Ir gote um ir hulde bitin

(ii) The first word is a verb:

- A95 Luchte. ün die sunne scein
 B8 Er hete eine kichirn
 B111 Steckite inder sitin
 C*97 Hüpphinde ün springinde

(iii) The first word is an adverb:

- A29 Sturbe gerne ob ich mochte
 A53 Alsus uerre abe sciet
 C27 Uaste an einandir
 C82 Sie sahn harte ungewegin
 C*146 Ebine an ir sitin
 D90 Wen biz uerre uffic tac

(iv) The first word is a pronoun:

- C25 Warin beide ingesnitin

List 1.B

(i) The first word is a noun:

- A5 Wie die iuncurouwe intran
 A47 Ander liebe und ander eide
 A59 Daz ich ie lieb zú liebe irkos
 A86 Vñ san zú tode irslahinde
 A99 Da der knappe irmordit wart
 A136 Vnder clegere alsam
 A*37 Daz man der zene ein wenic sach
 A*124 Daz sie schilde urbúrtin
 B142 Vndir boume an einir wisin
 C*45 Nú wart zú rome ein spil gedacht
 C*126 Mit spile uñ mit buhúrde
 D42 Salustine uñ cardiones
 D127 S)alustine uñ cardiones
 D62 Uil wachtere uf tratin
 D77 Des in die minne intsazte
 D144 An dem orte iecwedirin

(ii) The first word is a verb:

- C*59 Hete ir dinc da gesazt

(iii) The first word is an adverb:

- A22 Uirholine an sinim muote
 A54 Der mich hute irkente niet
 A*30 Ir also zertliche intphiel
 B121 Rome uil scedeliche irwarb
 C12 Orsin uil drate irbeiztin

(iv) The first word is a pronoun:

- C*110 So tatin abir dise als ê
 D95 Do warin ouch dise irwachit
 D120 Vñ sie zwene an ir gebete

List 2.A:

- (i) No nouns.
- (ii) Verbs:
- A*47 Vñ begondin irbarmin (begonde in)
 D17 Vñ begondis irlangin (begonde ez/es)
 B63 Uuorter an sine hant (vuorte er)
 D102 Do uvrtin prophiliias (vuorte in)
 B34 Ouch heter iecwedirin (hête er)
 B66 Ein güt march heter bescritin (hête er)
 D111 Hie mochtich uil abe sagin (möchte ich)
- (iii) Conjunctions:
- C127 Wender uil truwin hate (wende er)
 C155 Swenniz dem manne missegât (swenne ez)
 F58 Wendich durch sterbin wart geborn (wende ich)

List 2.B:

- (i) Nouns
- C*102 Die urouwist ubir die minne (vrouwe ist)
 D118 Die urouwist ubir die minne (vrouwe ist)
 D24 Gaytein wenic streit da widir (Gaite ein)
- (ii) Verbs:
- E8 Vnd begondin leitlichin clagin (begonde in)
 B3 Des dachter ime uil angin (dâhte er)
 B88 Ein sper uvorter ander hant (vuorte er)
 A**70 Vñ uvortin des gevildis (vuorte in)
 C166 Ouch geloubich v bi unsin gotin (geloube ich)
 D85 Vñ gondir baz athise (gonde ir)
 A114 Wer hetiz andirs getan (hête ez)
 D82 Er hetis andirs gedacht (hête ez)
 A140 Heter abir so missetan (hête er)
 D104 Man hetin gliche beidin (hête in)
 A*22 Sie kondin nicht gestillin (konde in)
 A33 Al liger nû zûhouwin (lige er)

- A130 So muoster u^or daz gerichte (muoste er)
 A144 Da muster unz an den drittin tac (muoste er)
 A42 Hie nemich al die werlt nicht u^ore (naeme ich)
 A44 Sus nemich eine biesin (naeme ich)
 A79 Vñ reditiz selbe widir sich (redete ez)
 C105 Vñ rantin manlichin ane (rante in)
 B167 Do santer androcheum (sandte er)
 E108 Waz soldich me drabe sagin (solde ich)
 A117 Daz w^urdime al z^u leide (w^urde ime)
 A61 Westich nicht waz lieb were (weste ich)

(iii) Adverbs:

- F42 Wie gernich daz irwurbe (gerne ich)
 A18 Harter sich unrouwite (harte er)

(iv) Pronouns:

- E167 Vnd tra^fin beidein andir sich (beide ein-)

(v) Conjunctions:

- C114 Wender was ein kerne (wende er)

List 3.1.A:

(i) Nouns:

- C*130 Da was uroud ane iamir (vröude âne)
 D92 Die wile die romer ubir ein (Rôm^êre über-)

(ii) Verbs:

- C98 Do het er uil gerne (h^ête er)
 B11 Vñ sichirt ime ane sine hant (sichirte ime)

(iii) Conjunction:

- A32 Wende alsin dinc stunt ebine (wende al)

List 3.1.B:

(i) Nouns:

- B27 Un bernisschin gold ein arn (golde ein)
 D167 Un gold ein uvrspan harte wol (golde ein)

(ii) Verbs:

- A*3 Ir zogin het unz anden tac (hête unz)
 B108 Er het inandir sit irkorn (hête in = preposition)
 A83 So sprech ich daz ich in hab irslagin (spriche ich/ habe er-)
 A*54 Er tet ot so sie alle tuont (tete ôt)
 B1 Vñ wold in habin durch stochin (wolde in)
 C*125 Iuncvrouwe wên ich würde (wæne ich)
 C109 Do er den kuninc het irkorn (hête er-)
 C113 Daz selbe tet absterne (tete absterne)

(iii) Adverbs:

- C*63 uil ebin an sich gescurzt (ebine an)

List 3.2.A:

(i) Nouns:

- F121 Un dem.daz scand ist genamit (scande ist)
 E90 Mit me scild er sich barc (scilde er)

(ii) Verbs:

- E126 Iedoch hêt.in.ein teil zû gâch (hête in)
 E27 Und irbeizt uffin sant (erbeizte uffen)
 E33 Da ligind amme sande (ligende amme)
 E73 Vnwizzind amme sande (unwizzinde amme)
 E78 Vwurdin werbind umin pris (werbende umme den)
 F36 Wer al die werlt min eigin (wêre al)
 F38 Wer abir daz ich selbe mich (wêre aber)
 E141 Zuct uf daz sper. dôz ganz beleib (zucte ûf)

(iii) Adverbs:

- E61 Recht als ein uogil wilde (rehte als)

- (iv) Conjunction:
- F92 Swen ir.dan andir weide (swenne ir)
 F102 Wend.in.daz niemin kan bewarn (wende in)
 F142 Wend ich nie man baz vollinkūmin (wende ich)

List 3.2.B:

- (i) Nouns:
- E130 Der rom er.ovch sinin arn (rōmēre ouch)
- (ii) Verbs:
- F69 Daz sie des kond inthaldin sich (konde ent-)
 F37 Die geb ich liebe sūn vūr dich (gæbe ich)
 F35 An dir gedächt irzeigin (gedächte er-)
 F161 Ich lig.in grōzir ummacht (lige in)
 E84 Daz ime moht irstickin (möchte er-)
 F39 Mocht also vur dich gegeben (möchte also)
 E57 Sazt er. in den stegereif (sazte er)
 E25 Daz thet er dicke wol schin (tete er)
 E29 Sam thet er die fanthailin (tete er)
 E150 Al wer er sere gnūc virldadin (wēre er)
 F32 Er sprach d̄wer wer ouch al zū guot (wēre ouch)
- (iii) Adverbs
- F114 Abir der nichtis.recht inbirt (rehte en-)
- (iv) Adjectives:
- F113 Die werlt.sin glich ist und noch wirt (geliche ist)
- (v) Conjunctions:
- E89 Wend er was wis un starc (wende er)

Given that we have three times as much material from the pen of scribe I \bar{a} from scribe II, the most striking single aspect of these lists is the total absence of examples of vowel collision in the work

of Scribe II (fragments E and F). If we attempt to establish which forms from lists 2 and 3 are evidence of orthographic changes in the text undertaken by Scribe II, we encounter serious problems, as the co-existence of colliding vowels, enclises and forms showing apocope of final -e before initial vowel is amply attested in the work of Scribe I and was, perhaps, in the exemplar. We are not, therefore, justified in ascribing each instance of apocope of final -e from noun forms in fragments E and F to Scribe II.

In spite of this, however, the proliferation of forms involving apocope in lists 3.2.A and 3.2.B., combined with the total absence of vowel collision, must be taken as evidence of a general tendency of Scribe II to omit final, unstressed -e. This, in turn, is likely to have affected the metrical treatment of those portions of the text copied by this scribe, as it constitutes an orthographic expurgation of all possible cases of hiatus involving nouns. It would be tempting to dismiss this feature of the second scribe's practice as evidence of the influence of an UG scribal tradition. But K. Lindgren⁷ warned specifically against just such an interpretation of apocope in verse MSS, where elision is a possibility (which is inevitably the case in these lists), as evidence for apocope as a linguistic feature. Another problematic feature of the practice of Scribe II which may have metrical relevance is his use of punctuation, which is discussed in the chapter containing manuscript descriptions.

Lists 1.A; 2.A; 3.1.A and 3.2.A should be considered together, as they all present examples of the same kind. Whatever the orthographic form the scribes have chosen in order to deal with the problem of vowel collision, the underlying editorial problem remains the same.

There are some cases where the penultimate syllable of the word ending in unstressed -e is also metrically unstressed (i.e. the word in its written form must have more than two syllables). These examples are as follows:

(Nouns):	A*104	<u>Rittere uzgesundirt</u>
	A*147	<u>Zwene helide uzirkorn</u>
	B32	<u>Mit zwis golde undirsceidin</u>
	C24	<u>Da vogile uñ tiere</u>
	C112	<u>Vudirz ochise er daz spersluoz</u>

(Verb forms)	B141	<u>Steckite inder sitin</u>
	C*97	<u>Hupphinde uñ springinde</u>
	E33	<u>Da ligind amme sande</u> (<u>ligende</u>)
	E73	<u>Unwizzind amme sande</u> (<u>Unwizzende</u>)
	E78	<u>Wurdirn werbind umin pris</u> (<u>werbende</u>)
	B11	<u>Vū sichirt ime an sine hant</u>

In none of these cases need elision involve a metrical unit of one syllable. This does not mean that elision in each case may be assumed to have been the poet's intention. In the examples involving helide (A*147), vogile (E24) and ligind (E33) the metrical stress of the unit falls on a short vowel in open syllable. In these cases a three-syllable unit (which would arise through hiatus) would, in any case, be metrically commonplace.

The remaining examples all involve a choice between hiatus or a one-syllable unit (arising through elision). Many of them can immediately be aligned with one of Kraus's four groupings of hiatus-examples. As far as the nouns ending in unstressed -e are concerned, most cases belong to Kraus's category b),⁸ they are:

(i) Noun ending -e ;preposition + article/pronoun + noun (+ verb)

A15	<u>Anz gebirge inden walt</u>
B103	<u>Vorme scilde inden buch</u>
D94	<u>Ir gote um ir hulde bitin</u>

(ii) Noun (ending -e): preposition + noun

C*130	<u>Da was uroud ane iamir</u>
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(iii) Noun (ending -e): preposition + pronoun

A9 V)ñ wurffin erde uffin

(iv) Noun (ending -e): preposition + article + adjective + noun

A151 Zû rome in den uronin sal

These examples, all involving prepositional phrases, comply strikingly closely with the parsed schemes offered by Kraus to typify the most frequently attested syntactic circumstances of group b). He appended further examples⁹ from Tristan to his groups a) and b) which, whilst they did not correspond to any of the frequently attested parsed schemes, nevertheless conformed clearly with the general rubric of the grouping. In the case of group b) this rubric is: 'Bindung nach hinten' - a closer syntactic link with what follows than with what precedes. Further cases in Athis also fit in here. The similarity with the Tristan examples quoted by Kraus varies. The other examples from Athis (for group b.) are:

B163 Er ist die vijnde ane kûmin

C*4 Vñ die kuolde ane geuienc

F121 Uon dem. daz scand ist genamit

E90 Mit me scild er sich barc

C108 Mit me scilde er sich barc

C*87 Als ein kule also groz

There are similar examples in Graf Rudolf also:

Db33 an dem velde uf geslagen

Gb9 In der toufe Irmengart

There are further examples from Athis involving nouns which correspond to parsed schemes from other Kraus groupings e.g.

A96 Do die romere ubir ein

A152 Uñ die consule ubiral

both of which comply with the scheme: noun (ending in -e): prepositional

adverb from group a). A similar example is attested in Pilatus: irh^orte
daz m^ere underdes (588).

The following significant examples correspond rhythmically and syntactically, to Kraus's group d) involving noun (ending in final -e):

conjunction (unde):

A*136 Sarjande unde ouch scutzin

C43 An libe unⁿ an sinnin

C152 In glvcke unⁿ in gwinnin

C*128 Zu^o hove und zu^o strazin

In each example the vowel collision is located in the first unit of a feminine line with weak, monosyllabic anacrusis. Ursula Hennig,¹⁰ when investigating one-syllable units in precisely this situation in the line, makes the point, that apart from one example: der wirt und ir herre (8833) in Erec, all the other lines which could possibly show this feature require elision (as opposed to hiatus) in order to be read With 'beschwerte Hebung' (in the first unit). In Athis in addition to the four examples above there are two cases which probably do show a one-syllable unit of precisely this rhythmic-syntactic kind: monosyllabic noun + unde in a dipodic line, which do not require elision; they are:

B116 mit sp^ern unⁿ mit swertin

D55 Ir vrunt¹¹ und ir mage

In accordance with Kraus's view of hiatus in Tristan all those lines (e.g. A*136; C43; C152; C*128) where a noun (ending in final, unstressed -e) is followed by und(e) introducing the second element of a 'pairing' (which may be contrastive) should be read with hiatus.

Ursula Hennig is more reticent about interpreting¹² these cases than she is about cases also requiring elision in parallel locations in masculine lines (second unit). There she terms¹³ elision 'unbedenklich'. She does concede, however, that these examples (which illustrate Kraus's group d)

found in IIM (i.e. second unit of masculine lines) tend to give rise to the less strict dipodic rhythm which has a strong initial stress, a feature less prevalent in parallel cases not requiring elision. This is a subtle distinction which may be of significance. The dipodic rhythm to which she refers¹⁴ is a metrical variation which divides a line into two symmetrical halves. In masculine lines the dipodic rhythm rises: (x) $\bar{x}x/-/\bar{x}x/\bar{x}(x)$ and depends on the second unit containing a 'beschwerte Hebung'. For the 'strict' dipodic rhythm to be attained the initial and third stresses must be weaker than the second and fourth, which then become emphatic. If the examples (which require elision) are not strictly dipodic then the argument for elision as opposed to hiatus must be weakened. Ursula Hennig is aware of this but makes no further statement on the problem. So the cases in IF (first unit feminine line) and IIM (second unit masculine lines) are not completely equivalent. The IF cases (i.e. all of those in Athis) involve a choice of elision or hiatus, but without the yardstick of the rising dipodic rhythm. In analogous feminine lines the dipodic rhythms are falling and the first stress of the line is the 'beschwerte Hebung' itself: [(x) /- / $\bar{x}x$ /- / \bar{x}] e.g. mit spérn un̄ mit swértin̄ (B116). This means that the choice between hiatus or elision (entailing a dipodic rhythm) turns on whether one accepts that dipodic rhythms were stylistically desirable, which seems plausible enough. The restriction of the problem in Athis to feminine lines may also be ^{of} stylistic significance. Unfortunately Kraus did not weigh his statements in group d) against the stylistic desirability of dipodic rhythm, which they tend to exclude.

Similar examples are attested both in Pilatus and in Graf Rudolf:

<u>Pilatus</u>	}	116	<u>ze lobe unde ze rûme</u>
		343	<u>an loufe und an gange</u>
all		610	<u>ze strite und ze urlouge</u>
IF		491	<u>in fride unde in trûwen</u>
		111	<u>ze rûwe unde ze wunne</u>
II M:24			<u>wird mir state unde frist</u>

Graf Rudolf:IF: B25 (and B29) arme unde richeIIM: γ b22 triuwe unde otmuticheit δ 53 untriuwe unde tracheit

It is worth noting that, as in Athis, Pilatus shows a marked preference for this rhythmic syntactic variation in IF. From these comparisons, we can see that both the poets of Athis and of Pilatus preferred to place the construction noun (ending in final -e) + conj. unde in feminine lines where the intended dipodic rhythm was more straightforward. This, in my view, argues for elision in these cases: an argument, which presupposes dipodic rhythm as a stylistic objective.

If we now contrast these examples (all involving nouns) with the rhythmic-syntactic schemes for one-syllable units established by U. Hennig we are forced to note at the outset that a contradiction arises in remarkably few cases. That is to say it very seldom happens that a clear case of hiatus (with Kraus) is also an obvious candidate for elision + one-syllable unit (with Hennig). This only happens with respect to Kraus's group d), which has just been discussed. As she does not address herself to the problem of the choice between hiatus and elision in principle, Ursula Hennig¹⁵ can simply note repeatedly that with elision, further examples of one-syllable units of a comparable kind with the ones she is discussing will accrue. It is regrettable that she does not discuss Kraus's hiatus groups at all, although they are consistently relevant.

One inclines to read all of the Athis examples showing noun (ending in -e): conjunction (unde) in the first unit of feminine lines, together with the six Pilatus examples in the same location as falling dipodic lines with elision and one-syllable first metrical units. All other cases involving nouns can equally well be read with hiatus.

Those examples involving verb forms present a different set of problems. The particularly common instance is enclisis or 'inclination' of a following

pronominal form on to the end of a verb. Where the following pronoun has an initial vowel both words are often written as one. In our text there are twenty-nine instances of this [in 2.A (ii) and 2.B(ii)]. In contrast to this there is no single example of this particular vowel collision (verb + pronoun with initial vowel) being preserved in the MS-orthography, even when the initial vowel bears a metrical stress. All the cases where the collision theoretically arises are found in lists 2 and 3. This is not the case in the Graf Rudolf MS, where this kind of vowel collision is consistently preserved¹⁶ in the written forms, as against five examples¹⁷ involving inclinations in the same MS. In Pilatus we find only one example where the vowel collision is preserved in the same situation: (158) spriche ich alsiz der sprach; as against¹⁸ five examples of enclisis.

These figures show a difference in scribal practice regarding the presentation of vowel collision resulting from the juxtaposition of verb forms showing unstressed final -e with pronouns showing initial vowel. This difference, when interpreted historically, may perhaps be taken as an indication of development in copying technique of verse MSS in the CG area. What does clearly emerge is that even where the following pronoun bears a metrical stress the scribes were not constrained to write it separately from the preceding word on the page. So words bearing stresses did not need to be written separately. An indication of this comes where the whole of the preceding verb is metrically unstressed. Examples of this can be seen both in Athis (B34; B66; D111) and in Graf Rudolf (F31; Hb43; ~~Q~~ 24). Further illustration can be seen in those cases where verb + inclined pronoun result in the verb's accented syllable filling a unit by itself: 'beschwerte Hebung'. It remains to be investigated which of these examples show hiatus and which elision. The cases in question¹⁹ are:

- A95 Luchte, und die sunne scein
 B8 Er hete eine kichirn
 A*47 Vñ begond in ir barmin

D17	<u>Vñ begondis irlangin</u>
B63	<u>Uyorter an sine hant</u>
E27	<u>Und irbeizt uffin sant</u>

A95 falls into Kraus's group d), since und is a main clause conjunction. It also involves enjambement and the verb 'belongs' syntactically to the previous line. The combination of these two features gives rise to a striking example of hiatus.

B8 corresponds neatly with one of Kraus's parsed schemes for group b) verb + article + noun. The parallel example from Tristan is: Ich sende eine maget mit in (12729). E27 shows apocope and similarly illustrates a parsed scheme from the same group: verb + preposition+ article+noun which is well attested²⁰ in Tristan.

The remaining examples all involve enclitic forms. Kraus argued²¹ that hiatus was uncommon in Tristan under these circumstances and would require that the pronominal form bear a 'particularly strong accent' ("einen besonders starken Akzent"). Here a problem arises from a discrepancy between Kraus's method and the method of this study. Kraus at no stage differentiated systematically between cases where the initial vowel bears a metrical stress and where it does not. One is left to presume that all the examples involving hiatus he cites belong to the former group, i.e. my lists "A". But he introduces the idea of the 'especially strong accent' in connection with the enclisis of pronominal forms without defining it in relation to an ordinary metrical stress. The problem is compounded when, citing counter examples (which are included to prove the tendency for enclisis to be accompanied by elision), he quotes²² exclusively instances where neither the verb form nor the enclitic pronoun bears a metrical stress i.e. where hiatus does not come into question. We are left to judge for ourselves what precisely an especially strong accented pronoun might be.

The upshot of this is that Kraus does not specify the main qualitative

distinction necessary for his argument; that is the difference between the particular kind of syntactic-rhythmic stress on a following pronoun that would (in his view) be necessary for hiatus in this position and a normal metrical accent that occurs when both verb and pronoun are metrically stressed.

The problem is not solved, however, when we turn to Ursula Hennig's study and assess the similarity between the Athis examples and standard forms of one-syllable unit brought about by elision under the same circumstances. The examples from our text involve two locations: a) first unit in a feminine line (A*47; D17); b) first unit in a masculine line (B63). Ursula Hennig²³ discusses the former location in some detail. She concludes that a line such as: Si gruozte in vil schône (3504) can be read in three different ways:

- a) si gruozte in vil schône
- b) si gruozte in vil schône (with elision)
- c) s gruozte in vil schône (with elision)

She considers each rhythmic scheme to be equally possible given the syntactic circumstances and reckons with variation in performance and reading. Disyllabic anacrusis (as in A*47; D17) does not, in her view, exclude the possibility of scansion along the lines of c), though this seems less plausible in our examples than either²⁴ of the alternatives a) or b).

In view of this uncertainty (where Kraus pleads for elision and Ursula Hennig considers hiatus) the orthographic forms showing enclisis of verb + pronoun will be emended in the critical text to restore the vowel collision. In this way the reader will be given the choice between both reading alternatives.

The adverbial forms remain. They are:

- A29 Sturbe gerne ob ich mochte
- A53 Alsus uerre abe sciet
- C22 Uaste an ein andir
- C82 Sie sahn harte ungewegin
- D90 Wen biz uerre uffin tac

A29 corresponds to Kraus's grouping c) in that there is a syntactic pause after the adverbial form gerne. This line is very similar to Kraus's Tristan example: Genæse ob er solde (7314). Judging from Kraus's other examples such pauses are frequent²⁵ in passages of direct speech.

D90 shows the adverb verre followed by preposition + article + noun in accordance with the scheme from group b). The remaining examples A53; C27; C82 all involve an adverb followed by a compound form of three or four syllables which fall into Kraus's group b) as well, since the first syllable (with initial vowel) is necessarily linked to the remaining syllables of the compound form which in turn makes up the whole of the rest of the line. Ursula Hennig²⁶ lists cases of one-syllable units involving stressed adverbs for both locations illustrated by our examples (IF;IIM). But the parallels involving elision are negligible. In my view these examples from Athis all involve hiatus.

If we now turn to lists 1.B; 2.B; 3.1.B and 3.2.B we see immediately why hiatus cannot be accounted for simply in terms of the grammatical function of the final, unstressed -e concerned. As elision is generally assumed for all cases where neither final -e nor initial vowel are metrically stressed, it becomes apparent that morphologically significant cases of final -e in examples like accusative plural forms of a-stem nouns such as A*124 scilde and B142 boume will disappear in declamation. If the choice between hiatus and elision depended not just on a combination of metrical stress and the syntactic circumstances of the following word, but also to some extent on the morphological function of final unstressed -e of the previous word, one would expect that forms like boume; scilde (plurals) would be followed by an initial vowel which was stressed metrically. The examples from the B lists indicate that this was not the case. Further investigation in other works might reveal whether this is true for other poets' work. The only example in either Graf Rudolf or Pilatus

which parallels the cases involving plural forms which I have found is Pilatus 388 Ir knecht iz undernamen; which probably shows apocope of final -e in knechte (plural).

Ultimately in the cases in the B-lists our decision as to whether the final -e was elided or not will depend on how we view the structure of the individual metrical unit concerned. In most cases the retention of the final -e through hiatus would increase the size of the unit from two to three syllables. Where the preceding metrical stress falls on a short vowel in open syllable the three syllable option would be a metrical commonplace: A*37 der zene ein; C*126 mit spile und; but even in other forms the three-syllable unit is not avoided by the Athis-poet. The most prominent argument in favour of elision in these cases where metrical stress is not an issue is that hiatus was stylistically undesirable. But how can this be proved? In a number of cases elision will have occurred in natural speech. But I doubt whether this was the case with respect to the plural forms discussed above. There is uncertainty in this question which S. Beyschlag omits²⁷ to consider.

That similar syntactic combinations of words can occur both in lists A and B reveals a degree of metrical variation, as does the fact that the same word is frequently found in different lists. This confirms that the most significant aspect of the problem is the metrical stress.

We have noted the changes in practice of Scribe I, who varies between retention, enclisis and apocope with no apparent consistency: A5 uncvrouwe intran; D118 C*102 vrouwist. But the cases of apocope involving nouns in the work of Scribe I are rare in comparison with those showing vowel collision. This and other conclusions reached in the course of this study reveal that the practice of the two scribes by no means always reflects the metrical intention of the poet. As a result of these findings all cases of vowel collision will be restored in the critical text.

(II) One-syllable units

The most frequent single variation on the alternating rhythm of stressed and unstressed syllables in Athis is the metrical unit of one syllable. The term: 'one-syllable unit', is employed here as a rendering for both the German terms 'beschwerte Hebung' and 'einsilbiger Takt'.²⁸ One advantage in using a neutral term to cover a number of potentially quite different rhythmic features is that it may provide a basis for further differentiation. Some, but not all examples of the one-syllable unit can be convincingly accounted for in terms of the stylistic emphasis of key words or syllables, whereas others may simply reflect a rhythmic consequence of MHG word formation as, for instance, in the case of compound forms containing consecutive accented syllables e.g. herberge. A further group of examples consists of cases where the one syllable unit results from the syntactic juxtaposition of accented syllables, where, for instance, a monosyllabic word is followed by another accented syllable: So quam daz volc ubirein (A150). In these cases the metre or rhythm simply coincides with syntax.

There are at least two possible perspectives for an investigation of one syllable units. The focus can either be on the syllabic structure of the word on which the stress falls, or on the metrical structure of the line. Both facets of the question need to be considered. Ursula Hennig split her study up into sections each devoted to one particular line-rhythm; e.g. masculine lines containing one syllable units in the second unit position (we shall refer to this position as IIM), feminine lines with one-syllable units in first position (IF), etc. These sections were then subdivided into paragraphs dealing with different grammatical categories and types of word formation, e.g. three syllable nouns, monosyllabic verbs, etc. I intend to modify this approach slightly focussing principally on the varying treatment of words sharing the same formation in different rhythmic locations. So three-syllable nouns with one-syllable units contained

in them will be compared and contrasted together from all the different positions in which they occur, and so will two-syllable adjectives, adverbs and monosyllabic verbs, etc. The main objective will be to see how the poet has accommodated both rhythmically and syntactically the various kinds of word in question.

Ursula Hennig undertook²⁹ a comparison of Hartmann's use of one-syllable units in Erec with the evidence from her study of the same metrical feature in the older works: the Vienna Genesis and Otfried's Evangelienbuch. She established the main differences in the handling of this one feature. Prominent was an examination of Hartmann's treatment of traditional rising and falling dipodic rhythms. She noted that Hartmann employed certain 'new' (that is in comparison with the older works) metrical options.³⁰ Some of these involved the use of compound forms bearing consecutively stressed syllables. This and related questions will be considered for Athis and, where relevant, parallel material will be advanced from Pilatus.

There are four examples³¹ in Athis in position IIM where a one syllable unit is formed by the initial accented syllable of a three syllable noun. In each case the noun is a nominal compound. This marks a departure from the metrical practice established by U. Hennig³² for the Vienna Genesis and Otfried. The difference lies in the use of nominal compounds. Where they are used in this location there is a danger that the successive metrical stresses on two accented syllables would threaten to break up the rhythmic flow of the line. This disruption³³ can be referred to as 'Hebungsprall'. Hartmann also uses nominal compounds in this position. This danger would not arise if the three syllable noun were a derivative form rather than a compound, as the derivative suffix would not normally carry as strong an accent as the second accented element of a nominal compound. Compounds of this kind preclude a rising dipodic rhythm as the third metrical stress would not be appreciably weaker than either the

second or the fourth. As the nominal compounds are used in this position by both Hartmann and the Athis poet, it seems that by this time their employment in this way had become accepted metrical practice. In my view the Athis poet was not aiming at a rising dipodic rhythm in these lines at all. In fact the 'Hebungsprall' may have been used deliberately in order to emphasize the sense of the term found in the centre of the line. Each of the compounds has special significance in the context: ertriche (A*41; C*150) and herzoge (B135). Another plausible explanation would be that the one-syllable unit is a natural rhythmic consequence of the use of nominal compounds of this kind in verse whose metre is tonic and not syllabic. In three of the examples a rhythmic-syntactic pattern emerges: A*41; B135 and C*150 all share the syntactic scheme: ...+ 3-syllable nominal compound + monosyllabic preterite verb. This is clear evidence of a technique for coping with these larger more heavily accented forms in the verse-rhythm. The particular rhythm which emerges in these cases is one where the first and last metrical stresses are weaker than the two central ones falling on the compound.

This contrast between older OHG/EMHG and classical MHG metrical practice which Erec and Athis share in this one respect can be observed again³⁴ in the accommodation of the same trisyllabic nominal compounds in the first and second units of feminine lines (IF):

- A19 Des iunherrin todis
 A**2 Von den herbergin sinen
 A**7 Ir herberge brinnen
 C47 Die notvestin giengin

The accommodation of these forms in this metrical position does not disrupt the falling dipodic rhythm natural to feminine lines. With the nominal compound bearing successive stresses the lines give rise to a symmetrical, falling dipodic rhythm made up of rhythmically identical halves (except where there are two syllables of anacrusis): x/ x̄/ x̄x/ x̄/ x̄/. A19 shows the scheme: (article)+ trisyllabic nominal compound. + disyllabic noun. This rhythmic

syntactic pattern is also attested in Erec, as is the scheme showing a verb in the rhyme.³⁵

Particularly frequent³⁶ in Athis are examples where trisyllabic nouns bear three consecutive stresses in the second, third and fourth units of feminine lines IIF, whereby the third and fourth units comprise the feminine cadence. Seven of these examples follow³⁷ the same rhythmic-syntactic scheme involving the prepositional phrase: preposition + disyllabic prepositioned attrib. adjective + trisyllabic noun. Five of these involve straightforward compounds of the kinds discussed above. The remainder either have accented adverbial prefixes, an accented negative prefix un- or, as is the case with muottruobin are formed from a compound adjective. Similar examples are very frequent in both in Erec and the older works.³⁸ Ursula Hennig³⁹ pointed out that it was the practice of the earlier texts to accommodate all trisyllabic compounds at the end of the line in this manner whereas both in Eric and Athis such forms are frequently found elsewhere in recurrent rhythmic-syntactic schemes.

There are no examples in Athis involving trisyllabic nouns with consecutive stresses in the first unit of masculine lines (IM). Such cases do, however, occur in Erec.⁴⁰ As always, negative evidence in isolated instances is very hard to interpret. The absence of these forms may be coincidental, though the consistent occurrence of parallel cases in other locations makes this unlikely. Apart from this there seems to have been no obvious restriction exercised in the use of trisyllabic nouns.

The majority of examples of trisyllabic nouns have so far involved nominal compounds. Only in one position did we encounter any other kind of three-syllable noun (IIF). The only example of a trisyllabic nominal compound where both accented elements do not bear a metrical stress which I have been able to locate in Athis is: (B32) Mit zwiſgolde únderscéidiñ where the final, unstressed -e of the form zwiſgolde is likely to have been elided,

giving only two syllables in declamation. The reason for the metrical treatment of all the other compounds (with consecutive metrical stresses on the accented elements) is obvious. Where elision of the final unstressed -e of the trisyllabic form (should there be one) is not in question, the only single metrical unit which could (without 'Tonversetzung') accommodate the whole form would be a very long one indeed:⁴¹ e.g. Ir herberge brinnen (A*7). Such a stress pattern would be highly implausible.

We have also seen how in accommodating trisyllabic nominal compounds the Athis poet uses a number of rhythmic-syntactic schemes. These schemes, characteristic of his style, give us an insight into an aspect of MHG poetry, which seems not to have been affected by dialectal differences.

Trisyllabic adjectives with the stress pattern: $\bar{x} \bar{x} \bar{x}$ are found in all three positions in masculine lines⁴² though nine of the twelve cases are located in position IIM. There are ten examples⁴³ in IF, though none in IIF. It is with these adjectival examples that rhythmic-syntactic patterns emerge most clearly, particularly in the various different prepositional phrases. In IIM, for instance, there are five examples showing: preposition + article + trisyllabic adjective + noun; four of which involve derivata with the suffix -liche(n) which particularly facilitate a rising dipodic rhythm:

- A*145 Umme den werltlichin pris
 B83 An einin manlichin nit
 C95 Durch den werltlichin pris
 C*47 Durch den werltlichin ruom
 C*62 Nach den franzzischin sitin

In IF there are seven cases following the scheme: preposition + trisyllabic adjective + noun:

- A3 Mit verchserin wundin
 A66 Mit windindin hendin
 Ae29 Mit lachenden munde
 B73 Mit manlichir pine
 C75 Mit reveigin bluote

C*95 In romisschir zungin

E163 Mit genendigin zorne

In IM both examples show preposition + 3-syllable.adjective + 2-syllable.noun; with one syllable of anacrusis:

C100 In manlichir andacht

C46 Mit sorcsamir arbeit

Another two rhythmic-syntactic schemes can also be observed here: general pronoun + trisyllabic adjective + noun in IIM: C49; E93 and in IF: A*15 together with pronoun + verb (+ article) + trisyllable adjective + noun in IIM: C120; C*121. In all these groups of examples both compounds and derivatives occur. In only one instance is the adjectival form post-positioned (in IIM): E117 Uf einim orse spruzvale. In every case a stylistic emphasis is assigned to the adjective in question and thus metre and style supplement each other.

Alternative stress patterns for three (or four) syllable adjectival forms are at least suggested by the MS-orthography in the following analogous cases: C65 Mit hezlichime zorne; A*160 Von gespunnenime golde; B41 Von brunime samitte. It is impossible to say for certain whether the poet intended the penultimate (C65; A*160) and final (B41) inflexional syllables to bear metrical stresses in these cases.

In Hartmann's Erec trisyllabic adjectival forms with metrical stresses on two consecutive accented syllables are frequently attested⁴⁴ in positions IIM and IF. They are also found in IM though not in the line-rhythm 6:A4 (I,III)s, as was the case for Athis.⁴⁵ Two examples are also attested for that poem in IIF (7211, 4647). In the Pilatus fragment these adjectival forms are only found in two different locations, IIM: 91 sal si uns gutende sin; 133 bin ein unreine vaz; 270 einen mosehten koten; and 358 mit sinem elichem sone; and in IF: 112 von judischem kunne; 422 daz si romischem riche.

Apart from the single example in IIF: Ae40 he bowet erlike; the only examples where trisyllabic adverbs bear metrical stresses on consecutive

accented syllables are found in position IIM. They all involve the suffix syllables -liche(n) and fall syntactically into two subgroups; a) those with following adverb (in the rhyme);⁴⁶ and b) those where the following rhyme-word is a verb.⁴⁷ In group a) the mid-line adverbial form is always preceded by either: verb or verb + pronoun: A*82 Und quam gemeinlichin dare; C65 Stuont in manlichin vore; C105 Uñ rantin manlichin ane; E99 Gewapint grozlichin wol.

Such adverbial forms do occur in position IF in Erec, but not frequently.⁴⁸ In position IIF (as was the case with Ae40)⁴⁹ they are quite common as in position IM.⁵⁰ The Athis poet appears to have been disinclined to employ adverbs of this nature in line-positions other than IIM or (just possibly) IIF. The only clear example in Pilatus is also in IIM: Unz er kriechende quam (456).

Various categories of disyllabic noun are employed by the Athis poet as bearers of consecutive metrical stresses. As with trisyllabic forms nominal compounds are particularly suitable as they can contain consecutive accented syllables.⁵¹ Derivative forms of the nomina agentis variety⁵² are also attested. With clegere (A136) and wachtere (D62) elision of final, unstressed -e reduces the form to two syllables. OF/Latin loans are consistently used with consecutive metrical stresses.⁵³ On five occasions nouns formed from adjectives are treated metrically in the same manner.⁵⁴ But the majority of the disyllabic nouns in question are simple forms where metrical stresses fall on both syllables: accented and inflexional.⁵⁵

Of the twelve examples involving nominal compounds nine are located in position IIIM. In these cases the second element of the compound provides the rhyme-syllable. They correspond to the three examples discussed above found in the same position involving the trisyllabic compound forms winrebin; buochstabin and spruzvale. The location of such compound forms at the end of the line is the legacy of a long tradition in German metre.⁵⁶ The

remaining three cases involving nominal compounds together with the majority of the other examples of this disyllabic nominal category are found in position IIM. Although in some cases where, for instance, both syllables of a disyllabic simple noun bear a metrical stress, an inflexional syllable can be assigned a metrical stress in a unit where it is followed by an accented syllable which is metrically unstressed, these cases do not generally contravene the natural flow of speech accents too crassly, as the accented syllables concerned are syntactically unstressed in the position they occupy in that particular phrase: e.g. A*116 Daz ér die stíge des mérs; C55 Des ándirñ da gérte. In these, as in all cases where disyllabic nouns bear two stresses in a four stress line, the result, and presumably the intention, is a particular emphasis of the word concerned. In some instances where words such as kuninc; êrin; sêle; dienist; are used, the stylistic intention behind the rhythmic emphasis can be self-evident. But this is not always the case. The poet may have profited from an established metrical option simply in order to introduce an element of rhythmic variation⁵⁷ to the tedium of regular and constant alternation.

In masculine lines disyllabic nouns bearing two stresses are chiefly located in IIM bridging the centre of the line, or in IIIM (the majority of these cases involve compounds and are traditional) at the end of the line.⁵⁸ Only three examples, all of which involve simple forms, are found at the beginning of the line in IM. In feminine lines (apart from the cadence) the only position in which such forms are attested is IF. In these cases a falling dipodic rhythm, which is also traditional, always results; e.g. A**6 Der réise begínnèn.

If we now turn to the large number of IIM examples we can observe certain rhythmic-syntactic patterns. This group can be further sub-classified in terms of the grammatical category of the following rhyme-word:

a) verb-form; b) noun; c) adjective or adverb. Group a) can be sub-divided

into (i) passive constructions;⁵⁹ (ii) clauses with finite, preterite verbs in the rhyme;⁶⁰ (iii) active constructions⁶¹ with past participles in the rhyme, but it shows clearly defined rhythmic-syntactic patterns only in group a(i), that is passive constructions:

- C*103 Die was do venus gnant;
 C*160 Da wart vil dienstis irbotin;
 F18 Zucht wirt in unzucht gekart;

The four metrical stresses probably fall on the passive auxiliary, both syllables of the disyllabic noun and on the accented syllable of the past participle in the rhyme. The other two groups a(ii) and a(iii) apart from the general schemes: ... + disyllabic noun + preterite verb; and ...disyllabic noun + past participle; follow no obvious pattern.

In group b) on the other hand one clear pattern can be seen.⁶²

b(i) involves prepositional phrases where the disyllabic noun concerned is a prepositioned genitive preceded by a preposition together with either an attributive adjective or an inflected possessive pronoun and followed by the noun which is directly affected by the preposition:

- E71 Durch werdir erin bejac;
 F1 31 Durch minir sele genist;

The remaining case also involves a genitive construction; but here the genitive form, accompanied by the definite article, is postpositioned:

- A*116 Daz er die stige des mers;

In group c) no particular patterns are discernible.⁶³

Many of the IIIM examples also fall into patterns. Prominent again are the prepositional phrases. C46: Mit sorcsamir arbeit; C100: In manlichir andacht; and E11: Umme sinin totval all follow the scheme preposition + adjective/possessive + disyllabic noun, whilst A119: Zu rome vur den dincstuel and E143: Durch sinis schildis urbuor follow slight variations on it. A**9: Uñ zogite von der walstat and F161: Ich ligin grozir ummacht share the

scheme: ... verb + preposition + article/adjective + disyllabic nominal compound. F77: Und begeht unse bigraft and F48: Un swivaldit min arbeit both follow the scheme: conjunction + transitive verb + possessive pronoun + disyllabic nominal compound.

In the examples found in IF, some schemes can also be detected.

Strikingly similar are the two lines of the couplet F5:6 Die mildin virkargin/Die guotin virargin. They resemble the example discussed above involving the trisyllabic compound notvestin: C47: Die notvestin giengin.

As was the case with trisyllabic forms there can be no question of successive metrical stresses in disyllabic nouns splitting the line and disrupting its flow, as the syllables in question both form elements of the same word. Nevertheless when discussing these lines the question of dipodic rhythms (which tend to bracket lines in symmetrical halves) is constantly raised. The vast majority of examples are located in the two positions which can give rise to dipodic rhythms: IIM (rising) and IF (falling). Some frequently attested word-groups do not favour a rising dipodic rhythm, notably compound forms where the second accented element does not bear an appreciably weaker stress than the rhyming syllable. Similarly, a heavy initial stress can work against a rising dipodic rhythm. Examples illustrating both these features which militate against a dipodic rhythm can be found in the lists above. For instance: F18 Zucht wirtin unzucht gekart satisfies both prohibitive requirements. Zucht wirt (with 'Tonversetzung') is hardly a weak initial stress, and unzucht provides a very strong metrical accent on the second element. C*104 So quam ir ewart zu hant is a similar case where the middle of the line is dominated by a nominal compound. In D68 Do lieb bi liebe gelac, the initial stress falls on the subject of the sentence whose syntactic emphasis is required by

the context. In a similar way A*90 Evásis tóchtir beréitin (= beréten) shows a strong stress falling on the initial unit. It is also hard to envisage how a proper name such as Brinus in Brínus den kúniñc irsách (C103) can carry a weak or subordinated stress. In a limited number of cases the initial stress falls on a verb form: this is true in all the passive constructions discussed above, and these cases hardly comply with the requirements for a rising dipodic rhythm. In fact the Athis-poet clearly did not feel obliged to employ the one-syllable unit of this variety (involving disyllabic nouns) in this position (IIM) solely in the service of dipodic rhythm.

On the other hand falling dipodic rhythms are consistently realized by the use of disyllabic nouns in position IF. This rhythmic type, where the line falls neatly into two symmetrical halves' (x) / ẋ / ẋx / ẋ / ẋ / is a straightforward vehicle for disyllabic nouns with both syllables stressed in the first half of the line. In this manner the disyllabic noun foreshadows the stress pattern of the cadence. This may be illustrated by F149 Beide guotis und libis.

Disyllabic verb forms are also employed as the bearers of consecutive stresses. Trisyllabic past participles are included in this grouping (e.g. irworbin) as the prefix is normally an unaccented syllable. These forms (bearing consecutive stresses) include: preterites of both strong⁶⁴ and weak⁶⁵ verbs, past participles⁶⁶ and present indicative forms.⁶⁷

Here the rhythmic-syntactic combination of metre and style reveals itself transparently. The following examples each show a falling dipodic rhythm and each one follows the same rhythmic-syntactic pattern: ...disyllabic preterite verb + definite article + disyllabic adjectival noun/attributive adjective (prepositioned): C*83; A*137 C*118; A78; F64. The basic scheme as shown by C*83; A*137 and A78, where the rhyme-word is an adjectival noun,⁶⁸ is subtly varied in examples C*118 and F64 where what appears at first to

be an adjectival noun in the rhyme reveals itself in the course of the next line to be a prepositioned inflected attributive adjective:

C*118/9 Da tanztin die sconin / iungin vrouwin inne
 F65/5 Do wande die guote / Cardiones daz ich were

This is sophisticated use of enjambement. E54 provides a similar example
Do gesach er die werdin / vrouwin obrime sitzin;

I can only find three examples where consecutive metrical stresses fall on both syllables of a disyllabic adjective in Athis. All three instances involve attributive adjectives. Two are found in position IIM; A*156 Daz was ein fōtīr samīt; B84 Er reit ein scōne ravīt. They share the same rhythm: 7:A4(II)s and the same syntactic scheme: demonstrative/pronoun + preterite verb + indefinite article + disyllabic prepositioned attributive adjective + disyllabic OF loan. This is, in my view, not a dipodic rhythm at all. In both cases the stronger metrical accent is assigned to an inflexional syllable than to the initial accented syllable (containing a short vowel) of the following word, itself in both instances an OF loan. The stylistic effect of this metrical device is to emphasize the prepositioned adjective. D110 Mit scōnīn gelāzīn on the other hand being a feminine line gives rise to a straightforward dipodic falling rhythm.

Disyllabic adverbs, however, are frequently attested bearing consecutive metrical stresses,⁶⁹ though only in one location: IIM. In all but one of these⁷⁰ instances the second of the two stresses, that is the stress of the third unit in the line, whilst falling on an unaccented syllable (as was the case with the disyllabic simple nouns) is followed by an unstressed prefix in that same third unit. All but two⁷¹ of the examples show a past participle in the rhyme. Rhythmic-syntactic schemes do emerge. A114 Wer hetiz andirs getan; and D82 Er hetiz andirs gedacht; both follow the scheme: pronoun/interrogative pronoun + auxiliary + pronoun + disyllabic adverb + past participle. A121; A**23; B64; D154 all show passive constructions

with a metrical emphasis on both syllables of the adverb preceding the past participle.

Neither A*42 Den lib sie kume behielt; E118 Den rinc in einsit zu tale; nor A**23 Gaytin sere gegert; can plausibly be read as dipodic rhythms. In the other cases dipodic rhythms could be read into the lines provided the auxiliary verbs were assigned weak enough stresses.

This completes the inventory of disyllabic forms bearing consecutive stresses. Apart from the examples involving compound forms they tend to differ quantitatively in only one respect from the trisyllabic examples in that they involve the assignment of a metrical stress to a linguistically unaccented syllable. In these instances the metrical emphasis of the second of the consecutively stressed syllables is neither required nor always suggested by normal speech accent in the manner that it was, for instance in cases involving compounds. On the other hand the stressing of both syllables of a disyllabic noun, verb, adjective or adverb is not necessarily excluded from normal speech. Such emphases may indeed occur in ordinary conversation. It would be both wrong and difficult to try and justify each of the examples above on the basis of particular stylistic emphasis or picking out of key terms. The proliferation of examples suggests that we are dealing with an accepted rhythmic option, used frequently by the poet, which does not contravene or distort natural speech accents in any crass way and which is clearly intended to introduce some variety into the verse rhythm. The Athis poet did not use one-syllable units involving disyllabic forms solely in pursuit of dipodic rhythms.

There are many examples in Athis of one-syllable units which consist of monosyllabic words. Broadly speaking all these examples reflect those syntactic circumstances where consecutive syllables in different words both carry accents. There are a very large number of syntactic options open to

the Athis poet here. Once again the majority of examples involve nouns. One-syllable units are contained in monosyllabic nouns in all possible metrical locations but with vastly differing frequencies. There are twenty examples in IIM,⁷² eleven in IF,⁷³ ten in IM,⁷⁴ eight in IIIM⁷⁵ but only one in IIF.⁷⁶ The most consistently attested sub-group (disregarding IIF) is provided by the word group noun + verb. But even within this sub-group various different syntactic options are taken up. These vary also with respect to the different metrical position concerned. Only rarely do we encounter the same or very similar rhythmic-syntactic schemes in different positions. One example of this is ...Noun + modal auxiliary + infinitive: in IIM: Ae45 de sin wif solde wesen; B28 Als er in die luft wolde warn; and in IF A*1 Irn lib solde slizin. But such partial correspondence is very rare. The distinctive features of the examples from each location are as follows.

In position IIM, eight cases (out of 20) involve the word group noun + verb. In three of these the rest of the line is occupied by a trisyllabic preterite verb form with a separable prefix:

- A164 Und die nacht abenam;
 D2 Die brut ir dinc anevenc;
 D32 Dar nie ir vuoz angetrat.

The slight pause between noun and trisyllabic verb reminds us of C. von Kraus's term 'Bindung nach hinten';⁷⁷ the basis for a criterion whereby he distinguished between hiatus and elision. Although at first glance it may seem as if this rhythmic-syntactic pattern speaks against Kraus's argument, on closer scrutiny it becomes clear that he was right. The effect of the closer association of the three remaining syllables to each other is to divide or 'bracket' the two halves of the line. A slight pause between the second and third units is the result. This pause also tends to contribute to a rising dipodic rhythm. We will encounter different metrical facets of the closer (syntactic) association of words in small groups, e.g. preposition + article + noun throughout the examination of this group of one-syllable units. This is due to the fact

that a slight pause or break often occurs syntactically between consecutively stressed syllables belonging to separate words which themselves mark the beginning or end of closely associated groups of words.

Further schemes from the same sub-group of position IIM are: Noun + modal auxiliary + infinitive (Ae45; B28 as discussed above) and noun + passive auxiliary + past participle: C158 Als im sin dinc ist gelegin; and C*10 Ir allir phert warin bracht. A**63 Daz im diu bein stundin uf is an isolated case which involves the placement of a separable adverbial prefix at the end of a clause in contrast to examples A164; D2 and D32 where they retain their position before the verb.

The four examples from position IF all show different schemes.⁷⁸ Broadly speaking, the whole group noun + word is more common in masculine lines. In position IM, with the monosyllabic noun close to the *beginning of* the line, a scheme involving noun + verb is discernible: Noun + preterite + pronoun + preposition + article + noun:

- B88 Ein sper vuorter an der hant
 C40 Daz ors nam er mit den sporn
 C124 Daz ors nam er an die hant

These three examples are a clear illustration of how rhythm and syntax can be combined. The accusative noun, object of the preterite verb, is prepositioned for emphasis with the personal pronoun, representing the subject, postpositioned in close association with the verb form (on one occasion the pronoun is enclitic through elision). The final two stresses of the line fall on preposition and noun in the tight word-grouping of the prepositional phrase preposition + article + noun. The minor syntactic pause following the prepositioned accusative noun coincides with the absence of an unstressed syllable from the one-syllable unit.

In position IIM where the monosyllabic noun fills the penultimate unit one scheme also emerges: ...pronoun + preposition + article + noun + preterite

verb: A**83 Aimon in durch den schilt stach; B106 Daz ors er mit den sporn treib; F62 Daz man mich in die stath truoc. Again these examples show a transparent coincidence of a rhythmic pattern with a particular phrase structure. The monosyllabic noun forms part of a prepositional phrase which fulfils an almost adverbial function specifying either directionally or descriptively the verb action, which is itself stressed through its location in the rhyme. The rhythm illuminates the syntax.

The next most frequent sub-group is noun + adverb. In IIM there are four cases.⁷⁹ In IM we find one example.⁸⁰ IIIM provides two more.⁸¹ In IF we also find⁸² two, but in IIF there are none. The preponderance in masculine lines is striking once more. In these cases the syntactic circumstances are different again. There is also a certain amount of variation in the role played by the adverbs in question. In the first scheme for position IIM for instance: verb + article + noun + trisyllabic compound adverb: A150 So quam daz volc ubirein; E12 Sprach die stat ubiral, Kraus's principle of 'Bindung nach hinten' is evident again. The lines fall rhythmically and syntactically into two bracketed, symmetrical halves, whose second rhythmically echoes and semantically amplifies the first.

On the other hand the second scheme in IIM: Noun + directional/locational adverb + past particle: A*77 Helfe not da gewesin; C*59 Hete ir dinc da gesazt; shows the adverb in closer association with the object of the verb action. Similarly in the only other discernible scheme involving noun + adverb which is to be found in IIIM: Adverb + disyllabic preterite verb + pronoun + article + noun + adverb: A98 Do vundin sie daz bluot dort; C*135 Do vuortin sie die phert hin; involves a locational/directional specifying the verb action again with respect to the metrically emphasized object. This rhythmic-syntactic combination is very straightforward.

The remaining sub-groups are only sparsely attested. The monosyllabic noun is occasionally followed by a preposition,⁸³ a pronoun⁸⁴ or an adjective.⁸⁵

Nevertheless we can still observe recurrent rhythmic-syntactic combinations. For instance: E28 Den helm er im abebant; and B12 Den helm man ime abebant; both follow the scheme: article + noun + pronoun + pronoun + adverbial prefix + verb. This particular scheme provides a striking and illuminating parallel to the one established above for B88; C110; C124 in the same location (article + noun + verb + pronoun + preposition + article + noun). The common factor is the metrical emphasis on the prepositioned accusative object of the verb and its prominent introductory position at the beginning of the line. All these five examples share the same scan-code 7:A4(I)s. The positioning of the object before the verb and subject/pronoun is a syntactic variation. It is arrived at simply by inverting the normal clause structure. A**38 Den schilt an den hals genumin; is a similar case.

Monosyllabic nouns do not form the only word group containing one-syllable units, although it is statistically by far the most frequently attested. Verbs,⁸⁶ adjectives,⁸⁷ and pronouns⁸⁸ also fulfil this function. As was the case with nouns, the examples containing verbs tend to occur in certain syntactic circumstances, so that schemes showing particular combinations of rhythm and syntax can be identified. In IIM the examples are too sparse for this, but in IF we can find the following schemes: conjunction + verb + adverb (in conjunctive function)⁸⁹ + pronoun + disyllabic verb; A10 Uñ sach wie sie sluffin; A14 Uñ sach wie sie giengin; Adverb + verb + pronoun + article + adjectival noun: E54 Do gesach er den werdin; A70 Do truoc er den werdin; ...verb + preposition + article + noun: D100 Uñ gienc zu den mannin; E138 Belac in der phutze. In IM two further schemes are discernible involving past participle + preposition: E159 Gevarn an des ringis ort; A**22 Gescaft g@in romere wert; Imperative + relative pronoun: F54 Und tuot des ich bitin wil; F72 Nu tuot des ich uch gebite.

In Pilatus there are a large number of comparable examples⁹⁰ involving verb + word (in one syllable units), which occur in four different line positions.

(III) Three-syllable units

The other principal rhythmic variation of the regular alternation of stressed with unstressed syllable is the three-syllable unit. Examples of this are very numerous and can be divided into two groups: a) those where the metrical stress falls on a short vowel in open syllable; and b) those where it does not. The former group comply with K. Lachmann's prescription for 'Verschleifung auf der Hebung' and so mark no serious departure from the metre of classical MHG poetry.⁹¹ Important questions do remain, however, concerning variations in the metrical employment of short vowels in open syllables. The group a) examples will be compared with a complementary list of cases where the short vowel in open syllable and its accompanying unstressed syllable together fill up a disyllabic unit. A certain amount of subclassification will be necessary here to identify the words and/or sound-groups which emerge as typical cases in either list.

Kurt Schacks developed a method of subclassifying three-syllable units which fall into group b).⁹² He did disregard, however, a number of different kinds of three-syllable unit which he considered close enough in their nature to the Lachmannian prescription for 'Verschleifung auf der Senkung' to be irrelevant to his purpose, which was to evaluate and examine heavily-filled three-syllable units in Hartmann's poetry. In addition to the cases which do conform to Lachmann's rule he disregarded cases involving a second unstressed syllable with initial consonant containing a vowel other than unstressed -e-, e.g. Iwein 851 der n vlizze sich des niht mere.⁹³ Both categories will be included in the lists for Athis.⁹⁴ In addition the rhythmic patterns of the whole line will be considered with the aid of the code system developed by W. Schröder in his study of EMHG metre⁹⁵ in the Memento Mori. The controversies regarding what is acceptable or unacceptable as a three-syllable unit will not be rehearsed.⁹⁶ The purpose of the study is to establish the recurrent rhythmic-syntactic patterns which emerge from a full study of the lines containing three-syllable units of type b). It may thus prove possible to decide

whether the three-syllable unit of this kind was a deliberate metrical variation analogous to the one-syllable unit investigated above, and an established element of style. The group a) examples will be examined first.

One of the distinctive features of the Athis poet's rhyme-practice was the linking together of (a small number of) short vowels in open syllable with long ones. This suggests some lengthening of short vowels in this position. It is therefore appropriate to investigate the metrical practice in order to see if similar evidence presents itself. There are two ways in which the majority of short accented vowels are employed metrically.⁹⁷ Either: 1) they bear the stress in a two-syllable unit; or 2: they provide the stressed syllable in a three-syllable unit. The latter case represents Lachmann's designation "Verschleifung auf der Hebung".⁹⁸ It is never absolutely clear in cases of either type whether the poet intended the medial or final unstressed vowel to be retained in declamation. In the absence of conclusive evidence I am starting from the manuscript forms. In certain instances it can be argued that the scribes have used syncope or apocope and thus masked the intended rhythm. In view of the general tendency of both scribes towards syncope and (less frequently with scribe 1) apocope it seems unlikely that many unstressed -e's have been added by them. However, it must be stressed that in the treatment of short vowels in open syllables there must remain a great deal of uncertainty regarding the intended oral declamation. The principal objective here is to scrutinize the relation of two and three-syllable units of this kind to each other and to deduce, if possible, whether or not CG lengthening is reflected in the metre. Only those forms are relevant where lengthening can plausibly have occurred. That is to say that forms such as bitin (= request); ritin (= rode) and gote (gods) are not relevant, although they may fill disyllabic units. Definite evidence would only be provided if certain words, where lengthening is probable, were predominantly employed in two-syllable units, whereas in UG texts they would

mainly occur in units of three syllables, complying with Lachmann's 'Verschleifung auf der Hebung' prescription. A special problem is posed by the examples involving short vowel (in open syllable) followed by -l- or -r-. In UG we suppose (on the basis of MS-orthographies) that the unstressed vowel in the following syllable is lost through syncope or apocope. These cases will be considered separately.

An important preliminary question concerns the distribution of the units involved within the line; i.e. whether the two (or three)-syllable units are restricted to certain positions, for instance the penultimate unit. The evidence indicates that the disyllabic units containing short vowels in open syllable are widely distributed. Two sets of examples will serve to illustrate this: the forms vátir (C*9; C142; E65; F135; F147) and rede (A*94; D88; D126; E26) are cases in point. vátir is found (as a disyllabic unit) in the following four positions:

- IM. ob vátir ún(de) muotir wíl (F147)
 IIM. Daz hétir vátir vórbedácht (C*9)
Do hiez ir vátir évas (C*142)
 IF. Sin vátir ún sin muotir (F147)
 IIF. Waz dórt sin vátir tétè (E65)

In addition vátir is found filling the first two syllables of a three-syllable unit in the following instance in position IIF: Ay líebe vátir waz túot ir (F44) rede is equally widely distributed within the line:

- IIM. Da lége wír die rede nídir (D126)
Ez liez álle rede sín (E26)
 IF. Die rede gár vîrnâmin (A*94)
 IIF. Waz sólde der rede méré (D88)

These examples show that those cases where short vowels in open syllable fill disyllabic units are not restricted to any particular rhythmic position within the line.

If we now turn to the words⁹⁹ containing short vowels in open syllable which fill disyllabic metrical units, we find that many of them are also used

to fill the first two syllables of a three-syllable unit. This variation is a feature of the Athis poet's metre.¹⁰⁰

Comparison of those forms where a word containing a short vowel in open syllable fills a disyllabic unit with the metrical treatment of the same forms in Hartmann's poetry reveals that this feature was by no means restricted to CG texts.¹⁰¹ These two facts; that numerous forms showing short vowel in open syllable were used by the Athis poet in both two and three syllable units and that many of them were employed with the same kind of variation by the UG poet Hartmann, indicate clearly that CG lengthening cannot be shown to have influenced the metrical practice in Athis to the same extent as it influenced his rhyme-practice. The Athis poet's treatment of short vowels in open syllable does not demonstrably distinguish his metre from that of his UG counterpart.

Examples which involve short vowel in open syllable followed by single -l- in a disyllabic unit are very rare.¹⁰² On the other hand those showing short vowel followed by single -r- present a complex problem. The handbooks suggest¹⁰³ that unstressed -e disappeared during the MHG period in UG after single liquids. In mgq 846 apocope and syncope are generally carried through in this position apart from some individual cases and in forms in rhyme-position where final -e is generally retained. In fragment A** a number of mid-line cases of retention are found. The main metrical problem centres on two groups of cases: one where the MS presents apocope or syncope of unstressed -e which would have provided the only unstressed syllable between two metrical stresses,¹⁰⁴ and another, where the MS preserves the unstressed -e- in a similar situation.¹⁰⁵ These cases also contrast with a set of examples presenting the same or similar forms used as the first two syllables of a three-syllable unit (or disyllabic if the medial vowel is not retained).¹⁰⁶

If we compare this variation with the treatment of such cases in Hartmann's poetry we find that forms preserving unstressed -e after single -r- preceded

by short vowel are sporadically printed in editions, which implies that certain editors, notably H. Paul, were inclined to view some synopes as inauthentic.¹⁰⁷

On the other hand other CG texts do show many more examples of disyllabic units filled by short vowel in open syllable followed by single -r- than Athis. In these instances it seems reasonable to assume, where the regular alternating rhythm is preserved by the retention of an unstressed -e- after short vowel + single liquid (mostly -r-) and where this is supported by the MS-orthography, that the unstressed syllable was intended. In CG MSS, these rhythms are frequently but by no means always indicated orthographically. In UG texts, on the other hand, where they may have been intended from time to time, the MSS tend not to record them. The filling of a disyllabic unit through short vowel + single -r- and following unstressed -e- is particularly frequent in individual forms in certain CG texts, notably the adverbial forms vore/vüre; enbore; dare; the nouns mere; tore and türe and the verb forms varen; geboren and verloren.¹⁰⁸ Such forms are so consistently attested in Albrecht von Halberstadt's poem (the Oldenburg fragments) that this feature may be interpreted as distinctive of his metre. These examples are not at all frequent in Athis.

If we now apply K. Schacks's¹⁰⁹ categories to the group b) list of three-syllable units the following picture emerges:¹¹⁰

- A.1 (i) A*58 Uñ gienc scáffin um ír getrégide
 A*144 Die wol werbin getürstín
- (ii) A*75 Uñ giengín die lúte sláfin
 A*148 Un wárin von romè gebörn
 B129 Sie hétin in úz den vrúndín
 C22 Do giengín die wól túondín
 D43 námin gáytin mít gewált
 D63 Uñ bewártin sie wór den díebín
 D95 Do wárin ouch díse irwácht
 D96 Uñ hétin sich úf gemácht

- D128 wárin ouch kúmin undirdés
 D151 Von gólde wárin gesmidit
 E164 Die spér sánctin sie vórne
 (iii) F57 wórdin des múoz ouch ich bekórn
- A.2 A*50 Sin óugin ime ubirliefin
 A**4 Phiphin und dý tabúrin slán
 C12 Orsin vil drate irbéiztín
 F101 Dáz die tótin zur érdin várn
- A.3 C*31 Von állin den iungin rittirín
 D164 In mittin uñ zu den órtin
 E142 Uf sinin gevértin er treib
- A*12 Mime liebin amisë
 A**20 Wédinthalbin des hers
 A**34 Vérre zwíschin den schárn
 A**35 Vór den sínen gevárn
 B154 Mfnis liebin amísís
 D79 Mit der sconin gavtín
 D158 Uñ des sélbin gemérkis
- B.1. A**14 Rittir in liechtin ringin
 A7 Sínir cléidir inthactín
 A*141 Dusint rittir in éinir scáre
 F123 Mine swéstir zu wibe
- B.2 D52 Uvrdir tar ich nicht spréchin wés
 B52 An der sínir fantháilln
 F120 Der ist lúttirre dán ein glás
- D.1.. F74 So lázit mich des geniezín
 F80 lázit uns welbin éine klúft
 C141 So irmánnit ir von den wúndin
 B155 Iérgin wérdit gewáre

- E.1 F82 Mit gólde gemuosit réine
 F113 Die wérlt sin glích ist und noch wírt
- E.2 A130 So müoster vúr daz gerichte
 A*164 Dár er móchte gelangin
 A**78 Dáz her wére genésin
 A**81 Sin spér was hárté gestélit
 C69 Do ér nicht móchte gesigin
 D158 Ún des sélbin gemérkis
- E.3 D57 Wen bíz sie sích gevrouwitin gnuóc
- F.1 D40 Ein vrowe beslóz die túre
- F.2 B117 Die vil dicke besúffin
 C59 Die sunne begónde néigin
 D163 Mit éinin besláginin bórtin
- G. None.

H. (Syncope) It would be possible to reduce a number of three-syllable units of group b) to alternating rhythms by emending MS-readings through syncope.¹¹⁰ But we have no reason to suppose this was the poet's intention. Such syncope are found in the work of Scribe 2, e.g. abrin (aber in) E120; alr erst (aller érst) F104; druffe (dar uffé) F103; obrine (ober ime) E55. But the practice of Scribe 2 differs from that of Scribe 1 radically with respect to retention versus apocope/syncope of unstressed -e. Scribe 1 is more conservative, e.g. louberein A8; though there are examples showing syncope, e.g. ermln D107.

I. (Apocope) Apocope, elision and hiatus have been extensively discussed above and all the examples listed. Apocope of final -e before initial consonant was not discussed, however. This does occur consistently in the work of Scribe 2, e.g. E47 wend daz; F10 sorger sich; F15 Glich den; F60 romer prophiliás. One effect of this was to reduce the 'Senkungsfelder' in size (to one syllable), as was frequently the case with enclisis.

J. (Synaloephe) Synaloephe is consistently suggested in those orthographic devices employed by Scribe 2 which involve the enclisis of particles (mainly pronominal forms) or to the end of forms showing either long vowel or diphthong in final position; e.g. Diez (die ez) E95; doz (dô ez) E141; dun (dú en-) F25; siz (sie ez) F154; son (sô en) E46; soz (sô ez) F2; Sien (sie in) E68. There are only three examples of such forms in the work of Scribe 1: all of them involve siez (= sie ez) C37; C*43; D35.

K. (Enclisis) If we broaden the definition of enclisis to include inclination of both contracted and weakened forms then we have the following list of hybrid forms spread widely through all parts of the text and not restricted to the work of either of the two scribes: anz (an daz) A15; am (an dem) E31; amme (an deme) E33; amme (an deme) E73; bime (bi deme) A120; ers (er ez) A*20; erz (er sie) D69; ern (er in) E30; E32; uvrz (vûr daz) A135; C*101; E105; vorme (vor deme) B103; vonme (von deme) C99; hinirs (hindir des) E145; ichz (ich ez) C168; D114; legitins (legitin sie) D44; mitme (mit deme) C108; E90; E121; namiz (nam daz) E128; nachme (nach deme) E62; sies (sie sie) D78; sies (sie ez) D122; truogins (truogin sie) C*72; uffin (uffe den) C123; D90; E27; uffin (uffe in) A9; umin (umme den) E78; under (unde der) A136; undaz (unde daz) C84; uffiz (uffe daz) E4; undirz (undir daz) C112; wurbinz (wurbin ez) E14; wurdins (wurdir des) E21; woldirs (wollt ir ez) C162; woldiz (wollt ez) C163; zum (zu dem) C58; D23; E52; zun (zu den) A*76; zuozin (zuo ze in) C*136.

The effect of these scribal devices is to reduce the syllable count of a 'Senkungsfeld' and they may well have approximated to features of the spoken language. Their distinguishing feature is that without exception they serve the interest of alternating rhythm. On no occasion do they work against the metre. Seventeen of the forty-four forms listed are found in the work of Scribe 2. This reflects his general practice. It is difficult to ignore the possibility that he was concerned about the metrical implications of the

forms he was writing down. The only alternative explanation, in view of the contrast between the practices of the two scribes in this respect, would be a contrast in the relevant passages of the exemplar. It has already been argued that in some instances Scribe 2 may have introduced apocope against the intended rhythm. One consequence of a metrically aware scribe is, inevitably, an obfuscation of the poet's metre. It is therefore tempting to consider a complete restoration of enclitic, weakened and contracted forms. In view of the widespread, though less frequent, occurrence of such forms elsewhere in the same MS, this procedure would be extreme; an individual judgement will have to be made in each case.

In addition we find the following proclitic¹¹¹ forms: dougin (die ougin) E41; E105; dors (die ors) E162; E166; zunslezine (ze unsliezine) A*36; zerin (ze erin) C*120; zathene (ze Athene) F27. One notable feature is that in all cases of a proclitic definite article the initial vowel of the following noun bears a metrical stress. In consequence the proclitic article combines with the following vowel (+ consonant) to form one metrically stressed syllable.

L. Disyllabic words.

Disyllabic words used as two consecutively unstressed syllables are rare. The only clear examples involve gegen: A**57; C56. This form may well have been contracted to gein in declamation. Similarly disyllabic forms such as deme (B144; B75) and ime (D72; A117) may have been reduced as they were spoken. Forms of MHG gnuoc showing syncope (gnuoc) are also found in metrically unstressed position; e.g. C*27 So rītin sīe gnuoc trāgē.

M. Forms ending -e with second unstressed syllable not containing unstressed -e-.

1. Verb forms: A**28 Möchte von ir amise

- A**29 Der hélt dächte nach prise
D88 Waz solde der rede mere
2. Nouns: B97 Sime orse vil drate
B121 Róme vil scedeliche irwárb
D92 Die wile die rómer úbir ein
E146 Pñile vil dickir dan ein hágil
3. Prepositions: A*45 Umme den hélit réinñ
A*98 Úffe die stráze wisñ
A*145 Umme den wéitlichin pris
C*35 Úffe die vírsshin scilde
C*117 Úffe den hóf vronñ
E127 Úffe den hélit réinñ
4. Adverbs: A*20 Gevár álse rubiné
A*32 Swie gerne sie ábir wólde
A*161 Meístirliche darin gewébin
C*73 Dáz wir nñne virblichin
5. Adjectives: B62 Eine ríche banière
(participial) E80 Thúnde daz dá nicht zugetráf
6. Pronoun: B150 Dáz wir mine banière
7. Conjunctions: C140 Swenne der hélit wirdit sér
C*29 Wénde der wéc was kúrt
F67 Wénde mich sín geselle trúoc
F84 Wénde wir tótgeséllin sín

N. Forms containing second unstressed syllable which is also unstressed -e-.

A34 minnite; A40 vrouwide; A81 morgine; A100 volgitin;
A*104 Rittere; A*151; C78 houbitin; A*162 hangite; B111
steckite; B166 vrouwite; C112 ochise; D2 vrouwidin; D57
gevrouwitin; F120 luttirre.

Before discussing the general implications of these lists, a preliminary point should be made regarding the final category N. These forms may be

compared to another group of examples¹¹² containing three-syllable forms bearing two metrical stresses and not just one: x̄xx̄. In some cases the second and third linguistically unstressed syllables of the three-syllable form are separated by two consonants. In a number of sub-groups within this list rhythmic-syntactic patterns do emerge which are characteristic for certain lines. For instance in the noun group we frequently encounter the scheme ... trisyllabic noun + prefix + verb (A2;F7;F3;A8) in both masculine and feminine lines. In addition we find the scheme ... preposition + trisyllabic prepositioned genitive + trisyllabic noun with ge- prefix: A*149 von kuningis geslechte; C73 in helidis geberdin. In addition the verb group shows the schemes: ... trisyllabic verb form + particle + adverb (C*106; D41; B90; B23; Ae14; A*49; C*25) and ... trisyllabic verb form + pronoun/article + noun (B74; B76; B82; C74; A109; F48). In this latter scheme the examples where the rhyme word is either an adjectival or participial noun are striking (B74; B76; B82; A109).

Neither the adverbial group nor the two cases involving pronouns present an obvious recurrent pattern, but in group (5) containing the adjectival forms we encounter again the familiar prepositional phrase which was so common in lines showing one-syllable units: preposition + trisyllabic adjective + noun (B41; C63; C*81; C*127; C*147; B75; E53). All these rhythmic-syntactic schemes involving forms of three syllables with the internal stress pattern x̄xx̄ are characteristic features of the Athis poet's metrical practice. They can be contrasted with the examples contained in group N of the previous list (group b. of trisyllabic units).

These groups of examples, and in particular the recurrent patterns, are clear evidence that the stress pattern x̄xx̄ was an established feature of the poet's metre. Kraus, in his investigation of the same feature in Gottfried's Tristan,¹¹³ distinguishes between two sub-groups of examples: a) those where the initial stress falls on short vowel in open syllable; and b) those

where it falls on a long syllable. He suggests that Gottfried's stylistic intention in the employment of group a) examples was to bring out an element of contrast. In the group b) cases he discerns an inherent emphasis on the words involved. He concludes that nouns and nominal verb forms are most frequent in the group b) examples due to the speech accent they carry. Although obvious parallels can be drawn between Gottfried's usage and the Athis examples, I would not attempt to identify the Athis-poet's practice with that of Gottfried. Our poet, in my view, simply employs this alternative stress pattern of trisyllabic forms for metrical variation.

A. Heusler is probably wrong when he maintains that this stress pattern in examples with short vowel in open syllables was 'unbeliebt', and that these cases where the initial stress falls on a long syllable were 'wenig häufiger'. But statistics are less significant than style here. In fact Heusler himself notes that Kraus recorded no fewer than fifty-four examples in group a) alone, and it is odd that he should dismiss these instances, for which Kraus established a convincing stylistic foundation, lock, stock and barrel as an aberration. This stress pattern in both of Kraus's groupings provides a significant rhythmic variation to the three-syllable unit containing the same forms.

We now move on to discuss the positions in rhythm and syntax of the three-syllable units of group b). Use will be made of the scan code developed by W. Schröder in his study of early MHG metre with particular reference to the Memento Mori. It is possible for three-syllable units to occur in five different metrical positions: in the first, second or third unit of a masculine line and in either the first or second units of feminine lines. Of these, the most frequently attested positions are the first two units of both masculine and feminine lines. There seems to be only one example from the third unit of a masculine line (immediately prior to the cadence): D57; 9:A4(3)s Wen biz sie sich gevrouwitin gnuoc. This case may be disyllabic

if we assume syncope of the medial, unstressed vowel after -w- in gevrouwitin and of the prefix vowel in genuoc as indicated in the MS-orthography.

The scarcity of examples in this position cannot be coincidental. It implies that the quantity of the penultimate unit in masculine lines was more restricted than the quantity of the initial two units. Three-syllable units of type b) are consistently attested in all the other four possible positions, but units of four syllables are very rare, provided allowances are made for elision. This can scarcely be due to coincidence either. The conclusion must be drawn that the three-syllable unit of this type was an accepted element in the poet's metrical repertoire. It remains to be seen how he has used it. The analysis of one-syllable units led to two general conclusions: first, that numerous rhythmic-syntactic schemes emerged for virtually all metrical positions, and, second, that there always remained a residue of exceptions. This means that the poet did possess stylistic patterns for such one-syllable units but was not restricted to using them alone. Many one-syllable units are a consequence of features of MHG word formation such as three-syllable compound nouns with accents on consecutive syllables. We have seen that the internal structure of the three-syllable unit differs from this in so far as it involves consecutively unstressed syllables. Characteristic examples of this are provided by disyllabic preterite verb forms followed by unstressed particles or prefixes or disyllabic nouns in a similar position.

We will have to look closely at the examples in order to find any rhythmic-syntactic schemes for three-syllable units.

(i) First we will consider the initial unit of masculine lines. There are twenty-seven examples of three-syllable units of type b) in this position. Thirteen of them¹¹⁶ show the code $\$:\ddot{f}(i)s$, which is simple and marks only a slight departure from the very common regular alternation 7:4s. There are

five more examples¹¹⁷ of rhythms which differ only negligibly from the coding 8:4(1)s. They involve anacrusis and/or disyllabic cadences. The remaining examples either only show¹¹⁸ three stresses (there are five of these) or show some rhythmic combination involving a one-syllable unit in either second or third position¹¹⁹ in the same line. This combination of a three-syllable unit with a unit of one-syllable in the same line can result in rhythmic variation:

A*148 Úmme den wértlíchin prís; E142 Uf sínin gevértín er tréib.

As far as the most frequently attested rhythm is concerned, that is 8:4(1)s, only one rhythmic-syntactic scheme is obvious: disyllabic conjunction + pronoun (+ pronoun) + noun (+ adverb) + verb: F67 Wénde mich sín gesélle trúoc; F84 Wénde wir fotgese^{llin} sín; F110 Wénde die wérlt noch níe getrúoc; and also, showing a similar structure: C*29 Wénde der wéc was kúrt. Otherwise one of the more distinctive syntactic features of the examples in this group is the frequency of enjambement, where the initial unit, continuing the clause of the broken line, contains three syllables: A**4 Phíphin und dy tabúrín slán; E80 Thúnde, daz da nícht zúgetráf; F57 wórdin des múoz ouch ích bekórn. Apart from these cases there are no discernible groupings in this category.

(ii) The examples in the second unit of masculine lines show a different distribution. There are no fewer than eleven (out of a total of eighteen) examples with only three stresses.¹²⁰ The remainder either¹²¹ have the coding 8:4(2)s or 9:4(2)s. There appears to be only one combination in a difficult line: B35: 8:4(I,2)s Vúoz bídeme líbe híne. The disyllabic form deme may well be scribal. There are a number of discernible rhythmic-syntactic schemes in the group of examples with only three stresses: ...preposition + article + noun: A**20 Wédirnthálbin des hérs; A**34 vérre zvíschen den scárn; and adverb + pronoun + verb + adverb: A*154; C76,

which both read Da sie houbitin ane. disyllabic auxiliary verb +
 prefix + verb form: A**78 Daz her were genesin; A*165 Und die in mochte
virtragin; C69 Do er nicht mochte gesigin; D151 Von golde warin gesmidit.

The relative frequency of such cases, together with those from the previous section, require that we consider the possibility that the three stress line with masculine cadence and a three-syllable unit was an accepted metrical variation.

(iii) An examination of those cases found in the first unit of feminine lines reveals a clear distribution with the overwhelming majority of examples belonging to either one of the following code groupings: 8:A4(1)k or 7:4(1)k. In the latter group of nine examples¹²² schemes clearly emerge: preposition + article + noun + post-positioned adjective: A*45 Umme den helit reinin; E127 uffe den helit reinin; with only slight variation on this we find: C 117 uffe den hof vronin (6:4(1,II)k) and C*35 uffe die virsschin scilde where adjective and noun have simply exchanged positions. The scheme: preterite verb + preposition + article/pronoun + noun has two examples: A**28 Mochte von ir amise; B111 Steckite in der sitin. In the remaining three cases the beginning of the line is dominated by a noun of two or three syllables: A*104 Rittere; A**14 Ritter; C12 Orsin; though no further scheme can be detected for the rest of the line.

The sixteen examples showing 8 :A4(1)k all follow different rhythmic syntactic schemes.¹²³ The forms which fill three-syllable units are varied: verb forms - 9; adverbs - 2; nouns - 3; pronouns - 2. The wide range of schemes used indicates how this rhythm was a standard option.

There are seventeen¹²⁴ examples showing 7:4(2)k and they are accommodated in a number of schemes, the most striking of which involve disyllabic attributive adjectives or pronominal adjectives placed before trisyllabic OF loans with unstressed initial syllable; A*12 Mime liebim amise; B154 Minis liebim amisis; B62 Eine riche baniere; B150 Daz wir mine baniere; B52 An der sinir fantailin; D79 Mit der sconin Gaytin. A similar case is provided

by D158 Un des selbin gemerkis. A further scheme is: adverb + verb + noun
+ preposition + disyllabic noun; A**57 Da ging lon gegin lone: C56 Da
gienc swert gegin swerte.

(iv) As was the case with the examples from the initial unit in feminine lines the second frequently attested group, 8:A4(2)k, which differs from the one above only in so far as it shows one syllable of anacrusis, provides no discernible schemes. ¹²⁵ It is hard to think of a reason why anacrusis should work against the development of rhythmic syntactic schemes but the evidence is striking.

Combination of one-syllable units with units of three syllables in feminine lines is no more common than in masculine lines: A*20; A**29: 7:A4(I,2)k; D163: 9A4(1,2)k shows a combination of three-syllable units.

Thus the most frequently attested rhythms for lines containing units of three-syllables are as follows: 8:4(1)s (13 examples); 7:3(2)s (5 examples); 8:4(2)s (4 examples); 7:4(1)k (9 examples); 8:A4(1)k (16 examples); 7:4(2)k (17 examples); 8:A4(2)k (5 examples). These lines were obviously accepted rhythms. Some rhythmic-syntactic patterns have emerged as typical, particularly in those lines without anacrusis. This establishes three-syllable units of the more substantial variety as a feature of the Athis poet's metrical practice beyond any doubt, and the schemes showing a coalescence of rhythm and syntax give us an insight into the nature of MHG poetic language.

One more aspect of the Athis poet's metrical practice can be seen in his use of rhythmic echoes, that is the rhythmic symmetry of two consecutive lines which make up a couplet. Examples illustrating this ornamental device can be seen in the following lists of symmetrical rhythms involving three-syllable units of either kind or units of one syllable. In each instance the varying unit is found in the same position in the line.

Three-syllable units : type a).

A139/140	<u>So wárt er ledic gelázin sán</u> <u>Héter abir so missetán</u>	9:A4(2)s. 8:4(2)s.
A147/148	<u>Daz ál daz wól c an ime gesé</u> <u>Von wílchir scúlt sin veme gescé</u>	9:A4(3)s. 9:A4(3)s.
C87/88	<u>Un sahn den kuninc in notin stán</u> <u>Und(e) manigin nitslach slán</u>	9:A4(2)s. 8:4(2)s.
D145/146	<u>Nidine zúgedéckit</u> <u>und(e) obine vürgestreckit</u>	7:4(1)k. 8:A4(1)k.
F157/158	<u>Un gebit sie dem ir wéllit</u> <u>Die rede mir wól gevéllit</u>	8:A4(1)k. 8:A4(1)k.

Three-syllable units group b).

D98	<u>Do warin ouch dise irwachit</u> <u>Un hétin sich uf gemácht</u>	8:A4(1)k. 8:A4(1)k.
A**34/35	<u>Verre zwischen den scarn</u> <u>Vor den sinen gevárn</u>	6:3(2)s. 6:3(2)s.

One-syllable units:

C*103/104	<u>Die was do venus gnánt</u> <u>So quam ir éwart zuhánt</u>	7:A4(II)s. 7:A4(II)s.
F131/132	<u>Durch minir seles genist</u> <u>ob du mir der gunstic bist</u>	7:A4(II)s. 7:A4(II)s.
A121/122	<u>Wárt er dicke gezogin</u> <u>Un zu der erdin gebogin</u>	7:4(II)s ² . 8:A4(II)s ² .

A**6/7	<u>Der reise beginnen</u>	6:A4(I)k.
	<u>Ir herberge brinnen</u>	6:A4(I)k.
C101/102	<u>In den buhurt er ruorte</u>	7:A 4(I)k.
	<u>Ein starc sper er vuorte</u>	6:A4(I)k.
E163/164	<u>Mit genendigin zorne</u>	7:A4(I)k.
	<u>Die sper sanctin sie uorne</u>	7:A4(I,2)k.
F5/6	<u>Die mildin virkargin</u>	6:A4(I)k.
	<u>Die guotin virargin</u>	6:A4(I)k.
C*135/136	<u>Die uvortin die phert hin</u>	6:A4(I,III)s
	<u>Und die ritter(e) zuozin</u>	6:4(III)s.

Conclusion

At every step in these investigations the poet's conscious use of rhythmic variation has been revealed. Hiatus, elision and units of both one and three syllables are developed as part of an extensive metrical repertoire. In numerous instances it has been possible to show that the source for many categories of *metrical* variation has been the natural momentum of *syllabic* and syntactic stress. Elements of compound forms and monosyllables can fill one syllable units with quite different metrical consequences: stress and pause. We have noticed also that three syllable units ^{heavier} than those permitted by Lachmannian theory were used habitually by the Athis poet and even formed part of his characteristic style. Similarly he took up the option of hiatus and this needs to be recognised as another legitimate source of variation not dismissed as a mistake.

References

1. See: Konrad von Fussesbrunnen, Die Kindheit Jesu, ed. H. Froman/K. Grubmüller, Berlin 1973, pp.38ff., esp. pp. 38-9: 'Die Norm - Hartmann - selbst wird heute anders gelesen als im 19. Jahrhundert ... Einsilben - und Dreisilbentakte werden nicht mehr als unter bestimmten Regelbedingungen erlaubte Ausnahmen des alternierenden Viertakters angesehen, sondern die sogenannten Freiheiten prägen im lebendigen und bei guten Dichtern überlegten Wechsel mit dem alternierenden Vers seinen Charakter.'
2. See (for instance): S. Beyschlag, Altdeutsche Verskunst in Grundzügen (= Metrik der mittelhochdeutschen Blütezeit in Grundzügen, sixth, revised edition), Nürnberg 1969, pp.54-55, where hiatus is posited for those cases where a one-syllable unit would arise through elision; and H. Paul, Deutsche Metrik, Strassburg 1905 (2nd. ed.), p.67, who is characteristically cautious.
3. C. von Kraus, 'Wort und Vers in Gottfrieds Tristan', ZfDA 51(1909), pp.301-378, here: pp.355-61.
4. C. von Kraus, op.cit., pp.355-357, where the 4 categories are listed under: a) to d).
5. C. von Kraus (op.cit., p.356) terms this: 'Bindung nach hinten'.
6. See U. Hennig, Untersuchungen zur frühmittelhochdeutschen Metrik - am Beispiel der 'Wiener Genesis', (Hermaea 24), Tübingen 1968, esp. Chapter 4 and the following footnotes: 60; 61; 63; 65; 66; 67; 70; 76; 78; 79; 87; 88; 89; 90; 91; 92; 129; 130; 134; (p.215), 148; 166; 178; 179.
7. K. Lindgren, Die Apokope des mittelhochdeutschen -e in seinen verschiedenen Funktionen, Helsinki 1953, pp.15 and 22.
8. C. von Kraus, op.cit., p.356.
9. C. von Kraus, op.cit., pp.355-7.
10. U. Hennig, op.cit., p.212 (footnote 117).
11. For the archaic endingless plural form of MHG vriunt, see: PMSG, para. 122, 3.
12. U. Hennig, op.cit., p.212 (footnote 117).
13. U. Hennig, op.cit., p.200 (footnote 60): 'Es fällt allerdings auf, dass hier die nicht streng dipodische Ausformung mit stärker betonter erster Hebungssilbe ungleich häufiger ist als bei den Versen ohne Notwendigkeit der Elision'.

14. See U. Hennig, op.cit., pp.17 (and footnote 43); 36 (and footnote 74). Her understanding of rising and falling dipodic (also known as 'zweigipfelig', see: S. Beyschlag, op.cit., pp.69-70) rhythms, in masculine and feminine lines respectively, goes back to an early metrical study by A. Heusler: Zur Geschichte der altdeutschen Verskunst, (Germanistische Abhandlungen 8), Breslau 1891, I; pp.1ff.
15. See footnote 6 above for references.
16. α4: Der bote antwerte ime do
 Cb52: Der greve antwerte ime do
 Db61: doch gebe ich dir guten rat
 S23: er hete ime alsame getan
 Db50: ob ich hete einen man
 S27: er herete in daz lant
 γb29: des gedanke ich dir mi (t minnen')
 D2: daz laze ich dir schiere sagen
 B28: 'wol muze uns gelingen',
 B25: arme unde riche
 E9: daz sie sagete iren müt san,
 Db37: so schenke ime ein riche kunic
 H29: gnadin were ime not
 G28: sie wisete ime die straze
17. D14: eines vrides gerter an mich
 F31: einer liste hater gedacht
 Hb45: alda muster in lazen
 Cb56: dise rede sagich deme kunige
 γ11: er wurdus gecrenket.
18. 235: begunder ûf kaffen
 316: sô wurdime ein crône (Massmann: wrdime)
 372: wander in ubirschreit
 430: sus behaldich daz kint mfn
 603: er woldin besenden
19. In all the residual cases the accented syllable of the verb does not bear a metrical stress.
20. See C. von Kraus, op.cit., p.356.
21. C. von Kraus, p.357
22. Ich hoere ez velschen harte vil (9); und lâze ez ime gevallen wol (15); and also: 120; 444; 5253; 9265; 11185; 14894; 2500; 2509.
23. U. Hennig, op.cit., p.215.
24. U. Hennig, op.cit., p.215 and footnote 141.
25. C. von Kraus, op.cit., p.357.
26. U. Hennig, op.cit., pp.198-9 and 210.

27. S. Beyschlag, op.cit., pp.54-5.
28. See H. Paul, op.cit., pp.69ff.; S. Beyschlag, op.cit., pp.53-4; U. Hennig, op.cit., pp.83ff.
29. U. Hennig, op.cit., pp.187ff. (chapter 4).
30. U. Hennig, op.cit., pp.239-41.
31. A*41: Der do des ertrichis wielt
 B135: Do er den herzogin uienc
 C*111: Biz zuo den herbergin widir
 C*150: Des daz ertriche truoc
32. U. Hennig, op.cit., p.191.
33. See S. Beyschlag, op.cit., p.54.
34. U. Hennig, op.cit., p.208.
35. (i) Erec 3229: nâch roubaere rehte; 9011: des boumgarten herre;
 (ii) Erec 679: und den sperwaere naeme; 3128: daz sie roubaere wâren; 254: die herberge wâren; 8656 in den boumgarten riten.
36. A107: Den totin lichamin
 B58: Mit manigim goltmâle
 E101: Mit gerechthin marchmâlin
 B110: Wa ime daz sperisin
 C*68: Beslaçin mit goltspançin
 D165: Mit cleinin goltspançin
 C*69: Mit turin uvrspannin
 E86: Mit bittirin antphange
 E137: Daz im daz anlutze
 F63: Mit sulchim ummuote
 C*155: Durch daz die muottruobin
 C*28: Gegin der wurmlage
37. B58; E101; D165; C*69; E86; F63; C*28; (see footnote 36, where these lines are printed).
38. U. Hennig, op.cit., p.217.
39. U. Hennig, op.cit., p.217.
40. U. Hennig, op.cit., p.228 and footnote 191.
41. See H. de Boor, 'Über dreisilbige und zweisilbige Komposita und Derivata im Nibelungenlied, bei Gottfried und Hartmann; ein Beitrag zur Frage des Verhältnisses von Sprachrhythmus und Versrhythmus, 'in: FS Hans Eggers, ed. H. Bäckes, PBB[Sonderheft] 94 (1972), pp.703-725, here pp.704: '... Die dreisilbigen (=Komposita und schwere Derivata) aber waren alternierend überhaupt nicht zu bewältigen,' and also, for 'Tonversetzung': pp.714ff.

42. (i) IIM: A*145: Vmme den werltlichin pris
 B83: An einin manlichin nit
 C49: Manigin smerzindin strich
 C95: Durch den werltlichin pris
 C120: Er sach den esschinin scaft
 C*47: Durch den werltlichin ruom
 C*62: Nach den franzzischin sitin
 C*121: Dit warin heidinssche site
 E93: Vil manic notueste man
- (ii) IM C46: Mit sorcsamir arbeit
 C100: In manlichir andacht
- (iii) IIIM E117: Uf einim orse spruzuale
43. A3: Mit uerchserin wundin
 A66: Mit windindin hendin
 A^e29: Mit lachenden munde
 A*15: Vil iamirgir trehne.
 B73: Mit manlichir pine
 C75: Mit reueigin bluote
- C*95: In romisschir zungin
 D129: Vñ heimliche lute
 E163: Mit genendigin zorne
 C*33: Vz den wiznuwin sceftin
44. U. Hennig, op.cit., pp.193 and 203-4.
45. The scan-code used here and later on is the one developed by W. Schröder in: 'Versuch zu metrischer Beschreibung eines frühmittel hochdeutschen Gedichts mit einer forschungsgeschichtlichen Vorbemerkung', ZfdA 94 (1965), pp.196-213 and 244-267.
46. A*82: Vñ quam gemeinlichin dare
 C65: Stunt in manlichin uore
 C105: Vñ rantin manlichin ane
 E99: Gewapint grozlichin wol
47. A*30: Ir also zertliche intphiel
 C111: Daz in uil snellichin truoc
 E8: Vnd begodin leitlichin clagin
48. U. Hennig, op.cit., p.209.
49. U. Hennig, op.cit., p.217 (footnote 146).
50. U. Hennig, op.cit., p.220 (footnote 162).
51. Position: IIM: C*104: So quam ir ewart zu hant
 F18: Zucht wirt in unzucht gekart
 E142: Uf sinin geuertin er treib
- IIIM: C46: Mit sorcsamir arbeit
 C100: In manlichir andacht
 F48: Uñ zwualdit min arbeit

- A119: Zu rome vur den dincstuol
 A**9: Uñ zogite von der walstat
 E11: Umme sinin totual
 E143: Durch sinis schildis urbuor
 F77: Und begeht unse bigrafft
 F61: Ich liqin grozir ummacht
52. Position IIM: A135: Vnder clegere alsam
 C*38: Vil manic rittir gemeit
 IF: D62: Vil wachtere uf tratin
53. Position IIM: B79: Quam in den buhurt geritin
 A*69: Mit Gaitin belibin
 B164: Vñ hat Gaytin qenumen
 C*103: Die was do Venus onant
 Position IM: C*141: Gaytin bereitit was
 Position IF: C101: In den buhurt er ruorte
 D150: Zwei tassel inbuzin
 Position IIIM: B77: Von messine margoz
 C*147: Do hiez ir uatir euas
54. Position IIM: A126: Daz der richin gewalt
 Position IF: C53: Dem andirn zu slane
 C55: Des andirn da gerte
 F5: Die mildin uirkarqin
 F6: Die quotin uirarqin
55. Position IIM: A122: Vñ zu der erdin gebogin
 A*90: Euasis tochtir bereitin (*bereten)
 A*116: Daz er die stige des mers
 B65: Nach sinin scildin gesnitin
 C103: Brinus den kuninc irsach
 C167: Woldir min dienst dar zuo
 C*160: Da wart uil dienstis irbotin
 D68: Do lieb bi liebe gelac
 D76: Vñ sin erbe uirlos
 E71: Durch werdir erin bejac
 F131: Durch minir sele genist
 F168: Und dar .in. winplin qescobin
 Position IM: B89: Ein ziechin uon richir habe
 C*166: Trinke man brenqin hiez
 F78: Mit urouwin mit rittirscaft
 Position IF: A160: Zü der werlde gesichte
 A**6: Der reise beginnen
56. U. Hennig, op.cit., p.240.
57. See footnote 1 above.
58. U. Hennig, op.cit., p.122 (and footnote 91).

59. C*103; C*160; F18.
60. D68; D76; C103; E142.
61. B79; B164; F168; see also A*90, which involves an infinitive clause of purpose.
62. E71; F131; A*116;
63. A136; A122; B65; C167; C*38.
64. Position IF: A*97: Sie liezin Athisin
C*83: So irhuobin die werdin
65. Position IF: A*137: Die saztin die wisin
C*118: Da tanztin die sconsin
A78: Gedachte der swinde
F64: Do wande die quote
- Position IIM: A153: Vñ uirteiltin den haft
E148: Daz sie geualtin den degin
66. Position IIM: B162: Vñ hat irworbin den pris
67. Position IF: F16: Uns uirdorppirn die knappin
68. C*83; A*137; A78.
69. A114: Wer hetiz andirs getan
A121: Wart er dicke gezogin
A*42: Den lib sie kume behielt
A**23: Gaitin sere gegert
B64: Die was uerre bekant
D82: Er hetis andirs gedacht
D154: Als sie uil ture gescazt
E118: Den rinc in einsit zu tale
70. E118.
71. E118; A*42.
72. A150: So quam daz uolc ubirein
A164: Vñ die nacht abe nam
Ad3: De iv eyn vrunt ane bede
Ad18: der sol e.i. lon weder vntfan
Ae18: Here trut vader min
Ae45: de sin wif solde wesen
A*83: Uvr die stat an ein gras
A**77: Helfe not da gewesin
B28: Als er in die luft wolde uarn
B137: Wen der strit der was hart
C116: An den hals er in traf
C158: Als im sin dinc ist gelegin
C*10: Ir allir phert warin bracht
C*59: Hete ir dinc da gesatz
C*165: Do der tanz sich uirliez
D8: Die brut ir dinc ane uienc
D32: Dar nie ir uvoz an getrat
D159: Was ein roc ir gesnatin
E12: Sprach die stat ubiral

73. A91: Den tot selbin tetin
 Ad21: wif weder wife
 A*1: Irn lib solde slizin
 B114: Daz uolc uaste swendin
 A*88: Als daz uolc was gesezzin
 B116: Mit spern un mit swertin
 E164: Die sper sanctin sie uorne
 D55: Ir urunt und ir mage
 E85: Sin ors uon gedrange
 A*25: Uol iamirs un ruwin
 A31: In der werlt wol zu lebine
74. B88: Ein sper uvorter ander hant
 C110: Daz ors nam er mit den sporn
 C124: Daz ors nam er an die hant
 C*94: Dit spil was geheizin bal
 A165: Daz uolc al zu houe gienc
 E28: Den helm er im abe bant
 B12: Den helm man ime abe bant
 C*105: Ein man aldir un gris
 A**38: Den schilt an den hals genum
 B105: Daz sper dannoch ganz beleib
75. A**71: Also lang als sin sper was
 C112: Vndirz ochise er daz sper sluoc
 A73: Vn macheite den wec rot
 A98: Do uvndin sie daz bluot dort
 A**83: Aimon in durch den schilt stach
 B106: Daz ors er uort mit sporn treib
 C*135: Die uvrtin die phert hin
 F62: Do man mich, in, die stath truoc
76. C*140: Da der tisch urone
77. See footnote 5 above.
78. (i) Noun + modal + infinitive (A*1)
 (ii) Article + noun + auxiliary + past participle (A*88)
 (iii) Noun + preterite verb + pronoun + adverb (E164)
 (iv) Noun + preterite verb + preposition + noun (A*25)
79. A150; E12; C*59; Ad18.
80. B105.
81. A98; C*135.
82. B114; A31.
83. In IIM: Ad3; A*83; IM: A**38; in IF: Ad21; E85.
84. In IIM: B137; C116; C*165; D159. In IM: A164; E28; B12.
 In IF: A91.
85. In IIF: C*140; Da der tisch urone; in IM: C*105 and in
 IIM: A73.

86. In IIM: A**84: Daz her noch in bouc nach in brach
 C*93: Die behielt da den scal
 F136: Die mir gesatz hân ein zil
- In IF: A10: Vñ sach wie sie sluffin
 A14: Vñ sach wie sie giengin
 A70: Do truoc er den werdin
 E54: Do gesach er die werdin
 C*107: Vñ gab sie mit wortin
 D100: Vñ gienc zu den mannin
 E138: Belac in der phutze
 B4: Vñ bot sich geuangin
 D12: Do sciet sich der grise
 D37: Vñ hiez sie sich cleidin
- In IM: E159: Geuarn, an des ringis ort
 A**22: Gecaft gein romere wert
 F54: tuot des ich bitin wil
 F72: Nñ tuot des ich uch gebite
 F130: Er sprach liebe swestir tuoz
 F138: Er sprach, des ich han gebetin
87. In IM: B66: Ein quot march heter bescritin
 D147: Ein brun zobil zu mazin ruch
 D33: Swie liebe sie den man habe
- In IIM: C*48: Swen ein wert brutequom
 C*86: Vbir ein weich har gesut
 E100: Sin ors was swarz als ein kol
 E114: Der herre wis. was. vnd clûc
 F40: Daz dū gesunt soldis lebin
- In IF: A*20: Geuar also rubine
 B98: Ein starc sper er hate
 C102: Ein starc sper er uvorte
 B15: Wie ual als ein assche
88. In IIM: A113: Daz han ich sprach der helit san
 F53: Den lib nach mir al zū uil
- In IIF: Ab16: vnde mort uffe den spreke
89. See PMSG, para. 349.
90. In IIM (Verb + pronoun): 68 daz gescach in den tagen
 602 Hērōdes quam zō dem rât
- (verb + conjunction):
 71 Dī mûter ist unde maget
 309 als er bat unde hiez
- (verb + disjunctive particle):
 426 ih nemac noch ne tar
- (verb + adjective):
 187 daz ime was undirtân
 471 Unz er gwan sulchen namen
- (verb + adverb): 127 geseget mûz imer wesen

In IF: (verb + reflexive pronoun):

- 54 ich spien mich ze sêre
 (verb + pronoun): 118 gib mir ze lône
 (verb + adverb): 402 er irscrah harte sêre
 (verb + preposition):
 582 iz quam in den zîten

In IM: (verb + preposition):

- 160 iz gescah durch der jûden rât
 (past participle + auxiliary):
 585 geborn wart von einer maget

In IIF: (verb + adverb): 395 der widirstunt eine

- 581 daz mêre quam wîten
 (infinitive + verb):
 594 wunder tûn dorste

91. See H. Paul, *op.cit.*, pp.70-74 and also: A. Heusler, Deutsche Versgeschichte, Berlin 1956 (2nd. edn.), vol. ii, pp.107ff.
92. K. Schacks, Metrische Beobachtungen zu Hartmann von Aue. Fragen der Taktfüllung, insbesondere in den kurzen Versen, Diss. (*typescript*) Berlin 1955, pp.601-666.
93. K. Schacks, *op.cit.*, p.601.
94. The following form of classification has been adopted:
- A. Forms ending -en + 2nd. unstressed syllable.
 (1) Verb forms: i. infinitives; ii. preterites;
 iii. others.
 (2) Nouns.
 (3) Other forms.
- B. Forms ending -er + 2nd. unstressed syllable.
 (1) Nouns.
 (2) Others.
- C. Forms ending -el + 2nd. unstressed syllable.
 (1) Nouns.
 (2) Others.
- D. Forms ending -et + 2nd. unstressed syllable.
- E. Prefix: ae- as 2nd. unstressed syllable.
- F. Prefix: be- as 2nd. unstressed syllable.
- G. beidiu;elli + 2nd. unstressed syllable.
- H. Syncope.
- I. Apocope.
- J. Synaloephe.
- K. Enclisis.

- L. Disyllabic words.
- M. Forms ending -e + 2nd unstressed syllable not containing -e.
- N. Forms ending -e + 2nd. unstressed syllable containing -e.
95. See footnote 45 for reference.
96. A. Heusler (DVG), ii, pp.107-9.
97. Only rarely do such vowels fill a one-syllable unit and where they may do it is hard to demonstrate.
98. H. Paul, *op.cit.*, p.70, A. Heusler, *op.cit.*, ii, p.108.
99. Some adverbial/prepositional forms are also employed as prefixes and in compounds. No distinction is made in this list between these instances and those where the form stands alone. The forms in question are: abe E108; D140; A53; A164; A**18; B12; E28; C*44; D70; D11; abir A*32; C*110; F38; F154; adil F87; ane D21; B49; B163; D8; betehusin D93; bidirue F109; bezogin D142; bitin F54; deginheit F111; dise C*110 (elision); D64; D95 (elision); disin A92; A158; A*74; disir F126; vanin A*139; A*151; E82; vatir C*9; C*142; E65; F135; F147; veme A154; vogile E61; vidilere C*23; C*158; vidiltin C*25; C*159; virlor(i)n A63; virritin E66; virswigin E22; virzagit C136; gebin C*143; gevarin B99; genesin A88; C71; gnisit F163; genumin B9; gesigin C147; gesigit C142; geslagin B49; gezogenliche D9; gote D94; hebin A**5; helit A1; A93; A113; A*45; A**29; D44; E127; B109; C140; C151; helidis C73; herzogin B135; E135; hove A65; C*49; C*128; hobisch A**33; hovesscheite F19; huuisch E138; ime B160; D84; E84; inpern F129; intsamint C33; irkorn F116; irscamit C137; irwegite B82; irzogin A*5; iewedirs A38; kumin A64; D128; kuninc A*53; A**1; B13; C14; C32; C80; C109; E50; kuninlichin F79; kuningis A*149; lebin A45; F55; lebindin A169; legel D126; lige(r) ligind E33; lobilichir C154; magit A*122; C*7 manic A157; A*86; A*87; C*38; E93; manicvalidin B139; manigir B125; mite C*116; C*151; namin E96; F89; nidir A*28; obir A*34; odir D53; rede A*94; D88; D126; E26; ritin A*155; saminunge A*84; sam(i)t F83; scame D34; scare A*126; A*153; C104; scedeliche B121; seginte C*106; site C*66; sitin E106; sorcsamir C46; spern B116; sporn B106; stegereif E57; tagis C*46; tragin B43; bitit D31; tugint F17; tugindin B134; uibr A94; A152; E12; A96; A150; D92; A*50; B156; F137; F71; undirwebin E110; wadin B46; waleveigin C60; wetirdunniz B157 -wedirthalbin A++20; wesin A124; E76; widir A37; A92; A*72; E9; E149; widirgelt A12; zagil B36; zugin A*168; zusamine C4; C*109; D152.
100. The examples where lengthening is a possibility are: abir A140; F114; lebin A41; magit A*110; C*5; D11; D30; tagisc A41; rede B87; C*151; F158; nidir C*148; widir A**64 gevarin A**54; kuninc B6; B148; C21; C87; C134; deme A138; C*39; veme A148; ime A72; A147; A*99; B3; B11; B110; C86; C*30; hobische A**1; dise A*109; A*126; vatir F44.
101. Only those forms where lengthening is possible were considered; abir: see Erec 2051; 2052; 3077 etc.; lebin Erec 126; 538; 3178; 3863; hebin Erec 9278; lobilichir Erec 1267; a.Heinr. 1420; obir Erec 9331; virzagit Erec 7983; 8695; Iwein 3720; magit Erec 40; 69; Iwein 2216; 2717; geslagin Erec 2462; 2604; 6767; tagis Erec 172; 1385; 2049 etc.; stegereif Iwein 293 etc.; virswigin Greg. 560; 565; 2426; lige 4235 (Iwein); ligind(e) Erec 2523; gesigit Erec 8802; Iwein 1959; thugint Iwein 4089; 2428; 5833; zugin Erec 9098; Greg. 976; adil Erec 1837; iewedirs Greg. 790; 797; rede Erec 452; 529; 560 etc.; scedeliche Greg. 687; nidir Erec 7341; 7655; 8685;

101. contd.: Iwein 7081; widir Iwein 152; widirgelt Erec 877; odir Greg. 614;1448;1572;etc. gevarin Greg. 989; 1862; verlor(e)n Greg. 390;473;922; Iwein 3371;3823; etc. spor(e)n Greg. 1601;1613;kunine Erec 31;77;880;912;etc.; namin Erec 2233;4767; Iwein 1456; Greg. 1122; scame Erec 427;993; a.H.1086; Greg. 3409; deme Iwein 141; Erec 6809;6859 (very few examples); ime Iwein 1125;3729;4196;5599; hove Erec 1840;5056;Iwein 4148;5699; hovesch a.H. 74; Iwein 932; hovescheite Iwein 2714,etc. genesis a.H. 924; Greg. 3973; Iwein 1586; wesin Iwein 57;958;1142;1239;1761; dise Iwein 65; vater Erec 1395;10118; Greg. 189;493;etc.

102. Only: waleueigin (C60). In trisyllabic units these forms are slightly more frequent: spile (C*100); uirholine (A22);wole(C*24).

103. See PMSG,para.24 and V.Michels, op.cit., pp.61-2.

104. F129 ^{daz} Sit man min inpern muoz; B116 Mit spern un mit swertin; A63 Daz ich min lieb uirlorn habe; B106 Daz ors er uort mit sporn treib.

105. A**50 nach im gevarin quamin; A*126 Dise dri scare sie bestattin; A*153 Nach der scare gienc der uane; C104 Da er durch die scare brach.

106. gevarin (A**54); gerindin (C*72;D71); iren (A**48); swerindin (A67).

107. See examples in footnote 101.

108. vore: (i) Stargard Tristrant-fragment (=St.T) 7248 want er nu vore baz;

(ii) Graf Rudolf(GR) ab14 (D)a vore na ein teppet la(ch); and b47 da vore lagen sie daz ist war.

(iii) Tundalus-fragment(ed. C. Von Kraus, Deutsche Gedichte des zwölften Jahrhunderts, Halle 1894), 211 Di hi vore solen genesen.

(iv) Albrecht von Halberstadt (Albr.) A15: Mach min wille vure gen.

vüre: (i) GR; Ab2 umme daz vure gen der schenken;

(ii) Albr. C17 ich alde denke vure baz.

enbore:(i) GR B9 wa hie enbore verre bi; H58 von der stat enbore verre.

dare: (i) GR Y49 daz der dare queme;

(ii) Albr. A20 ouch stunt der wint dare wart; A24 daz sin eidem dare quam.

varen: (i) St.T. 7213 Irvaren ouch mit listen;

(ii)GR Cb19 sie varen so mit gelfe;

(iii) Tundalus 126 wir varen vort vil rade;

(iv) Albr. A5 Lat mich varen uber se.

108. contd.

mere: (i) GR Cb50 unde sizzen an des meres ende;
 (ii) Albr. B77 Wie Lacedon bi dem mere lanch, B102
Unzes meres got begunde were(n); B125 des meres
koninginne; B162 Uz dem mere quam gesummen in; B188
Unz an des meres undes; B151 hat daz mere sinin stad;
 B200 sus sprach daz mere wunder.

tore: (i) GR Cb25 die des tores solden phlegen; E47 unde
der tore warte.

türe: (i) Pilatus 213 Tyrus vor die ture schreit; 234 daz
er vor der ture stunt.
 (ii) Albr. C127 Daz men vor die ture gienc.

verloren: (i) Tundalus 361 verlorin hant immer mere.

geboren: (i) Pilatus 120 von wem er geborn wart.

109. See footnotes 92, 93 and 94.

110. Notably all examples involving MHG vröuwide (A40;D2 etc.),
 preterite forms of MHG vrouwen/vröuwen (B166;D57 etc.); other
 preterites: volgitin (A100); houbitin (A*154), the noun ochise
 (C112) etc.

111. Also known as krasis, see H. Paul, op.cit., pp.67-8.

112. 1.Nouns (i) IIM: A2 Sinin uijandin uirgalt
 B134 Er was an tugindin nicht trac
 C*22 Und ir zu dieniste gezam
 C*153 Do man des abindis intsuob
 (ii)IM: F103 Die lebindin d(a)ruffe sin
 (iii)IF: A106 Den lebindin sie uiengin
 F7 Die minnindin uirminnin
 A129 Einin sculdigin an ichte
 F3 Die rittere uirterbin
 A8 Und mit louberin bedactin
 A20 Daz der mennische sus brodis(t)
 A*149 uon kuningis geslechte
 C24 Da uogile und tiere
 C73 In helidis geberdin
- 2.Verbs (a) preterites:
 (i) IM: A73 Und machte den wec rot
 C*106 Der seginte sie sine wis
 C*159 Und uidiltin uil suoze notin
 D41 Und inleiditin sie undirdes
 (ii)IIM: A37 Da widir minnite sie in
 B90 Verre wandilte darabe
 R23 Den schilt langtin sie dare
 (iii)IF: Ae14 vrowede sich sere
 A*49 Unde irsuffite uil tiefin
 B74 Ime uolgitin die sinin

112. contd.

- B76 Daz urouwite den werdin
 B82 Daz irwegite den edilin
 C74 Und tungite die erdin
 C*25 Und uidiltin uil suoze
 A109 Und vragitin den lebindin
 (b) presents: IM: F48 Und zwialdit min arbeit
 (c) infinitives:IM A*130 Zu uechtine uil uzgewelit
 IIM A*131 Da iz zu uechtine geriet
3. Adverbs (i) IM: C*109 Zusamine zu rechtir e
 D45 Uil urolichin er sie intphiene
 F167 Hindene den scaft geclobin
 (ii) IIM: B46 Vorne hindene benebin
 C*65 Ir arme subire uirnat
 C*99 Ein andir werfinde den bal
 D152 Und wie zusamine gelidit
 Ac12 Unde bist uil ouele bedacht
 (iii)IF: C4 Zusamine sie drungin
4. Pronouns (i)IIM: B115 Des uil manigir intgalt
 (ii)IF: B16 Zu sinime harnasche
5. Adjectives (i)IIM: Ae13 manich edele roman
 F109 Und ist ir bidirue genuoc
 (ii)IF: B41 Von brunime samitte
 C63 Mit hezlichime zorne
 C*81 Mit zuchtlichin gelazin
 C*127 Mit zuchtigirn gelazin
 C*147 Mit zuchtigin gelazin
 B75 Mit manlichin geberdin
 E53 Mit vrolichin geberdin

113. C. von Kraus, op.cit., pp.307-8 and 313-5.

114. e.g. übele ge- (2516); zusamene ge- (352); ze lidenne ge- (17773); ze sagenne ge- (4159); preposition, trisyllabic adjective, noun (14313;14375;14806).

115. A. Heusler, op.cit., II, p.111(para.567).

116. A81;A**4;B121;C140;D43;D52;D128;E80;F57;F67;F80;F84;F110.

117. E146;A100;A144;D92;A83.

118. C*29;D134;A*162;A*166;D40.

119. A*145;A*148;E142;C112.

120. These are: A**20;A**34;A**35;A*154;A**78;B155;C78;C*73;A*165;C69;D151.

121. (i) B144;F96;F101;F120. (ii) A*140;A*161.

122. A*45; A*98; A*104; A**14; A**28; B111; C12; C*35; E127.

123. A34; A117; A*32; A*50; A*75; B129; B166; C29; C59; C*31; D88; D95; D96; D164; F74; F82.

124. A7; A*12; A*124; A**44; A*164; A**57; B52; B62; B97; B117; B150; B154 C56; D79; D158; E34; F123.

125. A130; A**81; C117; D2; F43.

The Sources and their Treatment

What follows is a general appraisal of a detailed comparison of Athis with the OF Roman d'Athis (which will be referred to as Rd'A). Individual points arising out of the treatment of specific passages are discussed in the commentary. Such comparison of the two texts inevitably involves the presupposition that the OF text was the source for the German poem, though until now this has not been convincingly demonstrated.¹ There is clear evidence that this was the case, though the nature and extent of the German poet's divergences from the OF poem suggest equally strongly that he supplemented his 'Vorlage' with other source material. We shall ask what the nature of these subsidiary sources was and how they were used.

The main evidence for the dependence of Athis on the Rd'A (in its vulgate version)² lies in the names. The two most convincing cases are the proper names: Lucegwie (C17) and der kuninc laumacors (E50). In both instances the names, which to the present writer's knowledge are unique,³ derive from misreadings or misunderstandings of lines or part-lines in the Rd'A. In the first case the German poet is amplifying his presentation of the Roman military forces by listing warriors by name.⁴ There is no parallel to this list at this juncture in the Rd'A and the Athis poet uses an earlier list as his source for the names.⁵ There is no parallel at all for the bizarre form Lucegwie, which is almost certainly derived from a misreading (or misspelling) of line 6645 of the Rd'A: La tierce eschiele Luces guie, which means: 'Luces leads the third squadron'. The German poet must have misread the two words Luces guie ('Luces leads') as one word and as a name; the two forms may have been written as one in his MS. The case involving laumacors arises in a remarkably similar way. When Peritheus recovers consciousness after being unseated he receives his horse from

Kassidorus his friend, who adds the explanatory remark that it is the same horse he took from der kunic laumacors when he defeated him earlier in the battle. There is no parallel to this remark at this point in the Rd'A. Who is King Laumacors?⁶ We learn from Rd'A 15911ff. that in a similar encounter Peritheus recovers from a fall and jumps up to retrieve his horse: Pirithöus ert mout delivres./De cel cheoir n'ert pas trop ivres./Mout vivement salli en piez,/Vers son cheval s'est adreciez./Ce fu li bons a l'aumaçor; this passage may well be the source for the German poet's amplification of the later encounter. The form l'aumaçor ('heathen prince')⁷ is explained earlier in the OF poem: Le cheval point vers l'aumaçor/Qu'Espagnol tient a seignor;/De Cordres ot la seignorie/Par droit et par ancesserie. So the German poet has again misread a phrase or a term he found in his source as a proper name. L'aumaçor is not a name but a title.

It emerges from these two examples that the German poet did work from a MS of the Rd'A, since there is no alternative account for these mistakes. It also follows both from this and from the results of R. Mertz's comparison of the two versions of the story⁸ that the relationship of the two texts can be generally summed up in this way: whilst the Rd'A was the Athis poet's main source, the frequency and the extent of his divergences from it render a running, synoptic comparison, with the intention of establishing the German poet's method of adaptation, fruitless for most of the time. Such a comparison reveals straight away that the German poet envisaged all the important scenes and episodes in a radically different way. Whilst the Rd'A clearly was his primary source, the picture he paints of the story, particularly where life in Rome and Athens is described, is so consistently and consciously different from the one he found in the OF text that we are obliged to consider carefully what he may have understood the nature of his relationship to his main OF source to have been. This can only be done through a detailed study of the changes made. Sometimes the alterations

are such that they reveal the use of supplementary source material of some kind.⁹ Where possible, an attempt has been made to identify the nature of the subsidiary source. Given that line by line comparison is an impractical method and that the dominant feature of the German poet's treatment of the Rd'A is his development of its scenic composition, we shall focus on this as a method of operation. The portions of German text which have survived fall into four major episodes: Athis's arrival in the city and his trial (fragments A and A^{b-e}); Athis's love for Gaité and the battle to win her back (A*, A**, B and C); the wedding (C* and D); the final battle outside Athens (E and F). Our first task will be to examine the presentation of these narrative episodes in the German text, paying particular attention to the alterations made in their development in scenes.

Although the German poet has made alterations to the scene in the cave where Athis chooses to try and end his own life by falsely confessing to the murder of a young Roman noble,¹⁰ the first major scenic change occurs in the presentation of the legal process which follows. The narrative disposition in the Rd'A is briefly this:

- 2078-2104 Athis is discovered with the corpse in his cave and falsely confesses to the murder.
- 2105-2152 Athis is taken before the lords of the city where an inquisition takes place. He confesses again and fabricates a grievance against the dead man as motivation for the crime. One of the lords does not believe him, but he is still condemned.
- 2153-2168 Digression on Roman justice, paganism and the Roman custom of three days punitive public custody in chains for convicted criminals as a deterrent to others.
- 2169-2216 Prophilias recognizes the *fettered Athis* and decides to confess himself in order to save his friend.
- 2217-2256 Prophilias confesses to the murder.
- 2257-2294 The lords free Athis and put Prophilias in his place.

2295-2366 The real murderers are discovered amongst the throng of spectators around Prophilias gloating over their success, having omitted to wash the blood from their hands. Prophilias is then freed and they are enchained.

Thus this episode involves three basic scenes: (i) the first court session or inquisition where Athis is condemned; (ii) the scene where Prophilias recognizes his friend and promptly confesses himself, which is not really sub-divided, and (iii) the third scene where after two days in the chain Prophilias is released following the discovery of the real murderers.

The presentation of the legal process which makes up the first of these three scenes in the OF poem is typical for the period.¹¹ The accusation is made by the family of the victim and the role of the magistrates is filled by the lords of the city. This kind of anachronistic feudal presentation of Roman city-life is consistent with other parts of the poem where legal matters are concerned. Another instance comes earlier where Romulus and Remus compete for tenure of the fief which includes the land on which Rome is to be built.¹²

The German poet's version of the scene, including his presentation of the court-session, is contained in lines A118-168. Unfortunately the fragment breaks off at a critical moment. The passage translates as follows:

Then they were both (Athis and the corpse) taken to Rome before the seat of justice. He was dragged through the pool by his hair a number of times and cast down low as if they intended to kill him, except that this was not to be. Things were so arranged in Rome that the power of the rich did not extend over the poor. Whenever a criminal was taken prisoner there on account of some misdemeanour then he had to go before the court; no-one dared to kill him or cause harm in any way to him or his possessions, to his children or his wife, before such time as he came before the court and his accuser as well. If he succeeded in purging himself with an oath, vis-à-vis the man who brought the accusation against him, then he was set free there and then; if on the other hand he had committed such a crime that no plea could be made on his behalf then he was fettered on the spot with a chain that lay there. In this chain he had to lie until the third day, exposed to men and women so that all the people of the city might see by this spectacle for what crime he was being punished. When the third day arrived, then the people came together in Rome in the public hall and the consuls

all together and they condemned the prisoner. Whatever punishment was then to be his sentence, that would then be prepared so that there was no delay on that account. In this way many a man died there in many a different way. In these chains Athis was fettered in the execution of justice, exposed to the sight of the world. Anxiously he lay in chains until the third morning.

When the third morning came and the darkness receded, all the people went to court. Each consul occupied the seat of which he held tenure. Athis was then brought....

And here the fragment ends. It is striking that the German poet omits all report of the proceedings of the first court session. He breaks off his narrative before it starts and inserts instead an amplificatory digression giving details of the process of criminal law in Rome. He only picks up the strands of his narrative at the point where Athis is put in chains. Departing from the source he leaves him languishing there for the full three days and is setting the scene for a second court session, into which he clearly intended to place important material, when the text of the fragment breaks off. This second court session is one of the German poet's major alterations to the scenic disposition in the OF text, where it does not form part of the due process of law. The digression and the build-up to the second session both contain important new material. Some of it, particularly the legal terminology,¹³ agrees with contemporary German, secular legal practice. Other elements; the remarks on jurisdiction, the two-stage trial, the participation of the people in the second session and above all the appearance of consuls in what seems to be a juridical capacity are less obviously consistent with secular legal practice in Germany.

The first innovation which seems to be of German origin comes when the Romans bring the corpse together with the accused before court. This resembles closely the procedure known as: diu klage mit dem tōten man, the 'accusation with the dead man' which is well attested in medieval German law.¹⁴ In trials initiated in this manner the corpse functioned as a symbol of the guilt of the accused. But the subsequent elements of a legal process described in the digression are not consistent with the normal course of a

trial of this kind. Under such circumstances, where the accused was deemed to have been caught in the act or 'red-handed', he was permitted no defence. This was generally the case in processes such as this, belonging to the category of hanthafte tât, where the accused was considered guilty from the start.¹⁵ Another discrepancy between the process described in the digression and customary legal practice might be the absence of any mention of 'hue and cry' or gerüefte with which such a process would normally be initiated.¹⁶

Clearly derived from contemporary German law are also the following features: the concept of vrîde or pax, that is the protection of the accused from harmful acts of revenge until he is brought to trial;¹⁷ his right to an oath of purification (compurgation)¹⁸ and to an opportunity to make a plea in his defence.¹⁹ The first feature is not named but described by the German poet in the same terms in which it is explained in numerous early vernacular documents from the first half of the thirteenth century.²⁰ The second and third features are named explicitly: sich intsagin and bete are both termini technici of medieval German law.²¹

Thus far the picture of the first session appears to be made up of elements of contemporary German law. The accusation with the victim's corpse, the protection of the accused until brought to trial, the oath of purification and the defence plea are all well attested German legal practices. But it seems most unlikely that all of these procedural elements would have been contained in the same legal process, since the production of the corpse seems to have prohibited any defence. As depicted here Athis's trial in Rome contains elements of German legal practice which would not normally have coincided in the same session. The remaining features contained both in the digression and the build-up to the second session are of a different order. The two most important innovations are the statement about jurisdiction and the involvement of consuls in the proceedings.²² The extension

of the concept of the digression to include elements of legal procedure in the form of a narrative is also an innovation. A sketch of customary procedure is given in such a way as to enable the poet to dispense with an account of the actual session itself. This particular form of digression resembles closely the second of the two types prescribed by Geoffrey of Vinsauf,²³ where the substance of the digression allows the poet to anticipate future elements of narrative which need not then be subsequently recapitulated (the poet uses another digression of the same kind during his account of the wedding where his subject is Roman nuptial custom). There are sporadic remarks in the OF text on the subject of Roman justice.²⁴ The most important example, which probably provided the starting-point for the German poet's digression is the following passage:

A icel tans erent an Rome/Mout fiere gent et mout prodome;/Trop bone justise tenoient,/Mais malveise crëance avoient./Or ðez de cheitive gent,/Com avoient fol esciant:/Qui le criator nen amoient/Et lor criature äoroient./Par jugemant prenent Athis,/Si l'ont en la chäene mis./Une chäene avoit an Rome,/Ou tenoient .III. iorz cel home/ Qui avoit fet forfet mortal./Tuit l'esgardoient comunal,/Por ce que tel gent le vëoient/ Qui de tel plet se chastïoient./ (Rd'A 2153ff.)

Of this the German poet has retained the opening remark, the three days custody in the chain and a paraphrase of the couplet on its deterrent effect. He eliminated the criticisms of paganism and replaced them with a more detailed account of Roman legal custom. The digression opens with this general statement: 'Things were ordered in Rome in such a way that the power of the rich did not extend over the poor'. This only makes real sense if it is taken to be a statement about jurisdiction. The key phrase is der richin gewalt. The Rechtswörterbuch glosses Gewalt²⁵ in legal contexts as 'jurisdiction'. The statement may be intended to elucidate a difference between the nature of jurisdiction in ancient Rome and its contemporary customary German counterpart. In episcopal cities during the late twelfth and early thirteenth centuries such jurisdiction was the subject of negotiations between bishop and citizenry.²⁶ This is a fact of some significance for us. The

remark about jurisdiction in Rome limiting or eliminating the power of the rich over the poor seems to be a positive one and is associated with the right of every accused to a trial. It also seems to be associated with the involvement in the second stage of such a trial of consuls in what appears to be a juridical capacity together with the populace, though the role of the latter, apart from that of witnesses to the process of law, is left unclear. One possible interpretation of the statement about jurisdiction is that it was not in the hands of the rich and powerful but shared by the consuls (possibly as elected representatives). It is significant that the consuls only appear on the scene for what the poet terms virteilin, which is normally taken to mean 'condemnation' and possibly also the passing of sentence.²⁷ The verdict seems to have been found by the end of the first session. The association of the consular office with the freedom of the Roman citizenry from oppression is a traditional idea. Present in Roman historiography it finds its way into diverse medieval texts such as commentaries on Boethius, Isidore's Libri Etymologiarum and Otto of Freising's Gesta Frederici.²⁸

In a long excursus on the history, geography and customs of Lombardy and its cities inserted into his account of Barbarossa's Italian campaign of 1155, Otto chastises the Lombards for an excessive desire for freedom which leads them to behave with less than due respect and obedience towards their lawful emperor. The target of his criticism is the Milanese commune. In general terms he notes that the Lombards imitate the wisdom of the ancient Romans in their governmental institutions. Their desire for freedom, coupled with their intention of avoiding the arrogance of domination, is manifested in their annual election of consuls from all three social orders as rulers. In fact consuls did fill juridical positions in Italian cities at this time (e.g. in Milan, though not in Pisa).²⁹ It emerges, both from Otto's account and from the literature produced in Italian cities, that these civic

institutions were understood as continuations or renewals of an ancient and prestigious Roman heritage.³⁰ So municipal institutions of Italian city-states of the twelfth century could easily have provided the source both for the juridical office of the consulate and its association with a concomitant notion of Roman civic liberty. In this way no written source need be postulated for the German poet's changes, since they can all be adequately accounted for in terms of German and Italian custom. But the situation is not so simple. The movement of municipal emancipation in which the Lombard communes represent a key stage, was extensive. In Southern France, the Low Countries and in Germany, consuls began to figure in the late twelfth and early thirteenth centuries as elected municipal officials. Before the term consul appears in German documents, town councils (*consilia civitatis*) were set up as organs of municipal government made up of elected officials. An example of this is recorded in the privilege granted to Speyer by Philip of Swabia confirming an earlier grant by Henry VI.³¹ The city is granted the 'freedom' to govern itself through a council made up of elected members all bound by oath. But by the second decade of the thirteenth century there are documents testifying to the existence in Germany of such councils made up of consuls with overall responsibility for the administration of law.³²

Thus the most probable source for the introduction of consuls as juridical officials into the second stage of the legal process must be contemporary custom in Rhenish episcopal cities. It seems likely, though by no means certain, that the German *consilia civitatis* or town councils, of the early thirteenth century, which were made up of *consules*, were inspired by the examples of the Northern Italian communes, with the latter understood at the time to be imitating the governmental institutions of ancient Rome.³³ What makes the German councils the most probable model is the evidence of two thirteenth century legal documents which give information on the rôles and duties of those holding the consular office in Strassburg and

Worms. In the second Strassburg 'Stadtrecht'³⁴ we find the following two articles:

- II.1. Statutum est, ut duodecim vel plures, si necesse fuerit, honeste et ydonee persone sapientes et discrete tam inter ministeriales quam inter cives ponantur annuatim consules civitatis,- inter quos unus magister vel duo, si necesse fuerit, eligantur-, qui iurent omnes invicem honorem ecclesie, episcopi et civitatis ad omnia fideliter promovere, civitatem et cives maiores et minores, divites et pauperes ab omni malo pro posse et nosse defendere et per omnia secundum veritatem iuste iudicare.
2. Sedebunt autem pro tribunali ad iudicandum omni ebdomada duabus vicibus, scilicet in feria tertia et in feria quinta, nisi propter festos dies omittant. Magister vere (vero) iudicabit, consules dabunt sententiam.

Provision is made here for the annual election of twelve or more consuls from amongst both the citizens and the ministeriales of the episcopal court. Amongst their duties will be to exercise jurisdiction in such a way as to protect all citizens, maiores and minores, both rich and poor. The sense of this statement is similar to the introductory remark of the Athis poet's digression, namely that the power of the rich did not extend over the poor. Similarly the consuls are to pass sentence after the magister has found the verdict, though no clearer indication than this is given here of a two-stage legal process.

More explicit parallels to the German poet's account of the second court session can be found in part of a legal document from Worms which is generally dated in the first half of the thirteenth century, bearing the title, De iudicio condemnatorum antiquitus in urbe Wormatiensi.³⁵ In it is described the traditional manner of treating criminals. As in Athis the prisoner is taken at daybreak super curiam where sentence is passed upon him in the presence of the consuls, judges and other court officials. Afterwards the judgement is repeated in public to the assembled people. Immediately following this the prisoner is taken away for punishment. This account is sufficiently close to the picture which the Athis poet sketches out to permit the conclusion that his source for the changes he made was contemporary German legal custom similar to this. But he has chosen as a model

for his alterations a contemporary custom which he understood at the time to be a revival or renewal of ancient Roman tradition. Whilst these changes, reflecting as they do an historical perspective, may have been intended to make the picture of Roman legal practice seem more authentic, it is not therefore more historically faithful. What the poet has done is to replace one level of anachronism with another. However, by presenting a picture of ancient Roman municipal institutions through which Rome came to resemble a contemporary German city the poet endows, by implication, the German customs with an aura of prestige and legitimacy.³⁶

The major alterations to the second episode affect all the surviving scenes: Evas's return from his abortive attempt at persuading Bilas to withdraw his claim to Gayte; the mustering of the Roman military forces on the fields outside the city together with an account of their strategic disposition; Prophilius's exploits on the battlefield and the new set of scenes depicting the critical, final stages of the battle after the encounter between Athis and Bilas. These changes will now be considered in detail.

Fragment A* cuts into a family scene involving Evas, Gayte, Prophilius, Cardiones and Salustine. In approximate terms it must correspond to the short scene in the Rd'A where Evas reports on his failed mission before retiring, exhausted,³⁷ to bed. However, the conception of the scene in the German poem is entirely different. Instead of giving Evas and Prophilius short speeches,³⁸ Gayte is made the centre of attention with the focus fixed on the relationship between father and daughter. To realize this intention, the poet has borrowed a motif from a later scene in the Rd'A, which takes place on the following morning, where Evas, initially outraged that Gayte has not dressed herself in all her finery, gradually adopts a more sympathetic attitude as he comes to recognize his daughter's plight.³⁹ In addition the poet has inserted a set-piece description of Gayte involving elements which are probably borrowed from two earlier scenes.⁴⁰ This

reveals a technique of synthetic scenic development which may well give us an insight into the German poet's method of abbreviation. As a result of these changes the central problem of the narrative is made the principal subject of one scene.

The scene is structured as follows:

- 1-9 cuts into an account of Gayte's distress.
 10-13 sermocinatio involving figura etymologica developing this same theme.
 14-45 set-piece descriptio ab affectione of Gayte, alternating between aspects of her physical and mental conditions.
 46-60 description of Evas's response to his daughter's plight with indicative gestures of his sympathy: weeping, sighing, embracing. There follows an account of his own predicament.
 61-75 after Evas's departure Prophilius, Cardiones and Salustine console Gayte with promises of help.

Sermocinatio is a device used frequently by the German poet in his development of ideas hinted at in his source.⁴¹ We find a new monologue, in the form of a 'Totenklage', given to Athis in his cave in fragment A.⁴² Similarly an extended lament is put into the mouth of Theseus in Fragment F as he contemplates his dying son.⁴³ In each case the speech concerned is a lament which forms part of an overall description and which emerges plausibly from the context.⁴⁴ As was the case in Athis's lament on the murdered Roman nobleman, the poet also embellishes Gayte's lament with the use of an etymological figure.⁴⁵

Whilst adhering to the customary descriptive procedure of moving from the top downwards,⁴⁶ the German poet introduces subtle variation by following the course of her tears as they run down her cheeks and adding a complex double simile likening both the brilliance and the colour of the tears to two sorts of precious stone.⁴⁷ This physical description is twice interrupted by complementary elucidations of her mental state. This completes the descriptio ab affectione, a depiction of female beauty characterized

by strong emotion.⁴⁸ Thus we learn how her distress is a consequence of her plight; she seems forced to marry one man when deeply in love with another. The emotional content of the scene is developed still further by the poet when he shifts perspective to the father, Evas, who, like us, has been made an eye witness of the spectacle. We now observe his response, also presented with descriptio ab affectione. He weeps, sighs and embraces her, a gesture of paternal sympathy. This marks another parallel with the description of Athis in the first fragment where he too is given a revealing gesture.⁴⁹ The elucidatory remark: Er sach wol daz ir wille/An den kuninc nine stuont brings out the nature of Evas's personal dilemma.⁵⁰ He has promised his daughter in marriage to Bilas. She no longer consents to the union, as she loves Athis. Bilas, however, refuses to forego his claim and holds Evas to his promise. This situation could have easily functioned as an exemplum for the twelfth century controversy on the legitimacy of marriage in canon law. At the beginning of the thirteenth century the church adopted the consent theory of marriage whereby the principal condition of matrimonial legitimacy was the mutual consent of the bride and groom.⁵¹ This notion of consent was understood as maritalis affectio, the emotional disposition to marry. This doctrine was derived from Roman law: consensus facit nuptias, though the medieval interpretation of this maxim differed from the sense it originally had.⁵² Gayte and Bilas were clearly not of one mind and ought not, therefore, to be joined in one body. The use of the term wille as an elucidation of Gayte's position may reflect a debt to the thinking of canon law. Gratian devotes an entire quaestio to the problem whether girls ought to be forced into marriage against their will, which is the case at issue here.⁵³ He concludes his discussion, which includes exemplary cases not dissimilar to this, with the dictum: His autoribus evidenter ostenditur, quod nisi libera voluntate nulla est copulanda alicui. From this it emerges that the concentration of

separate elements into one scene, where the legal issue is brought out, may also reflect an historical perspective. The entire citizenry of Rome is portrayed as ready to risk life and limb to rescue a girl from a marriage to which she does not consent and which is being imposed on her by force. If it was understood by the poet that the consent theory of marriage was derived from Roman law, and this cannot be excluded, then it might seem proper to him, in the interests of historical authenticity, that the scenic development of the episode be modified in such a way that the vital legal aspects be elucidated. This would account for the descriptions of Gayte and Evas which focus on their relevant commitments and which bring out the underlying causes of them. These modifications reveal not so much the introduction of new ideas and material as the rearrangement and clarification of existing source-material.

Both versions include a bridging scene describing the mustering and subsequent strategic disposition of the Roman forces.⁵⁴ The German poet introduces some minor amplifications through which his picture begins to resemble contemporary practice more closely.⁵⁵ The only major scenic development comes with an extension of the second part of the scene through the addition of an entirely new, contemporary element to the depiction of Roman warfare.⁵⁶ After his description of the foot-soldiers and the armoured, heavy cavalry, which are innovations, the German poet inserts a set-piece description of a banner-wagon or *carroccio*, an ox-drawn machine bearing a mast from which is flown the standard, in this case a golden dragon on a red ground.

This entire mustering section is presented in both versions in the form of an *evidentia*: a large-scale description of an event which is depicted in such a way as to make the audience eye-witnesses of the spectacle.⁵⁷ This format is sustained by the German poet right through the passages in which he makes his additions to the source-material. We watch as the strategically

deployed elements of the army march past us on their way. When the carroccio appears, the poet describes it from the top downwards following the course taken by our eyes as if our attention were first caught by the splendid and threatening dragon standard. The principle of life-like description, combining detail and movement, which is characteristic of this passage, is also adhered to in other major alterations made by the German poet. This is true, in particular, of the presentation of the second legal session with its congregation of consuls and the people, the arming of Prophilias on the battlefield, the insertion of the ball game into the wedding ceremony and the second visit to the temple of Venus on the morning after the wedding.

The carroccio involves the introduction of two new features at this point: firstly, the banner-wagon itself and secondly, the dragon-standard. Originally a Lombard invention, the carroccio was adopted by many Italian cities in the twelfth century as an emblem of civic pride.⁵⁸ Descriptions of it occur regularly in contemporary historical accounts of battles fought between Barbarossa and the forces of the city of Milan.⁵⁹ The carroccio in Athis resembles these descriptions closely in most respects apart from the details given of the flag itself. Following the Italian example, cities north of the Alps came to use banner-wagons as well. In the second Strassburg 'Stadtrecht' provision is made in the final article for the equipping of a plaustrum vexilli,⁶⁰ i.e. a banner-wagon.

At the same time and before, banner-wagons were also used in battle by various princes. Of particular interest to us is the banner-wagon used by Otto IV, German emperor, in his battle against the French at Bouvines⁶¹ in 1214. French accounts describe it⁶² as bearing a standard which combined the Roman eagle and the dragon. The French poet-historian Guillaume le Breton viewed Otto's use of this standard as evidence of his pretensions to world domination, which may refer to his claim to be Roman emperor as well as German king. The dragon was in vogue as a royal ensign

following its adoption by Richard I of England on crusade.⁶³ It seems that we can interpret this important addition by the German poet in two possible ways. The introduction of the carroccio as part of Roman military custom may have been prompted by an intention to make the Roman forces resemble those of a contemporary city or city-state, such as Milan or a German city, depending on the dating of the poem. On the other hand the combination of banner-wagon and dragon-standard may reflect an attempt to approximate the presentation of the Roman army in battle to recent practices of the German, 'Roman', imperial forces. The latter alternative seems the more plausible, though both are possible. In this way the changes made to the presentation of Roman military custom follow a similar pattern to those made earlier to the depiction of legal practice. Aspects of contemporary German custom are introduced as supplementary source-material in such a way as to suggest that life in ancient Rome was similar to life in the German Roman empire of the late twelfth and early thirteenth centuries. This reflects the political, historical ideas which are characteristic of contemporary Hohenstaufen self-awareness.⁶⁴

There are three major alterations to the scenic development of the battle episode in the German poem. In both versions the initial stages are presented in two separate strands of narrative. This follows from Bilas's division of his forces into two parts: one to escort Gayte away under the command of Amanz/Aimon, the other, the main force which he commands himself, which is to bear the brunt of the Roman attack. Thus the battle is fought in two locations. In the Rd'A the following structure is used:

7227ff. the Romans, under Prophilius, attack Bilas's main force. The battle is presented in a series of individual encounters: Dionises/Archimeneus (7267); Saluste/Rois Abierne (7307); Prophilius/Rois Abierne (7340); Prophilius/Margoz de Meschine (7381); Prophilius then takes Archimeneus prisoner and rescues Dionises (7413).

- 7421 the perspective shifts over to Gayte's escort who has been observing developments from afar. These are now attacked by Athis and his companions, and there follows a series of individual encounters: Athis/li duc de Montir (7464); Tarquines/nephew of Rois Abierne (7483); Amanz/Julion (7513); Amanz/Gracien (7523); Amanz/Marque (7534); Amanz/Marcien (7538); this is followed by a multiple encounter and then: Athis defeats Amanz (7561) and 'the queen's nephew' (7581) and finds Gayte hiding in a wood (7595). After this he departs to help Prophilias. The perspective shifts back to the main battle.
- 7685-7840 this passage lists Bilas's successes in the main battle together with those of his commanders (7745ff.).
- 7840 Athis returns to the fray.
- 7911-7922 Athis fights Bilas and unhorses him.
- 7923ff. Alixandres and Dorilas remount Bilas on his horse and (7955) Bilas withdraws defeated from the battlefield.

Thus the action falls into three major phases or scenes. In the first, the initial attack of the Romans led by Prophilias is described. The principal focus is on the heroic exploits of Prophilias. This scene is then terminated as the perspective shifts to Gayte's escort who are watching from some distance away. This begins the second major scene which presents the rescue of Gayte by Athis and his companions. The third scene starts with an account of Bilas's successes in the main battle, whose course seems to have turned against the Romans in the meanwhile. The high point of this scene is reached with the single combat fought between Athis and Bilas which turns the tide again in favour of the Romans and which finally settles the issue.

The German poet has made major alterations to all three of these scenes. First he rearranges the order of the first two, so that the rescue of Gayte by Athis precedes the exploits of Prophilias.⁶⁵ He subsequently rejoins the two strands of narrative by contriving an 'episch beruhigte Stelle' at the end of the second scene.⁶⁶ What emerges from this change is an

example of synchronic narrative which resembles, in a number of respects, the Wolframian technique of battle description.⁶⁷ The rejoining of the strands is also facilitated by his development of the motif of 'optische Verknüpfung', which he found at the end of the first scene in the Rd'A (7421), and which is transferred to the end of the second scene in the German poem and assigned to the Romans who, on Prophilius's instructions, scan the horizon for signs of Athis. The purpose of this rearrangement in the order of narrative is hard to fathom, given the fragmentary transmission of the German text. Since one of the most obvious features of the German poet's presentation of the battle is his amplification of the encounter between Athis and Bilas in the third scene,⁶⁸ the reason for his rearrangement of the first two scenes may have been to build up suspense in anticipation of Athis's arrival on centre stage. Or alternatively the German poet may have considered this to have been the more natural order of narrative, given that the episode begins with Bilas's command for Gayte to be escorted away.

The second alteration affects the first of the three battle-scenes in the Rd'A where the focus is on Prophilius. Between his encounters with Rois Abierne (7375) and Margoz de Meschine (7381) the German poet has inserted a full-scale description of Prophilius in all his chivalric splendour, as he is armed for battle by his squires.⁶⁹ This is presented as an evidentia, where the arming process is conducted before our eyes. What emerges is an anachronistic but typical picture of chivalric antiquity.⁷⁰ Of particular interest for us is the detailed description of Prophilius's shield blazon. We learn that he bears a golden eagle 'displayed' on a blue ground.⁷¹ These are the arms of the Count Palatine of Saxony probably first attested for Heinrich Raspe in 1246.⁷² There is no reason why these arms should not have been used by his illustrious predecessor, Landgrave Hermann I of Thuringia,⁷³ who was also Count Palatine of Saxony before (and after)

the death of his brother Ludwig.⁷⁴ We know that the German imperial princes used the 'Roman', displayed eagle as an armorial device as early as reign of Frederick Barbarossa.⁷⁵ This presents us with two alternative explanations. Either the poet simply inserted a description of an armorial device which he considered appropriate for a Roman aristocrat and which corresponds in general terms to the shield blazons borne by the imperial princes in the period when he was writing, or he was paying a specific form of homage to his patron, who may have been Count Palatine of Saxony, a title borne during the late twelfth and early thirteenth centuries by the Landgraves of Thuringia. A parallel to the latter alternative can be found in Herbort's poem, where Hercules and his followers are given a flag bearing the Hessian-Thuringian red and white striped lion, arms which Herman I of Thuringia also bore.⁷⁶ The correspondence between the arms of the Counts Palatine and of Prophilias is very striking and it is difficult to view it as coincidental. The absence of an earlier attestation for the armorial design is not in itself particularly problematic since attestations for this period are very rare indeed and often literary.

Fragment C contains all that survives of the German poet's treatment of the third phase of the battle.⁷⁷ The text begins at the point where Bilas picks himself up after being unhorsed. This corresponds to Rd'A 7923ff. where Alixandres and Dorilas hurry to his aid after watching him fall. The OF poet then disposes of the rest of this scene with comparative brevity:

- 7923-34 Alixandres and Dorilas fight their way through to Bilas and remount him on his horse. Still dazed he can hardly keep his seat.
- 7935-40 they counsel (in reported speech) swift withdrawal, as all is lost.
- 7941 brief reply from Bilas: "Toz sui honiz".
- 7942-54 description of their retreat, fighting as they go.

7955-72 extended description of Bilas's state of mind. He prays for death, too ashamed to return to his home country and confront, in his present state of dishonour, the peoples he had conquered by his own might.

7973-89 sermocinatio in the form of a dialogue involving Bilas and his followers, where the former states that though he may have fallen into a state of wretchedness, he intends to have his revenge on the Romans. The latter applaud this.

There are thus two parts to this scene: (i) the aftermath of the encounter between Athis and Bilas (7923-54), and (ii) the description of Bilas as he collects his thoughts together with the ensuing dialogue on the subject of revenge (7955-89). The two sections, which are almost separate scenes, are divided by the retreat from the battlefield.

In the German poem both parts of the scene are changed. In effect, the conception of the first part is extended in such a way that it includes, along with new elements, the second part as well. The alterations can be outlined as follows: first, the description of the hand to hand fighting around the unseated Bilas is amplified. The German poet adds lists of named warriors on both sides to the two named in the Rd'A.⁷⁸ This fighting is sustained in Athis right through till sunset. New elements of elucidation are added to the narrative. Supporters of Bilas strive to prevent a further encounter between their leader and Athis, since the latter is performing miraculous deeds of valour. A brief description of Athis's physical and mental prowess is added, together with a remark on the extra power granted to him by Love. The combat itself is given words of praise.

There then follows a passage of narrative combining ideas adapted from the Rd'A with entirely new material. It leads up to a dialogue between Bilas and Absterne which fulfils the same function as the two passages in the source where Bilas is persuaded to withdraw and where revenge is discussed. Thus in the German poem the location of the scene does not change. The scenic structure is this:

- C64-76 description of Bilas in combat.
- C77-127 Absterne and Dimothenes (who are Bilas's lieutenants) watch as the carroccio with its guard of heavy cavalry advances threateningly on Bilas. Absterne fights a joust with one Brinus, unseats him and takes the riderless horse to Bilas.
- C128-168 Dialogue between Bilas and Absterne.

Lines C64-76 comprise a new description of Bilas in hand to hand combat.⁷⁹

Its purpose is to present a picture of Bilas as brave in battle. First comes a pictorial image distinguished by the use of a gesture typical of MHG heroic poetry: the warrior's defiant raising of the shield when in dire straits.⁸⁰ Following this a description of his heroic state of mind is given. We are told that Bilas lives by the custom that when denied victory in battle it is better to die than to survive. This idea is then amplified with a metaphor of blood-spilling, which is attested elsewhere in MHG narrative poetry in varying forms,⁸¹ together with another figura etymologica.⁸² The picture which emerges from this is of Bilas showing contempt for death, defiantly resisting his fate. This depiction involves a modification of the source, where the idea of death is presented in a different way. A passive image has been transformed into a vigorous and active one.

The German poet then borrows the motif of the loyal lieutenants springing to the rescue of the endangered leader after observing his plight, but adapts it to his own purpose. He shifts perspective so that Absterne and Dimothenes observe not just their leader's brave defiance, but also the threatening advance of the carroccio with its guard of heavy cavalry. He also borrows the image of the unequally weighted balance as a metaphor for the dangerous course the battle has taken.⁸³ In this passage, which is entirely new, the Athis poet reveals a familiarity with the basic principles of evidentia: synchrony of the separate details which make up a total picture and the technique of eye-witness presentation.⁸⁴ He lets Bilas's lieutenants watch with mounting trepidation the menacing approach of the banner-wagon with its

elite guard in order to motivate plausibly Absterne's forceful intervention on his leader's behalf. This creates a sense of danger and of suspense, since we know Bilas intends to fight on, and also that his predicament is becoming ever more hopeless as moments pass. Why should the German poet have stated clearly that Bilas was determined to fight to the death when he intended him to withdraw on the advice of Absterne? The dialogue scene provides a clue. Absterne appeals to Bilas's wisdom. Using sententiae as arguments, he persuades his king that his correct path lies in a proper attitude to misfortune.⁸⁵ He adds that he can expect to gain recompense for the shameful treatment he has received at the hands of the Romans. It seems that the two new scenes resulting from the changes made to the source have distinctive themes or ideas which are both introduced as personal characteristics of Bilas. In the first we see his bravery, the royal virtue of fortitudo in the particular form of tolerantia, contempt for death. In the second, the counselling scene, we see his wisdom or sapientia, presented here as deliberatio, the capacity to take and act on good counsel. The joint use of the ideas of fortitudo and sapientia is topical, as E.R. Curtius has revealed in a long study,⁸⁶ and was traditionally associated with characterization in heroic poetry.⁸⁷ Here the topos is adapted so that wisdom is seen to qualify and modify an heroic attitude. This probably reflects what Curtius refers to as the 'Ambivalenz des Topos'.⁸⁸ The one element is seen to contrast with the other. H. Legenfelder has also shown how the same topos is used in Herbart's poem in the characterization of Hector.⁸⁹ It is striking that the German poet has assigned these virtues to the main opponent of his central characters Athis and Prophilia. It is possible that he intended his modified picture of Bilas to have a didactic value similar to that of an historical figure.⁹⁰

His presentation of sapientia, the second element of the topos, is also worthy of close consideration. Absterne argues that all those favoured by Fortuna seem wise, but that the true test of wisdom comes with misfortune.

The contrast between sapientia and fortuna is also topical, it represents a traditional development of the commonplace virtus et fortuna,⁹¹ which we encounter again in fragment F, when the German poet presents the decline of Athens.⁹² So these changes reveal an awareness of rhetorical devices and an understanding of how they can be integrated into a narrative context.

Out of these changes to the scenic development of the second episode there emerges a more detailed and informative picture. The tendency of the new and modified elements of description is to accommodate the narrative material to a vision of antiquity where Roman life and custom appears to resemble those aspects of medieval German chivalric society which were understood at the time to be continuations or renewals of a legitimate Roman, imperial heritage. This historical perspective, illustrated in the elucidation of Gayte's dilemma in terms of those elements of canon law which were derived from Roman Law and in the introduction of heraldic emblems associated with 'imperial rule', reflects the political self-awareness of the Hohenstaufen dynasty which R. Benson terms the 'claim to Romanness'.⁹³ This accounts for the predominantly positive view of Rome.

As with the legal proceedings the German poet has altered the picture of the wedding. Once again the changes involve both the modification of existing scenes and the insertion of entirely new ones. From these changes there emerges a new picture of marriage in Rome. In order to appreciate its significance we need to compare the OF source with Athis in some detail.

The narrative structure of the wedding episode in the Rd'A is as follows:

- 8639-56 general preparations amongst Roman citizenry.
- 8657-66 description of Gaite.
- 8667-93 description of Athis (dressed for a hot day).
- 8694-8702 Evas with lords of his household ride Droit a un tanple. Prophilias leads his sister's horse by its golden bridle.
- 8702-22 preparations for and performance of behort en route.
- 8723-40 music and singing in the streets accompanying the bridal procession.

- 8741-68 they dismount and perform devotions at the temple altar. Dressed in vestments the priest blesses them, making the sign of the cross, as they enter. No dowry is specified, no oaths sworn, no troths plighted (the text specifies these items). Prophilias plays the rôle of 'giver' in the traditio puellæ.
- 8769-90 they leave the church and are greeted by a clamour of music. Gaito remounts and the ladies of the city perform a ritual dance around her. Prophilias rewards them with the palfrey and his cloak.
- 8791-808 description of Prophilias who seems like *an angel*.
- 8809-905 descent to a river meadow reserved for games and festivities. Bilas's tents, captured in the battle, are pitched there for the housing of the guests. These tents prompt a reference to the victory over Bilas. A feast is then described in some detail.
- 8906-23 post-prandial entertainments: songs, dances, chivalric exercises and archery, etc.
- 8924-27 re-assembly for evening meal.
- 8928-32 more music and entertainment.
- 8933-54 the bridal couple retire.
- 8955ff. the narrative concludes with a summary that the festivities continued outside the city-walls (i.e. in the tents) for eight days.

The narrative thus comprises an account of the events of the wedding day interspersed with descriptions of the major participants. There are two principal scenes: firstly, the wedding itself, including the journey to the temple and the rituals both inside and outside it and secondly, the feasting and entertainments in the tents on the meadow afterwards. The distinguishing features of the marriage reflect medieval custom. Performed by a priest who gives an anachronistic benediction, it takes place in a temple and seems to form part of a religious service. In ancient Rome the confarreatio would probably be conducted in the bride's home.⁹⁴

The German poet offers the following alternative account:

- C*2-9 Gayte is dressed for the wedding, though no details of her costume are given at this point.

- C*10-44 the bridal procession commences with bride, groom, bride's family and the ladies of the city together with their escorts, accompanied by musicians playing and knights performing a buhurt. This description is continued through a digression on the 'Roman' custom of the leading of the bride to the temple of Venus by a group of ladies playing ball.
- C*45-121 outside the temple of Venus the priest then joins them in lawful matrimony with the proper words. After this the party returns to the herbergin. A pagan ritual dance is performed in honour of Venus by beautiful young ladies.
- C*122-47 after a brief commentary on the splendour of the occasion the poet describes the preparations, hand-washing and seat-taking for the feast.
- C*148-51 with a brevitas formula the poet abbreviates his description of the feast to a general remark.
- C*152-67 a dance is described accompanied by stringed instruments.
- C*168-D53 After the departure of those guests not entitled to stay overnight, the poet describes the withdrawal of the bridal couple to the nuptial bedchamber where Evas ceremonially hands over his daughter to her husband. The bride is then disrobed by her mother and sister-in-law and forcefully, to overcome her modesty, brought to the marital bed. The ladies then retire to their own husbands' beds and the poet shifts perspective to :
- D53-63 a synchronized account of the recreations of friends and relatives in the wurmläge which continues until drinks are served.
- D64-87 a digression on the workings of Minne and Sælde in bringing about the frustration of Bilas's wishes and the eventual fulfilment of Athis's desires after his wretched misfortunes in Athens.
- D87-126 early the next morning Athis with Prophilias and male relatives return to the temple of Venus for a religious ritual in her honour at the same time as other Romans visit their places of worship (betehusin).
- D127-68 again using synchronic narrative the poet tells how Gayte is dressed for the day with the help of female relatives. This is presented in the form of a set-piece description.

The changes to the scenic disposition of the episode can be outlined as follows: whilst the two scenes of the OF text have been encapsulated

within the German poet's treatment of the wedding, both of them have been extensively altered. The structure of the first scene has not been tampered with; in both versions it still contains a description of the procession to the temple, the actual marriage and the ritual dance immediately afterwards. But the presentation of the narrative and some significant items of detail have been changed. The structure of the second scene, on the other hand, has been radically altered. The description of the feast and entertainment has been abbreviated. The reference in the OF text to the withdrawal of the bridal couple has been developed into a new scene in the nuptial bedchamber. In addition to this a set of entirely new scenes has been added, extending the depiction of the nuptial celebrations into the following day, which describe with synchronic narrative both a second visit to the temple of Venus by Athis with male friends and relatives and a robing scene where Gayte is dressed with the help of female relatives. Unfortunately this set of new scenes is hard to assess properly since the fragment ends before the poet can rejoin the strands of narrative. Whilst these changes are extensive, there are discernible patterns in them and they will need to be considered carefully.

Even in the OF source the principal scenes centre on acts of legal or customary significance. In general terms, the governing principle behind the German poet's adaptation seems to have been to develop the source material further in the same vein. Most of the changes and the new material serve to give a fuller picture of Roman nuptial custom.

Probably the most important single innovation is the introduction of an association between Roman marriage and Venus, goddess of love. This idea is probably taken from an earlier part of the source where Cardiones and Prophilias are married in a temple of Venus in Athens: (Rd'A 1701-3 A un tanple les meinne Athis, / Qui ert de dame Veneris, / une lor deesse d'amors). But in this episode it forms part of a general idea connecting Roman marriage with the cult of Venus, also reflected in the designation of the

dance which follows as a ritual in her honour, in the bridegroom's second visit to the same temple on the following day and in the digression on the favour shown to Athis by Minne, which is inserted into the text at a point parallel to the consummation of the marriage. There is also a less obvious link between one more change and the same idea.

The ball game has always been viewed as one of the German poet's innovations.⁹⁵ He has fitted it into the bridal procession to the temple of Venus. In fact it has been relocated from an earlier section in the Rd'A where it forms part, in a different form, of ritual festivities in honour of Venus, instigated by Romulus originally to appease her wrath after the rape of the Sabine women.⁹⁶ It seems probable that at least one reason for its relocation in the wedding celebrations may have been its association, in the source, with the goddess of love. There may have been other reasons as well, however.

Thus this association is revealed as a governing factor in the German poet's adaptation of his source. It appears to be a medieval idea, since there seems not to have been a connection between marriage and the cult of Venus in ancient Rome. What is the basis for the connection? Almost certainly the link between Venus and matrimony is forged through a common factor of love. This much is suggested in the passage in the Rd'A where the Athenian marriage is described.

Although an association between Venus and love is commonplace, an explicit link between Venus and matrimony is rare. One possible source for the connection between marriage in Rome and the cult of Venus could be the Kaiserchronik, where an account is given of pagan religious cults in ancient Rome. This passage has traditionally been associated with the earlier 'Tagesgötter' section of the poem where pagan worship is also described.⁹⁷ The two passages have been linked on the basis of certain

similarities, and on the assumption that the sources for the Faustian legend did not contain material for the account of Roman paganism. In fact the main source for the Legend of Faustianism, the Pseudo-Clementine Recognitions, does contain a passage which specifies a link between Venus and Marriage.⁹⁸ However, it is much more likely that the German poet's source for the idea was the Kaiserchronik: Vëneri der frowen, / der suln wir aller eren wol getrûwen, / der oppfern wir pluomen unt vingerlîn; / in ir hulden wil ich gerne sîn. / Unser dinch verre in ir gnâden stât: / si gebiutet uns umbe die hirât. (Kaiserchronik 3725-30). The substance of this account of the cult of Venus is in direct contradiction of the earlier 'Tagesgötter'-passage where Venus is condemned as the idol of licentiousness and sexual immorality: Ein hûs ze Rôme geworht wart, / frowen Vëneri ze êren, / ir lop dâ mit mëren. / alle die unkûschliche lebeten / oder huores dâ pflëgeten, / si wâren arm oder rîche, / man enpfie si dâ wîrdeclîche. / Chom maget oder degen, / alsô liep in was daz leben, / si enge-
forsten nicht gebeten / inne missegienge an der stete / von etelichen dîngen. / ze den heten si deheine minne. (Kaiserchronik 157-179).

Contradictory presentations of Venus, which depict her as an allegory of two forms of love, the legitimate and proper love of wedlock on the one hand, and the illicit immoral love of adultery, are characteristic of the medieval topos of the two Venuses.⁹⁹ The two sides of love are depicted mythographically in terms of Venus and her two families. At a pinch this traditionally dualistic view of Venus could be seen as a source for the association between the institution of matrimony and the goddess of love. What is clear is that the German poet has taken the connection between Venus, legitimate love and matrimony and has re-drawn the picture of Roman marriage in accordance with it. A concept of legitimate, marital love: maritalis affectio, which is analogous to the positive Venus of the mythographic tradition, figured prominently in the debate on matrimony which was conducted in twelfth century canon law leading to a view of marriage as a sacrament

depending for its legitimacy on the mutual consent of the two partners.¹⁰⁰ This concept of maritalis affectio, which served as evidence of consent, was derived from Roman Law.¹⁰¹ Thus the German poet's anachronistic depiction of Roman marital custom can be seen to illustrate graphically a basic element of the canon law of marriage which was understood to be founded on Roman precedent. This may not be fortuitous. What the German poet has done is to project into Roman antiquity a picture of nuptial custom which accurately reflects the medieval understanding of the Roman legal view of matrimony. If marriage depends for its legitimacy in canon law on the mutual consent of the partners involved, then the proper place for the ritual of marriage is the temple dedicated to the goddess of love: so it may have seemed to a medieval poet anxious to present an authentic picture of Roman life. The decision to relocate the marriage ritual outside the temple rather than inside it was almost certainly prompted by contemporary custom. During the twelfth century the church sought to strengthen and extend its influence over the secular elements of marriage. One of the result of this was the evolution of the custom of marriage in conspectu ecclesie. Matrimonial vows, which established the mutual consent to marry, would be exchanged in front of the church, often in a portal. Record of this practice is preserved in a number of manuscripts containing missals, where marriage rituals are included.¹⁰² The incipits often give direct instructions: In primis veniat sacerdos ante ostium ecclesie...postremo benedictionem inibi faciat... In a missal from Bury St. Edmunds we even encounter the phrase: Benedictio anuli ante hostium templi. Such phrases correspond closely to the picture drawn by the German poet: Vurz tempil der gottinne/ Die vrouw ist ubir die minne,/Die was do venus gnant,/So quam ir ewart zuhant,/Ein man aldir unde gris,/Der seginte sie sine wis (C*101-106).

Striking parallels have thus emerged linking the German poet's treatment of both the episodes from his source which depict important elements of

Roman custom. In the episode involving the legal process the German poet has introduced a medieval idea of a connection between the consular office and an idea of Roman civic liberty. He has used elements of his own contemporary German municipal legal custom, which also testify to the same association, as a model when depicting the actual scenes involved. As a vehicle for the presentation of custom he used the extended, narrative digression. In his depiction of the wedding he has followed a remarkably similar course. He has developed the medieval idea of a connection between Roman marriage and the goddess Venus as a governing principle in his depiction of Roman nuptial custom. This idea corresponds to a basic element in the medieval canon law theory of marriage by consent which was derived from Roman law. Again the scene depicting the marriage ritual is accommodated to contemporary custom and is presented in the form of an extended narrative digression. So in both instances the German poet has used ideas to modify the picture of ancient Rome he found in his main source. The sources for these governing ideas could have been found in contemporary legal customs. But in the case of the link between Roman marriage and Venus a written supplementary source is probable. In both cases the poet has modified the scenic presentation of the episodes in such a way as to make his picture resemble those aspects of contemporary custom which were understood to be derived from or modelled on Roman precedents and traditions. Again in both episodes the poet has employed the narrative digression as a means of scenic development. These parallels are evidence of an historical perspective.

In lines D92-126 the German poet has introduced an entirely new scene, for which there is no parallel in the Rd'A, depicting a second visit by Athis, accompanied by male relatives and friends, to the temple of Venus, on the morning after the wedding night for the purpose of attending a religious rite in honour of the goddess. This second visit is clearly presented as

a constituent element of Roman nuptial custom. It may be modelled on medieval practice where following the completion of the legal parts of marriage a church visit became customary. Originally this would take place, as it does here, after the consummation of the union or 'Beilager', though the sequence of events was subject to change. A presentation of marriage in this same order of events: 'Trauung', 'Beilager', 'Kirchgang' is also found in the Nibelungenlied.¹⁰³ However, the restriction of the participants in this religious ritual to men is striking. There is no hint of it in the accounts of the Roman Venus cult given in either of the two passages in the Kaiserchronik. It seems likely that the second visit to the temple is intended to represent an act of pious thanksgiving on the part of the bridegroom for the goddess's help and favour in the completion of his marriage.

The vital importance of Venus for the successful completion of Roman marriage is a theme not just of the altman's account of the cult of Venus in the Kaiserchronik, but also in the widely distributed legend of the 'Statue and the Ring'.¹⁰⁴ This story is transmitted as part of the Mirabilia Romae in William of Malmesbury's Gesta Regum Anglorum, a text widely read and copied in the twelfth century and available in Europe before 1200. In this version of the legend we find a group of young Roman men, a bridegroom with friends, playing ball after the wedding feast. The bridegroom places his wedding-ring on the finger of a statue he finds nearby. After the game he is unable to withdraw the ring from the statue's finger, which is clenched in the palm of the hand. That night, lying by his bride's side, unable to consummate the marriage, the bridegroom witnesses a cloud-like apparition announcing itself to be Venus and claiming him as her husband, having interpreted the bestowal of the ring in the afternoon as an act of marriage. Only after enlisting the help of the priest-magician Palumbus is the bridegroom able to appease Venus and consummate his marriage. This legend shares common factors with our text in its depiction of Roman marriage, though the parallels

are not in sequence. Rome, marriage, a ball-game, a group of young men and the fearsome power of Venus over the bridegroom's capacity to complete the union are all motifs present in some form in both texts. The connection between the influence of Venus and the consummation of the marriage which lies at the core of the legend may help explain the German poet's insertion of this new scene where the bridegroom piously participates in a rite in her honour on the morning following his wedding night. The poet may also have viewed the ball-game and the congregation of young men in the company of the recently wedded bridegroom as historically attested realia of Roman nuptial custom.

Another addition made by the German poet reveals a similar concept of the power of Venus over marriage in a different way.¹⁰⁵ He inserts a digression on Fortuna and Venus at that point in the text where the union is being consummated. The poet reflects here on the ultimately benevolent ministrations of the goddess of love towards Athis and refers back to the harshness of her treatment of him in the past. For all this, he concludes, she has given him rich recompense with Gayte. Yet the duplicity of love remains. This idea is reinforced by a further reflection on the treatment of Bilas on the one hand and Athis on the other by Venus's companion deity Fortuna. It appears that the German poet is presenting Venus (Minne) and Fortuna (Sælde) as forming a coalition with Venus giving and withdrawing love and Fortuna raising up to success and plunging down into disaster, traditional attributes in the allegorical image of the rota fortunæ. R. Wisbey¹⁰⁶ has discussed the use made by Walther of the complementary personifications vrou Minne and vrou Sælde in some detail. In Athis the sense in which these figures are introduced here may well go beyond the simply formal. Given that there are medieval works in which the figures of Venus and/or Fortuna are incorporated within a Christian view of the world as subordinated in some way to Providence, then it seems possible

that the German poet is here elucidating the fate of his principal character in historically authentic terms.¹⁰⁷ It may have seemed to him that his character's personal fatum and fortuna would be most faithfully described in those terms of Roman pagan worship which might, in his own Christian view of the world, be deemed to have foreshadowed the true nature of Providence. The picture of Venus and Fortuna with which we are left at this juncture, which marks the high point in the lives of the main characters of the poem, is one of them bestowing success on one whom they had previously afflicted with disaster. This picture retains the darker side of both figures.

There is a parallel with Veldeke's Eneide here, where in his depiction of Eneas's successful pursuit of union with Lavinia, he terms Eneas den minnesâlegen Troiân (267,11). He thus elucidates Eneas's success with a term combining ideas of love and (good) fortune. A. Groos has helpfully explained Veldeke's presentation of love in terms of his use of the topos of the 'Two Venuses', dividing them and assigning one each to Dido and Lavinia. Groos concludes, however, that: 'Lavinia's love is not so much occasioned by external figures as it is explained or personified by them'.¹⁰⁸

The one change in the German poet's presentation which probably reveals the clearest debt of his scenic development to contemporary custom is the new scene on the wedding-night, set in the nuptial bedchamber.¹⁰⁹ The joyful withdrawal of the bridal couple is referred to in the Rd'A but not described. Here Evas, the bride's father, entrusts his daughter to Athis her husband. She is undressed by her female relatives who then, in order to overcome her maidenly reticence, forcefully bring her to bed. This scene thus represents the legally significant, public 'Beschreitung des Ehebetts' together with a gesture rendering the concomitant 'Müntübergang', the transfer of legal responsibility for the bride from father to husband which is the result of legitimate marriage. The exact order in which 'Beilager' and 'Müntübergang' took place in medieval German Law has been a controversial question, but the

combination here of actions suggesting both facets of matrimonial law in the same scene testifies to their close association.

What emerges from the changes in the presentation of this episode is an entirely new picture of Roman marriage. This new picture is dominated by the idea that Roman marriage was associated directly with the cult of Venus. We have seen that in this one respect the German poet's changes reflect an historical perspective which is at least consistent with if not gained from a key element in the canon law theory of marriage by consent which was derived from Roman Law. On the other hand two important changes reflect an accommodation of the scenic development to contemporary custom: the relocation of the traditio puellae so that it takes place in conspectu ecclesie/templi and the insertion of the new scene in the nuptial bedchamber illustrating the legally significant 'Beilager' with its concomitant 'Muntübergang'. Thus the consistent foci of the German poet's scenic developments are acts of legal or customary significance, whereby he is obviously seeking to give a more historically faithful account than he found in his main source. The supplementary source material which he employed, in so far as it can be specified at all, could mainly have been customary rather than literary, but the source for the idea associating Roman marriage with the cult of Venus may have been written, though the idea itself is consistent with a key feature of twelfth and thirteenth century canon law. The legend of the 'Statue and the Ring' figures as a possible source for the connection between Venus's power and the consummation of the marriage, but close verbal parallels are lacking in this instance.

Two possible links with Veldeke emerge from this. Firstly, the presentation of the bridegroom as a man favoured both by Venus and Fortuna can be paralleled in Veldeke's terming of Eneas as the minnesâlegen Troiân in a similar situation; and secondly, it seems possible that the Athis-poet may have used the same historiographic work as a fund of subsidiary source material

in his amplification of Roman life. It has been convincingly shown that Veldeke used another of William of Malmesbury's Mirabilia Romæ to amplify his depiction of Pallas's grave.¹¹⁰ The legend of the 'Statue and the Ring' and of the discovery of Pallas's grave are presented on successive pages in the Gesta Regum Anglorum.

The text of fragments E and F is all that remains in the German version of the last episode, the war in Greece. Fragment E, which is mainly concerned with detailed description of individual chivalric combat, follows the Rd'A quite closely, apart from one minor abbreviation, and is of little interest for this study.¹¹¹ In fragment F, on the other hand, the German poet presents a greatly modified picture of the scene where Peritheus dies.¹¹² The methods adopted by the German poet in his development of this scene are revealing and will be considered in detail. The scene is presented in the Rd'A briefly as follows:

- 20333 Theseus arrives to see his son lying mortally wounded. There follows a dialogue of short speeches, where Peritheus asks his father to moderate his grief and to show consideration for his mother and sister. He goes on to request that his father give his sister to the widowed Roman Prophilias, whose wife Cardiones died when falsely informed that it was her husband who had been mortally wounded. The lance is then withdrawn from the wound and Peritheus dies.
- 20376-80 a short speech is given by those Athenians present in the hall anxiously bemoaning the demise of Peritheus who had protected the city from its enemies.
- 20381ff. Theseus sends a messenger to Bilas asking for a truce.
- 20385ff. a messenger explains to Bilas the deaths of Cardiones and Peritheus.
- 20405ff. Prophilias returns to find his wife lying dead and delivers a 'Totenklage' on the subject of her virtue. To this is added a succession of further laments by Gaité and Savine.
- 20459-78 Theseus laments the death of his son.

20479-502 the Duchess delivers an extended lament on Peritheus's virtues.

20503-518 Alemandine continues in the same vein.

There are thus two scenes in the Rd'A which are briefly separated by the embassy to Bilas requesting a truce. In the first Peritheus dies after making his final requests, whilst in the second a whole sequence of laments on the two who have died is given. In fragment F the German poet has taken elements from both of these scenes, added new material and constructed a much more detailed scene where the requests and laments are combined. The German poet has structured the scene as follows:

Theseus over

F1-43 the fragment begins during the course of a long speech delivered by his dying son. Its principal themes are the decline in Athenian society and his grief at his son's death.

F44-132 these lines are devoted to an extended reply by Peritheus. In it he exhorts his father to care for his mother and sister and goes on to request that a kluft (hypogeum?) be built where he and Cardiones can be buried together. They are fellows in death and ought not to be separated. He continues with instructions for their funeral and for the preparation of two splendid coffins bearing golden inscriptions to mark their nobility. These instructions are in effect a description. He also asks that his parents should mark their love for him by giving his sister in marriage to the widowed Roman Prophilias so that heroic heirs might still be born to continue the line. He then turns to his sister and asks if she is willing to comply.

F133-137 Alemandine replies in the affirmative stressing her filial obedience.

F138-157 Peritheus extols Prophilias's virtues.

F158-9 Alemandine reaffirms her compliance.

F160ff. Peritheus asks that the shaft be withdrawn from the wound.

F165-8 a surgeon performs the operation and dresses the wound.

The scene is developed in two major speeches, both examples of sermocinatio, where the corresponding speech in the source has been extensively amplified. We shall now consider these amplifications.

The initial source for most of the ideas in Theseus's speech seems to have been the lament given by the OF poet to Peritheus's mother¹¹³ in the second scene, where she praised him for his virtues: Generosity, Courtliness, Honour, Love, Fidelity, Prowess and Chivalry. On to this is tacked an invective against Fortune involving a general statement on the futility of resistance against her power which conjures up the traditional image of Fortune's wheel. These ideas are relocated by the German poet in Theseus's speech, where they are intended to serve a different purpose. Whereas the Duchess sees her son as the embodiment of the chivalric virtues, it is their absence from Athenian society which provides the focus in Theseus's lament. The positive, laudatory particular has been inverted into a negative, vituperative generalization. An interpretative picture of decline in Athens is presented where Athens comes to resemble a medieval chivalric community or court.

The most plausible explanation for this shift in perspective is that the German poet has latched on to the historical idea of translatio¹¹⁴ from the prologue to the Rd'A and has developed it into a governing principle in his adaptation of the final stages of the story. In his brief introductory sketch of the two cities which provide the backcloth for his narrative the OF poet alluded to the traditional, historical idea of translatio studii (or: translatio artium).¹¹⁵ He argues that Rome was distinguished by its chevalerie and military prowess whilst Athens was known for its clergie or learning. He concludes by stating that eventually Rome took possession of clergie as well. E. Köhler¹¹⁶ summed this up as follows:

Damit hat der Dichter des Athis eine Translationstheorie skizziert, in der mit dem Übergang des Wissens an Rom die Verbindung von chevalerie und clergie vollzogen ist.

F.J. Worstbrock has pointed out that a combination of the theory of translatio studii with a parallel of translatio militae can also be found in the 'Fürstenspiegelliteratur' of the twelfth century.¹¹⁷ He cites passages from

Gerald of Wales' De principis instructione as examples.¹¹⁸ These passages are of real value for us in that they draft out sketches of translatio where the transfer from one place to the next is accompanied by a decline in moral standards in the community which suffers the loss. This is also a characteristic of the twelfth century concept of translatio imperii with which the theory of the transfer of culture and learning shares so many common features.¹¹⁹ It seems likely that the depiction of decline in Athens stems from the poet's intention to describe in the text a condition consistent with what would be expected in Athens at that point in history where translatio was about to take place. It is not clear, however, that the concept of translatio which the German poet had in mind was the same as that envisaged by the OF poet. The possibility remains that he may have extended it.

In stylistic terms the description of Athenian decline which emerges from Theseus's lament is similar to the kind of inverted encomium urbis which was characteristic of medieval laments on the decline of Rome. A parallel can also be seen in the speech given in the Carmen de gestis Frederici imperatoris in Lombardia to an anonymous consul on the subject of the downfall of Milan.¹²¹ Here the moral decline of the city is accompanied by a reference to the withdrawal of Fortune's favour. This is also the case in our text. Both passages probably show a development of the topos fortuna et virtus.¹²² Given that the decline in Athenian customs is accompanied by a serious threat to the continuity of the dynastic rule of Theseus's family, the question is raised whether the German poet had a different historiographic model in mind when he developed the sense of Theseus's grief to include the concept of translatio. The combination of a state of moral decline as a justification for translatio with the desertion of Fortune is characteristic of the German historiographic idea of translatio fortunae.¹²³ This may well have been familiar to the German poet as it is characteristic of medieval German dynastic historiography. A classic example can be found in Widukind's account of the transfer of power from the Frank Konrad I. to the Saxon Henry I.

Here the dying king instructs his brother that the Saxons were to inherit the realm on his death since the Franks no longer possessed the fortuna atque mores necessary for kingship.¹²⁴ In any case the elucidation of historical change through reference to virtus and fortuna as elements of providential workings is traditional.¹²⁵ It seems that the Athis poet has amplified this crucial scene in the poem in such a way as to bring out its historical significance for his audience. Given the evidence already presented suggesting that a political element in the historical perspective was evinced by his changes in the presentation of classical antiquity, it seems likely that he will have taken this obvious opportunity to politicize the historiographic frame provided in his source. If the OF poet for his own reasons sought to present Athens and Rome as staging posts in a journey taken by militia and studium on their way from the Orient to France,¹²⁶ then the German poet will almost certainly have adapted this historical framework to accommodate the understanding of translatio to which his German aristocratic audiences were accustomed. This will have been facilitated by the presentation of a vital stage in the process of translatio in terms which were familiar from customary understandings of the circumstances surrounding dynastic change.

Since the particular translatio involved is from the Greeks to the Romans then the possibility must also be considered that the sense of history with which this episode was understood by poet and audience in the late twelfth and early thirteenth centuries may have been contaminated with much more contemporary political considerations. A transfer from the Greeks to the (German) 'Romans' is a principal theme in the brief historical sketch of translatio imperii given by Barbarossa to the representatives of the Roman senate in 1155. Here again the vigour and strength of the Franks combined with the moral degeneration of the Greeks is advanced as justification for the change.¹²⁷ Whether or not this is relevant, the speech given

by Barbarossa, as reported by Otto of Freising, is a clear indication of the political interpretation with which the theory of translatio could be endowed in a German text dealing with Roman and Greek antiquity.¹²⁸

Once again the scenic development of his source has provided the German poet with an opportunity to introduce an element of historical elucidation to his narrative. In this particular instance he has taken the historical idea of translatio from the prologue to his source and has added to it the concomitant idea of decline and desertion of Fortune. Just as in the depictions of law and marriage in Rome he has used an idea as a governing principle in his development of a scene.

Peritheus's reply to his father (F44-132) involves major changes to the OF source. The three requests around which the first scene in the Rd'A is structured are retained in the German poem, albeit in considerably amplified form: (i) that Theseus should not show too much grief but take care of Peritheus's mother and sister (Rd'A 20341-3/F44-53); (ii) that Alemandine be offered to the Roman Prophilias in marriage (20354-364/F104-159) and (iii) that the lance be withdrawn from the wound (Rd'A 20365-371/F160-168). The amplification of the first request involves development of the two ideas in the source along simple, interpretative lines, but the treatment of the second involves the addition of new material. Just as in the OF poem the transition from the first request to the second is made via a remark on how near Peritheus feels himself to death. But in the German text this idea is expressed in the form of a complex metaphor. F55-59 develops the image of a man 'pregnant' with death. This phrase: ich bin eins tôdis swangir/wordin.. is probably derived from pseudo-Ovidian treatments of the image of eyes laden or heavy with death found in Ovid's version of the Pyramus and Thisbe story.¹²⁹ This is one of a series of borrowings in this speech by Peritheus from medieval Latin pseudo-Ovidian treatments of this story. They are all contained in this particular passage. The sequence

of ideas in this part of the speech, where Peritheus leads up to his request that his sister be given in marriage to Prophilias, is briefly this:

(i) I am burdened with Death and was born to die when my mother was delivered of me.

(ii) Prophilias has been paid a bitter recompense for my loss: his wife died when she mistakenly believed it was her husband and not I who was carried wounded into the city. She was unable to prevent herself from dying (of a broken heart).

(iii) Do as I ask and see to it that when I die, in return for my life-long obedience towards you, we are given a proper royal funeral. Have a tomb constructed of marble with gold decoration and have us both laid to rest there as we are fellows in death, in sarcophagi which are splendid enough for people to see that we are of true nobility. Have our names inscribed in golden letters so that we shall remain together and not be separated in death.

(iv) After the proper span of time for mourning has passed and you once again are gathered together in joyful company - this is necessary since the living cannot prevent the dead from departing from this life - then show your true love of me by compensating Prophilias for the loss of his dear wife, who died because of me. Give him my sister as a wife - he is of sufficiently noble birth and is a man second to none in this world whose like, I dare say, will never be seen again. He is entirely unbesmirched by that which is called shame.

(v) Let them be married so that to this land there may yet be born heroes as heirs, since it must needs be deprived of me.

(vi) Do this for the sake of my soul's salvation, sister.

This is then repeated in varying terms when Peritheus addresses himself to his sister. It seems that the German poet has amplified the request that the two who have died, Peritheus and Cardiones, also be joined together,

but in death not life. This parallel request is developed with four ideas derived from medieval Latin, pseudo-Ovidian treatments of the final stages of the Pyramus and Thisbe story where Thisbe returns to find Pyramus close to death, as Peritheus is here. The four ideas are:¹³⁰ (i) the metaphor of Death's burden, here presented through the figurative sense of swangir; (ii) the request (to the parents) that the two be buried in the same tomb, which is developed in the German text through a passage describing how the tomb is to be constructed;¹³¹ (iii) the statement that the two are fellows in death (tôtgesellin) and (iv) the request that the bodies should not be separated in death (daz niemin uns zû scheide). None of these ideas are even hinted at in the OF poem. This use of a supplementary source seems to have been prompted by the intention to establish a parallelism or motif-duplication linking the fate of the dead with that of the living. There seems not to have been any suggestion in the source (Rd'A) that Peritheus was in love with Cardiones. In fact the OF text has him in love with Gayte. Could the German poet have changed this as well? This would make sense of the use of Pyramus and Thisbe as subsidiary source material given in their medieval status as examples of doomed lovers.¹³² However, there may be another reason for this amplification of Peritheus's dying speech. One of its main themes is the moral excellence of the Roman Prophilias. This is advanced as a justification for the bestowal of Theseus's daughter on him in marriage. This idea is coupled in the German text with the problem of the Athenian succession. Prophilias is presented as having the qualifications for the production of the right kind of heirs to succeed Theseus as rulers of Athens. This may reveal the purpose behind the German poet's merging of these two scenes into one. He has made the decline of Athens the principal theme of Theseus's 'Totenklage' over his dying son and heir. Athenian decline is presented in terms associated with the historiographic concept of translatio. This same idea is the main historical frame offered by the OF poet in his

prologue as a key to the understanding of the historical relationship between Rome and Athens. He states that Rome is to take possession of that which is distinctively Athenian: clergie. It seems likely that the German poet has developed the idea of the marriage between Prophilias and Alemandine as a reply to his father's despair. He stresses the nobility and moral excellence of the Roman in order to persuade his father that Prophilias's sons will make true rulers of Athens. Thus the marriage of Prophilias and Alemandine becomes, in the German version, an illustration of the dynastic change which accompanies translatio. It is clear from Peritheus's insistence both that their funeral and burial arrangements should be undertaken with due deference to their true nobility and that the marriage he suggests is justified by the mutual suitability of the partners in terms of birth and character, that his entire speech is conceived of as a reply, probably a consolatory reply, to his father's desperate vision of the moral collapse of Athenian society. ¹³² He is offering him hope for the future. His solution to the problem is a political one: marriage, the same solution we encounter at the end of Veldeke's Eneide where Eneas marries Lavinia, from whose union a dynasty is established which will produce the future emperors of Rome.¹³³

As a result of these changes to the scenic development of the narrative an entirely new picture of life in ancient Rome and Athens has been drawn. In his depiction of ancient customs and institutions the German poet was governed by ideas current in his own time. He paints a positive picture of Roman judicial custom which is indebted for its detail to contemporary revivals of Roman offices in medieval cities and city-states. These revivals share with historiographic tradition the same idea of a connection between the liberty (from oppression) of the Roman people and the office of the consulate, which dominates the German poet's presentation of law in Rome. We can glimpse from the accounts of thirteenth century documents how closely the presentation of judicial procedure in Athis must have resembled

contemporary practice in at least some German episcopal cities. Given the brevity of the textual evidence it is hard to judge what the nature of the German poet's concept of freedom was. H. Grundmann pointed to an idea of freedom, derived from classical Roman historiography, which was used in medieval historical accounts to describe, in positive terms, the actions and deeds of a variety of communities in pursuit of rights of autonomy.¹³⁴ On the other hand the term libertas is employed in charters granting rights of self-government to German and Italian cities in a different sense, meaning limited immunity from outside authority rather than absolute autonomy. Such charters are grants of the freedom to exercise a restricted number of powers within the general confines of imperial law.¹³⁵ This means that it is unnecessary to read into Athis elements of a manifesto for civic independence from imperial rule. The positive picture of the freedom afforded the Roman people by the office of the consulate can easily be accommodated within the idealized picture of the German Roman Empire which emerges in silhouette from the historiographic accounts of Otto of Freising and the municipal charters granted by various Hohenstaufen emperors to cities in Italy and then later in Germany.

This positive picture of the benefits of Roman Law may overlap with the providential view of pax romana which underlies the Christian historiographic view of ancient Roman legal institutions as prerequisites for the coming of Christ and the opening of the sixth aetas mundi.¹³⁶ This traditional idea expressed in varied forms is very common indeed and is extensively developed, for instance, again in the work of Otto of Freising.¹³⁷ We know that Prudentius, for example, extols the virtues of Roman society in precisely this connection, praising the fraternity and friendship of the Roman citizenry.¹³⁸ This idealized picture of Roman antiquity mirrors accurately the spirit of Athis. Closer to home we find a reference to the virtues of Roman vide during the reign of Augustus in the epilogue to

Veldeke's Eneide, where dynastic links are drawn between Eneas and the later emperor.¹³⁹ The same pax augustana figures prominently in the brief historiographic conspectus of the Kaiserchronik.¹⁴⁰ Though no explicit statements comparable to these survive in the Athis fragments, it seems likely that the positive portrayal of Roman Law in a pre-Christian era would have been understood to be authentic in terms of this pervasive, historiographic tradition.

The changes made in the presentation of the wedding reveal a similar perspective. Here the poet's alterations are governed by the idea of a connection between Roman matrimony and the cult of Venus, goddess of love. That conjugal love should be a fundamental condition for the legitimacy of marriage in canon law (and, incidentally, for its sacramental value) was a contemporary idea derived from the canonists' study of Roman law.¹⁴¹ Once again the Athis poet projects back into the ancient past a medieval, 'historical' conception of Rome. Whilst maritalis affectio and consensus were elements in the Roman legal theory of marriage, there was no ancient customary connection between matrimony and the cult of Venus. What results from such historicizing adaptation is an entirely anachronistic depiction with bona fide claims to authenticity. This apparent paradox is typical of the German poet's method. Once more the poet, with an historian's eye, uses contemporary custom as material for his amplification of the marriage scene itself, conducted in facie ecclesiae/templi. That Roman marriage should be associated with the cult of Venus in her positive persona embodying amor legitimus may also reflect a providential view of ancient Rome. Roman society here anticipates with its pagan nuptial rituals the true sacramental significance of matrimony dependent on love which will only be revealed through the coming of Christ.

In his introduction of the idea of decline as the dominant characteristic of Athenian society the German poet has added a chronological element to his amplification. It emerges from the moral and physical collapse of Athens

that the time for translatio has come. Peritheus's entreaties of his father to establish a marital link with the Roman aristocrat Prophilias in order to secure a dynastic succession function as a further elucidation of the chronological pointer. The German poet brings out the concept of decline in terms which are consistent with presentations of translatio imperii in German historiography: collapse of moral and physical virtue is accompanied by the disaffection of the Fortuna necessary for rule.

The changes in the presentation of Roman warfare reveal a crass level of anachronism. But here again the undercurrent beneath the major alterations can be accommodated within a contemporary political theory of the continuation of the Roman Empire under German rule. When the Romans go into battle with a banner-wagon bearing the dragon standard, with an aristocratic commander carrying a shield with the same blazon as the Count Palatine of Saxony and with a contingent of foot-soldiers levied municipally on a regional basis, then the general appearance of their military force must have resembled that of a German 'imperial' army such as that for instance, led by Otto IV at Bouvines. This picture of the Roman military forces will have flattered the German audience's sense of their own Romanitas.

It remains to be considered whether any of these changes give information which would help in the dating of Athis. H. Rabe's map of the first attestations of the consular office in the Middle Ages in Western Europe reveals a proliferation in German cities from around 1210 onwards: Utrecht (1196); Lübeck (1201); Erfurt (1212); Soest (1213); Strassburg (1214); Stendal (1215); Cologne (1216); Middelburg (1217); Freiburg and Rostock (1218); Goslar (1219); Lippstadt and Worms (1220) and Speyer (1228). This implies but does not entail a terminus ante quem non of circa 1210.

Athis has traditionally been grouped with Herbot's poem and with Albrecht's Metamorphosen on grounds of common CG dialect and their sharing of the general subject-matter of classical antiquity. These two poems were

probably commissioned by Landgrave Hermann of Thuringia. The correspondence of Prophilius's shield-blazon to the arms of the Count Palatine of Saxony, one of the titles borne by Hermann, may provide a more tangible link with the Thuringian court. On the basis of these two textual clues we can tentatively suggest a dating for Athis post 1210 and an association with the Thuringian court. Given the prominence of Hermann I as a literary patron with a predilection for narrative poetry dealing with the matter of classical antiquity, then a further cautious, suggestion of a terminus post quem non of 1217 (Hermann's death) does not seem out of place. These suggestions remain speculative.

What of the German poet's attitude to his primary source or 'Vorlage'? The modifications and additions he made to it can generally be reduced to the common denominator of authenticity, in so far as they are not evidence of stylistic economy. We can accommodate his practice within the general confines of C. Lofmark's theory of the authority of the source. It may be that Athis belongs in the group of MHG narrative poems which Lofmark terms 'historiographic' by virtue of their use of subsidiary sources.¹⁴² Most of the subsidiary source material used by the Athis poet in his depiction of law in Rome could just as well have been customary as literary, though some familiarity with written texts containing legal phraseology seems likely. It seems probable that the sources for the ideas which characterize his amplification of Roman legal custom, Roman nuptial custom and the decline of Athens were found in books. The use of Ovid or pseudo-Ovidian literature in his development of Perithus's reply to his father is a typical amplificatory device. Could it be that narrative poets employed Ovidian scenic ideas and phrases in a manner analogous to the way in which medieval historiographers used Sallust, for instance, when amplifying political speeches and commentary?¹⁴³ From his familiarity with legal custom and ideas, with elements of historiographic thinking and

method some measure of education must be assumed for the Athis poet. It must also be conceivable that the mantles of lawyer, historian and poet could be worn by one man at different times in his life, if not simultaneously.¹⁴⁴

Much of the new material added by the German poet has been integrated into the narrative in a manner which reveals considerable familiarity and facility with amplificatory techniques such as description and digression. He displays a particular inclination towards: sermocinatio used as an element of descriptio ab affectione and evidentia employed in the large-scale description of customary scenes involving groups or congregations of people in tandem with a form of digressio which obviates narrative recapitulation. In simpler terms, what distinguishes this poet's style is a high level of realism and authenticity. His detailed descriptions of major characters in conditions of acute emotional turmoil (Athis in the cave, Gayte with Evas, Bilas in combat, Theseus with his dying son and Peritheus consoling his desperate father) fall also into this same category, since emotional states are an element of realistic literary depiction. Though these new passages are indebted to some extent to rhetorical models (this is obvious where traditional topoi provide the basis of new scenes or parts of scenes) they also provide a medium for the introduction of new elements of content. The German poet's changes cannot be dismissed as rhetorical exercises. They testify to a conscious intention to add new dimensions of authenticity to the material which is being treated. Athis is perhaps best viewed as a 'Geschichtsroman', where the view of history is politically coloured with a German self-awareness of their prestigious Romanitas.

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4. See notes on lines C1-168 and C15-18.
5. Rd'A 6567-71.
6. See note on E49-51.
7. See A. Tobler/E. Lommatzsch, Altfranzösisches Wörterbuch, Berlin 1925, vol.i, col.670, and J. Vorderstemann, Die Fremdwörter in Wolframs 'Willehalm', Göttingen 1973, pp.33-4, where a word-history of the term is sketched.
8. cf. R. Mertz, op.cit., pp.61-64 and 85 .
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11. cf. G. Raynaud de Lage, 'Les romans antiques et la représentation de l'antiquité', Le Moyen Age 67 (1961), pp.247-290, esp. pp.257ff.
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14. See HRG, 2,849f; H. Brunner, 'Die Klage mit dem toten Mann und die Klage mit der toten Hand', ZRG(G) 31(1910), pp.235-6 and the note on A118.
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19. See RWB 2,352 art. Bitte III, 'Fürbitte' and the note on A141 for examples.

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89. H. Lengenfelder, Das 'Liet von Troyge' Herborts von Fritzlar, Bern/Frankfurt, 1975, pp.75-81.
90. H. Lengenfelder, op.cit., p.77.
91. K.Heitmann, Fortuna und Virtus, eine Studie zu Petrarcas Lebensweisheit, Köln/Graz, 1958, pp.17-24, esp. p.19; and see also: M. Schilling, 'Rota Fortunae, Beziehungen zwischen Text und Bild in mittelalterlichen Handschriften', (full bibliographic reference given in the note on

- C64-71), pp.295⁹ and 207-8, where a MS-illustration contrasting the figures of Fortuna and Sapientia is discussed.
92. See notes on F1-31 and F20.
 93. R. Benson, op.cit., pp.370ff.
 94. H. Franz, op.cit., p.338 and Pauly-Wissowa, Realencyclopädie der classischen Altertumswissenschaft, Stuttgart 1893-1958, Vol.7, cols.862-864.
 95. R. Mertz, op.cit., pp.41-2 and H. Franz, op.cit., pp.338-9.
 96. See note on C*45 for a discussion of the relevant passages.
 97. See the note on C*45 and E.F. Ohly, Sage und Legende in der Kaiserchronik, Darmstadt 1960, pp.35ff. and 74-84.
 98. See note on C*45ff. where the passage is quoted.
 99. G. Economou, 'The Two Venuses and Courtly Love', in: In Pursuit of Perfection, ed. J. Ferrante, Port Washington/New York/London 1975, pp.17-51, esp. 17-25; R.A. Wisbey, 'The Renovatio Amoris in Gottfried's Tristan', London German Studies 1(1980), pp.1-67, esp. pp.36-38 and P. Dronke, 'L'amor che move il sole e l'altre stelle', Studi Medievali VI (1965), pp.389-422, esp. pp.398ff.
 100. J. Leclercq, Monks on Marriage, a Twelfth-Century View, New York, 1982, pp.2ff.; M. Sheehan, op.cit., pp.3-33, esp. pp.7ff.; G. Le Bras, 'Le mariage dans la théologie et le droit de l'église du XI^e au XIII^e siècle', Cahiers de Civilisation Médiévale 11 (1968), pp.191-207, esp. p.193; H. Reinhardt, Die Ehelehre der Schule des Anselm von Laon, Münster 1974, pp.86ff. esp. p.94.
 101. M. Sheehan, op.cit., p.8.
 102. See: J.-B. Molin/P. Mutembe, Le rituel du mariage en France du xii^e au xvi^e siècle, Paris 1974, where all surviving rituals are edited and discussed.
 103. See note on D95ff. and: HRG, 1, 815ff. art. Ehe; O. Zallinger, 'Die Eheschliessungen im Nibelungenlied und in der Gudrun', WSB 199 (1923), pp.1-68, esp. p.20; G. Grimm, 'Die Eheschliessungen in der Kudrun', ZfdPh 90 (1971), pp.48-70, esp. p.53; R. Sohm, Das Recht der Eheschliessung, Weimar 1875, pp.158-9.
 104. See note on C*45 for bibliography.
 105. See note on D72-87.
 106. R. Wisbey, 'Fortune and Love, Reason and the Senses: Traditional Motifs in Walther's Song 'Ich freudehelfelöser man (L54,37ff.)', OGS 13(1982), pp.115-142, esp. p.121 and pp.134ff.

107. See G. Economou, op.cit., pp.22f. and for instance: H. Löwe, 'Regino von Prüm und das Weltbild der Karolingerzeit', in: Geschichtsdenken und Geschichtsbild im Mittelalter, ed. W. Lammers, Darmstadt 1965 (= WdF 21), pp.91-134, here: pp.114ff.
108. A. Groos, "'Amor and his brother Cupid"; The 'Two Loves' in Heinrich von Veldeke's 'Eneit', Traditio 32 (1976), pp.239-255, esp. p.252.
109. See note on D10ff. and K. Eckhardt, 'Beilager und Muntübergang zur Rechtsbücherzeit', ZRG(G) 47 (1947), pp.174ff.
110. M.-L.Dittrich (for bibl. ref. see footnote 133 below), pp.576-585 (where further bibliography is cited).
111. See the note on Elff.
112. See the note on F1-31.
113. See the note on F1-31, where the passage is quoted and translated.
114. W. Goetz, Translatio imperii. Ein Beitrag zur Geschichte des Geschichtsdenkens und der politischen Theorien im Mittelalter und in der frühen Neuzeit, Tübingen 1958, esp. Chap.6: Translatio Imperii in der Geschichtsschreibung der Stauferzeit, pp.104ff.; also, F.J. Worstbrock, 'Translatio artium, über die Herkunft und Entwicklung einer kulturhistorischen Theorie', Archiv für Kulturgeschichte 47 (1965), pp.1-22, esp.pp.15-22; H. Beumann, Widukind von Korvei, Weimar 1950, pp.237ff.; and: 'Die Historiographie des Mittelalters als Quelle für die Ideengeschichte des Königtums', Historische Zeitschrift 180 (1955), pp.449-489, here: 477-81; H. Wolfram, 'Fortuna in mittelalterlichen Stammesgeschichten', Mitteilungen des Instituts für österreichische Geschichtsforschung 72 (1964), pp.1-33.
115. F.J. Worstbrock, op.cit., pp.18ff., and E. Köhler, Ideal and Wirklichkeit in der höfischen Epik, Tübingen 1970 (2nd edn.), pp.40ff.; and see also Rd'A, lines 169ff. esp. 181ff.
116. E. Köhler, op.cit., p.42.
117. F.J. Worstbrock, op.cit., pp.18ff.
118. Relevant passages are quoted in the note on F1-31.
119. See W. Goetz, op.cit., p.118.
120. See the note on F1-31 for bibliography and an example.
121. See the note on F20.
122. For an account of this topos, see K. Heitmann, Fortuna and Virtus, Köln/Graz 1958, pp.17-24.
- 12 See H. Beumann (Widukind), pp.237 and 253ff.; H. Wolfram, op.cit., pp.8-9, and B. Schouwink, Fortuna im Alexanderroman Rudolfs von Ems, Göttingen, 1977, pp.25ff.
124. See H. Beumann (Widukind), p.237.

125. H. Löwe, *op. cit.*, (see reference 107 above), pp. 114 ff.
126. E. Köhler, *op. cit.*, pp. 42-3.
127. See W. Goetz, *op. cit.*, pp. 124-128, where various accounts of this view are discussed. See also, Geraldus Cambrensis, De principis instructione in: Giraldi Cambrensis Opera, ed. G. Warner, London 1891, vol. 8, Dist. III, Chap. XIX, pp. 273-4, where the reason for the Greeks' treachery towards the 'Latin' crusading armies in 1188 is explained in terms of envy dating back to the period of ancient history where translatio took place:

Antiquum illud et inexorabile odium quod contra Latinos Grai dudum conceperant tenax successio temporum transfudit in posteros. Sed si odiorum fomes et ratio quaeritur,

"Non esset vitium si non ratione careret."

Hoc tamen pro causa constanter inducere possumus, quod, cum Latini sententia pariter et armis floreat, illi se prorsus inscios et imbelles conspiciunt, et hinc odii sumpto fomite alienis bonis invidi contabescunt. Gens perfida, generatio nequam et omnino degenerans, quae quanto illustrior exstiterit, tanto vilescit insignis, cum aurum in scoriam transierit, granum in paleam, puritas in faecem, gloria in confusionem. Multa Graii veteres et armis aggressi et studiis assecuti, sed omnis ille virtutum fervor refrixit in posteris et in orbem Latinum migravit; ut qui ante fontes, nunc rivuli vel alvei arentes et exhausti. Virtutum siquidem successor nullus scelerum omnis; nam Sinonis figmenta, Ulixes fallaciam, Atræi atrocitatem, retinent.

128. See R. Benson, *op. cit.*, p. 372, and: W. Goetz, *op. cit.*, pp. 124-128.
129. For a discussion of this together with examples and bibliography see the note on F55-59.
130. This is extensively documented with examples in the note on F55-59.
131. Descriptions of funerary architecture are frequent subjects for amplification in medieval romances of antiquity, see G. Schieb, 'Veldekes Grabmalbeschreibungen', PBB (Halle) 87 (1965), pp. 201-243, esp. p. 237.
132. There is extensive secondary literature on this topic of which the following titles are only a selection: E. Faral, Recherches sur les sources latines des contes et romans courtois du moyen âge, Paris 1913, esp. pp. 5-61; (same author) 'Le poème de Piramus et Thisbé et quelques contes ou romans français du XI^e siècle', Romania 41 (1912), pp. 31-57; F. Guyer, 'The influence of Ovid on Chrétien de Troyes', Romanic Review 12 (1921), pp. 97-134 and 216-287; K. Stackmann, 'Ovid im deutschen Mittelalter', Arcadia 1 (1966), pp. 231-254, esp. p. 252; G. Hart, Ursprung und Verbreitung der Pyramus und Thisbe Sage, Passau 1889; F. Schmitt von Mühlenfels, Pyramus und Thisbe, Rezeptionstypen eines ovidianischen Stoffes in Literatur, Kunst und Musik, Heidelberg 1972, pp. 32ff.; F. P. Knapp, 'Enites Totenklage und Selbstmordversuch in Hartmanns Erec', GRM 57 (1976), pp. 83-90; J. Weitzmann-Fiedler, 'Romanische Bronzeschalen mit mythologischen Darstellungen', Zeitschrift für Kunstwissenschaft 10 (1956), pp. 109-152, esp. pp. 134-152.
- 132a. Thus the political elements of Theseus's lamentation are partly answered with consolations. The transition from lamentatio to consolatio is traditional: see P. von Moos, Consolatio, Studien zur mittellateinischen

- Trosliteratur über den Tod und zum Problem der christlichen Trauer, (4 volumes), München 1971, vol.1, paragraphs 6,110,164ff. In this passage the elements of lamentation and consolation are divided and assigned to the surviving father and dying son respectively.
133. See M.L. Dittrich, Die 'Eneide' Heinrichs von Veldeke, I. Teil (Quellenkritischer Vergleich mit dem Roman d'Eneas und Vergils Aeneis), Wiesbaden, 1966, p.427 (footnote 1), where the marriage is discussed. Dittrich points to P. Rassow's (Der Prinzege, Weimar 1950, pp.107ff.) study of Barbarossa's policy of using marriage as a means of annexing further territory for the realm.
134. H. Grundmann, 'Freiheit als politisches, religiöses und persönliches Postulat im Mittelalter', Historische Zeitschrift 183 (1957), pp.23-53, esp. pp.34ff.
135. For a discussion of the concept of liberty in (mainly English) charters, see N. Harding, 'Political Liberty in the Middle Ages', Speculum 55 (1980), pp.423-443, esp. pp.423-426.
136. See F. Klingner, 'Virgil und die römische Friedensidee', in: (F.K.) Römische Geisteswelt, Munich 1961 (4th edn.), pp.628ff., R. Markus, Saeculum, History and Society in the Theology of St. Augustine, Cambridge 1970, pp.47ff., esp.p.50; I. Opelt, 'Augustustheologie und Augustustypologie', Jahrbuch für Antike und Christentum 4 (1961), pp.44ff., esp. p.46 where she discusses Orosius.
137. Otto of Freising, De duabus civitatibus, ed. A. Hofmeister, MGH SS., Hannover/Leipzig 1912, prologue to Book iii.
138. Aurelii Prudentii Clementis Carmina, ed. J. Bergmann (CSEL lxi), pp.268/9 (= Contra Symmachum 2, 619-22):
 Hoc actum est tantis successibus atque triumphis,
 Romani imperii Christo iam venienti,
 Crede, parata via est, quam dudum publica nostrae
 Pacis amicitia struxit moderamine Romae.
139. See Heinrich von Veldeke, ed. L. Ettmüller, Leipzig 1852,351,27-352,3 (= 13397ff.).
140. See Kaiserchronik (ed. E. Schröder), 604-642; see also on the positive evaluation of the Roman Empire in German texts of the period: K. Speckenbach, 'Der Eber in der deutschen Literatur des Mittelalters', in: Verbum et Signum (FS E.F. Ohly), ed. H. Fromm/W.Harms/U.Ruberg, München 1975, vol.1, pp.425-476, esp.pp.425-7 and: F.Shaw, "'Kaiserchronik' und 'Eneide'", GLL (NS) XXIV (1971), pp.295-303.
141. See footnotes 100 and 101 above for bibliographic references.
142. C. Lofmark, The Authority of the Source in Middle High German Poetry, London 1981, pp.121-2.
143. See B. Smalley, 'Sallust in the Middle Ages', in R. Bolgar (ed.), Classical Influences on European Culture, Cambridge 1971, pp.165-177, esp.p.170; and: H. Grundmann, op.cit., pp.34-36, and for an exhaustive study: J. Schneider, Die Vita Heinrici IV. und Sallust, Berlin 1965, esp. pp.34-130.

144. For an impression of the varied abilities and offices of an outstanding educated municipal servant in the 12th century, see: P. Classen, *Burgundio von Pisa: Richter, Gesandter, Übersetzer*, HSB 1974, 4, pp. 1-106.

Note on the Edition

The principle of synoptic presentation of diplomatic transcript side by side with critical text has been followed in this edition. This furnishes the reader with all the textual evidence provided by the manuscript fragments together with an edition, which, it is hoped, will facilitate his reading of the poem. In this way Athfs und Prophilias will become more accessible for both literary and linguistic study.

The apparatus consists of two parts. At the foot of each page of diplomatic text there appear notes on the manuscript readings, which inform on the condition of the parchment and on relevant features of the script, such as initials. At the foot of the critical text is the critical apparatus, which, also based on the diplomatic text, gives details of the readings and emendations of previous editors and commentators. W.Grimm (Gr), C.von Kraus (Kr) and A.Leitzmann (Le) are referred to by means of abbreviations. Thus the reader will be able to evaluate these readings and emendations in the light of the diplomatic text and the present edition. In general the punctuation of C. von Kraus has been adopted, which itself is indebted to the edition of W.Grimm.

The main objective of the critical edition is to present the text in an accessible form, clarifying obscurer manuscript forms with the help of certain customary editorial devices. No attempt has been made to reconstruct in the orthography of the critical text an approximation to the written language of the poet. On the other hand, as many consistent features of the orthography of the main manuscript as were deemed advisable have been retained. To this orthographic

base have been added the customary reading aids: the length sign: â (= MHG long /â/), which has only been assigned to the MHG long vowels; the indication of mutation "̈", which has been added to those forms where mutation is expected in CG. In addition to this certain normalising principles have been followed in the configuration of the critical text to help distinguish between certain sounds which are not consistently or clearly separated out in the manuscript orthography. On the one hand, consistent distinction has been introduced between the MHG sounds /iu/; /û/; /uo/; /üe/; /u/ and /û/. These sounds are printed: [iu]; [û]; [uo]; [üe]; [u] and [û]. Such distinctions as these are in the interests of readers who wish to consult reference works and are detectable, though only partly, in scribal practice. On the other hand no qualitative distinctions are indicated in the rendering of the five MHG e-sounds: /è/; /ë/; /ǣ/; /ae/ and /ê/. The only new feature of orthography introduced here is the length sign. All e-sounds are printed either [e] or [ê]. This reflects standard practice in CG manuscripts.

What emerges from this pragmatic editorial practice is a more readable text which is consistent only within limits. The most crass anomalies occur in the rhymes, where the reconstruction of MHG written forms such as vriunt (:munt) and liutin(:trûtin) suggest optically an impurity of rhyme which is almost certainly unjustified. Without doctoring the orthography with which the rhyme-words are rendered, e.g. vrunt:munt, lûtin:trûtin, this problem cannot be solved within the restrictions imposed by the general objectives of the critical text. One radical alternative would involve the reconstruction of a CG orthography, postulating CG forms as distinct from MHG

ones, possibly: vrunt, lûtin, urbûrte(=MHG urborte) etc. Such an orthography would be hypothetical, speculative with respect to many of the rarer forms and would serve no real purpose, since it could raise no claims of authenticity.

Where it seems, in the editor's judgement, that the manuscript reading must be corrupt, the text has been emended cautiously. Emendations metri causa have been undertaken rarely and tend only to involve the restoration or elimination of an unstressed vowel. In those instances in fragment A** where W.Grimm's readings can no longer be verified, owing to the destructive effects of the chemical he used, the text is printed in italics. Where Grimm printed readings in a different typeface(as an indication of their even less verifiable status) and where the present editor has been unable to verify them, the text has been printed in square brackets and italics. In fragments A(b-e) no attempt has been made to reconstruct lines from which large numbers of words have been lost through damage to the parchment. In general terms the editor, mindful of his own considerable ignorance and infinitely inferior qualifications to those of his illustrious and brilliant predecessor, has chosen the path of discretion rather than valour.

The present editor has seen and collated the following fragments: A,A*,A**,B,C.C*,D,E,F. Excellent quality black and white photographs of fragments Ac and Ae were generously provided by the Museum für deutsche Geschichte. Thus the only portions of text which have so far come to light which he has not been able to see, are fragments Ab and Ad. For these fragments we must continue to rely on the edition of W.Grimm.

Fragment A

- und sach wie sich der helit balt
 s̄in̄in v̄fjand̄in virgalt
 mit verchs̄er̄in wundin:
 ouch sach er ūz der scrundin
 5 wie die juncvrouwe intran
 und wie sie den edilin man
 s̄in̄ir cleid̄ir intnactin
 und mit loubirn bedactin,
 und wurfin erde uffin:
 10 und sach wie sie sluffin
 durch die m̄irin an daz velt
 daz sie nichein widirgelt
 ir mordis d̄a intphiengin:
 und sach wie sie giengin
 15 anz gebirge in den walt.
 d̄o dit der m̄ere helit balt
 alliz wol bescouwite,
 harte er sich unvrouwite
 des juncherrin t̄od̄is.
 20 "daz der mennische sus br̄ode ist!"
 sprach der wolgemuote

1 .)i|er(Gr);Er(Kr). 2 ..)nin|s̄in̄in(Gr);Sinin(Kr). 3 ..)t|
 mit(Gr);Mit(Kr). 4 ..)ch|ouch(Gr);Ouch(Kr). 5 ..)e|wie(Gr);
 W̄ie(Kr). 6 ..)i|und(Gr);V̄n̄(Kr). 7 ..)nir|s̄in̄ir(Gr);S̄in̄ir(Kr).
 8 .)n̄|und(Gr);V̄n̄(Kr). 9 .)n̄|und(Gr);V̄n̄(Kr). 10 .)n|und(Gr);V̄n̄
 (Kr). 11 .)ur̄ch|durch(Gr);D̄ur̄ch(Kr). 12 .)az|daz(Gr);Daz(Kr).
 13 .)r|ir(Gr);Ir(Kr). 20 br̄od̄.is|br̄od̄is(Gr). 21 wolgemuote|
 ungemuote(Gr).

vîrholîne an sînim muote
 "waz sule wir arme liute?
 dirre knappe lebite hiute
 25 allir sorgin ênic
 und virsach sich harte wênic
 sus getânir zuovirsicht:
 unde ich unreinîz wicht
 stürbe gerne, ob ich mûchte.
 30 disim edilin kinde töchte
 in der werlt wol zuo lebine,
 wende al sîn dinc stuont ebine;
 al lige er nû zuhouwin.
 er minnite sîne vrouwin
 35 in sîme herzin binnin
 mit getriuwelichin minnin:
 dâ widir minnite sie in:
 unde stuont iewedirs sîn
 wie iz dem andîrn daz getête,
 40 des er ganze vrûde hête.
 dit was ein lebin von willekûre:
 hie nême ich al die werlt nicht vûre,

28 Vñ] unde(Gr). 31 werlt] werlde (Gr).

32 wende] wend (Gr). 33 liger] lîft (Gr); lige er (Le).

38 Vñ] unde (Gr).

ob ich solde kiesin:
 sus nême ich eine biesin
 45 vür mîn lebin," sprach Athfs.
 "daz ich ie wart alsus wîs
 an der liebe unde an der leide!
 und daz ich armir man sie beide
 alsô rechte wol irkenne!
 50 und daz ich etiswenne
 liebis sô gewaldic was,
 dâ mich mîn vriunt Prophîlias
 alsus verre abe sciet,
 der mich hiute irkente niet,
 55 dô er mich sô durftic sach,
 dâr mir allis des gebrach
 des ich zuo den êrin solde tragin!
 daz wil ich iemir gote clagin,
 daz ich ie lieb zuo liebe irkôs
 60 unde ich iz sô sciere virlôs.
 weste ich nicht waz lieb wêre,
 sô wêre mir unmêre
 daz ich mîn lieb virlorn habe,

50 Vn̄] unde (Gr). 51 gwaldic] gewaldic (Gr). 55 irkente]
 irkante (Gr). 56 dar] daz (Gr and Kr. 57 zu den] zun (Gr).
 60 ich iz] ichz (Gr).

- dā mir dit leit ist kumin abe,
 65 daz ich hie muoz virendin."
 mit windindin hendin
 mit herzeswêrindin nôtin
 gienc er zuo dem tôtin
 und huob in von der erdin.
 70 dô truoc er den werdin
 hin zuo sînir scrundin
 dô bluotin ime die wundin
 unde machite den wec rôt.
 "wie mac ich iemir minin tôt
 75 an ichte baz irwerbin,
 sît ich doch wil sterbin,
 den an disime kinde,"
 gedächte der swinde
 und redite iz selbe widir sich.
 80 "disin mort den ziehe ich uffē mich.
 morgine sō man sîn inbirt
 unde bî mir vundin wirt,
 sō spreche ich daz ich in habe irslagin
 und zuo mir in daz hol getragin:

70 truoc er] er truoc (Gr). 73 machite] machitin al (Gr).
 77 Den] denne (Gr). 83 sprech ich daz ich] sprechich ich (Gr);
 ich in hab] ich hab in (Gr).

- 85 sô wirt daz uole mich vânde
 und sân zuo tôde irslânde.
 der tôt ist samftir harte vil,
 sit ich ôt nicht genesin wil,
 mit jêmirlichir pîne,
 90 den mir die hande mîne
 den tôt selbin têtin."
 in disin ungerêtin
 lac der helit unde qual
 wen biz der morgin übir al
 95 lüchte unde die sunne scein.
 dô die Rômêre übir ein
 giengin widir unde vort,
 dô vundin sie daz bluot dort,
 dâ der knappe irmordit wart,
 100 und volgitin der irslânden vart
 wen biz zuo der scrundin.
 den têtin sie dâ vundin
 und den lebindin dâ bf ligin
 mit dem bluote gar besigin.
 105 Gröz jâmir sie begiengin.

85 uahinde]vânde (Gr). 86 irslahinde] irslânde (Gr). 88/9] Grimm places these lines in brackets with a comma after pîne; Leitzmann suggests commas after 87 vil, 88 wil and 89 pîne and no brackets, see commentary. 96 romere] Rômer (Gr).
 100 irslahinde] irslânde (Gr). 103 vñ] unde (Gr).

- den lebîndin sie viengîn:
den tötin lichamin
in einin scilt sie nâmin
und vrâgîtin den lebîndin,
110 dô sie sich virebindin,
wer den knappin slüege
unde in die scrundin trüege.
"daz hân ich" sprach der helit sân
"wer hête iz andirs getân,
115 wende ich bin hir eine?"
sie sprâchin al gemeine
daz würde ime al zuo leide.
dô vuorte man sie beide
zuo Rôme vür den dincstuol.
120 bîme hâre durch den phuol
wart er dicke gezogin
und zuo der erdin gebogin
als man in sterbin wolde,
wen daz iz nicht wesin solde.
125 umme Rôme was iz sô gestalt
daz der rîchin gewalt

109 uragîtin] vrâgîtin (Gr). 125 Umme] Umme (initial,
Gr, and in a footnote: 'kein grösserer rother anfangsbuchstabe').

- übir die armin nine gienc.
 swenne sō man dā gevienc
 einin sculdigin an ichte,
 130 sō muoste er vür daz gerichte:
 in torste niemîn sterbin
 noch nicheine wîs virterbin
 an guote noch an lîbe,
 an kinde noch an wîbe,
 135 êr dan er vûrz gerichte quam
 und der clegêre alsam.
 ist daz er sich intsagite
 deme der ûf in clagite,
 sō wart er ledic gelâzin sân:
 140 hête er abir sō missetân
 daz vür in stuont nichein bete,
 sō beslôz man in zuo stete
 in eine ketinin die dâ lac;
 dâ muoste er unz an den drittin tac
 145 inne ligin gespannîn
 vür wîbin und vür mannin,
 daz al daz volc an ime gesê

130 u^ov^or daz] v^orz (Gr). 136 v^onder] unde der (Gr). 144/5
 muster unz an den drittin tac/Inne] muoste unz an den drittin
 tac/ er inne (Gr), with note: 'er habe ich aus der vorher
 gehenden zeile genommen: man m^usste dort unz streichen, was doch
 z. 162 auch steht".

von wilchir scult sîn veme gescê.
 sô den der dritte tac irscein,
 150 sô quam daz volc übir ein
 zuo Rôme in den vrônin sal
 unde die consule übir al,
 unde virteiltin den haft.
 swie den sîn veme was gescaft,
 155 die wart da bereitit
 daz des nicht wart gebeitit;
 sus starb dâ manic manige wis.
 in disin ketinin wart Athîs
 gespannin durch gerichte
 160 zuo der werlde gesichte:
 in der lac er mit sorgin
 unz an den drittin morgin.
 Dô der dritte morgin quam
 unde die nacht abe nam,
 165 daz volc al zuo hove gienc.
 ein ieclich consul der bevienc
 einin stuol den er urburte.
 Athîsin man dô vuorte

153 vñ uirteiltin den haft] unde irteiltin ime den haft (Gr).
 158 disin] dise (Gr).

Fragment Ab:

"mit edilir varwe wārin
 und dīn gescephnisse gare,
 swie ubile dū noch sfs gevare,
 daz dūs gelougin nine macht,
 5 [.....] hier zuo brächt."

"die dīn herze gelesen
 mit getriuelfchir stēte
 ūz allin vrouwin hēte
 und hülfe mir daz ich genas.
 10 nū weiz ich," sprach Prophilias,
 "[.....] lōnin dir."

"nū wēre der sūnde alzu vil,
 sint daz ich ir wandil hēte,
 daz ich zwēne morde tēte
 15 unde eine triuwe brēche
 und mort uffē den sprēche,
 der iz scul[.....]"

"und geruochit irs nicht zu inberne,
 ich wil iu vūr in wandiln,
 20 wie wellit ir iuch dan handiln?"
 Sō sprāchin die Rōmēre:
 "sfn wandil ist iu zuo swēre."

13 ir wandel] ir niht wandel (Gr). 20] either ~~deletē~~ dan or
 read wilt for willet (Gr).

Fragment Ac:

"ledic unde unsculdic bist.
 dir wære die habe also ein mist,
 die dû mit morde wûrbis:
 von hungir dû êr irstûrbis,
 5 êr dan dû die dinc tâtes,
 der dû laster hêtes:
 alsô reine weiz ich dich.
 dîn scult gevellit uffē mich."
 sprach der helit wolgeborn.

10 "dû hâst durch leide unde zorn
 dich in den kummer brâcht
 und bist vil übile bedâcht."

"der herzelichin leide
 und der arebeide,

15 die dû lite hiute."
 dô dranc er durch die liute,
 dâr[.....

.....

20

]

4] delete er (Gr). 5] delete dan (Gr).

25 [.....

 ,.....

 30

 35
]

"daz solt ir alle wol gesên:
 ich hân beide eigin unde lên,
 silbir, golt, gesteine,"
 40 sprach der helit reine,
 "des gebe ich vür in alsô vil,
 ist daz man guot nemin wil,
 daz iu genüegit dar ane.
 iuch Rômêre ich genâde mane,
 45 wende ich," sprach Prophîlias,
 "in iuwirn êrin vlfzic was
 unde immir vlfzic wesin sol.
 daz ir hier zuo reden wol ..."

46 vwer] űwern (Gr).

Fragment Ad:

und lange durch mich gelitin hât.
 er tete durch mich die meiste tât,
 die ie ein vriunt âne bete
 durch den andirn tete,
 5 al war ôt mich ein misseprfs."

sfnis leidis," sprach der stâte,
 des er durch mich hâte."
 dô lobitin sie Prophiliam:
 der künige buoch man nam
 10 und screib dise mêre dar ane.

[.....

 15
]

"an minem sune hât begân.
 er sol ein lôn widir intphân.
 des möchte er vrôliche lebin."
 20 ime wart widirgelt gegeben:
 wfb widir wibe.

2] *delcete* iv (Gr). 5] *wëret* = *wëre* et (Gr). 6 Sines] Sins
 (Gr). 9. man] man nam (Gr). 10 daran] dran (Gr).

Fragment Ae:

"daz ich wolde sterbin
 von leide durch sîn liebîz wîb:
 dô behielt er mir den lîb,
 daz ich nimmir wêre genesin
 5 unde gab mir Cardionesin,
 die gar ûz irkornin
 unde gab mir vorlornin
 mîn vorlorin lebin widir.
 durch dise scult ist er dâr nidir
 10 virdruckit unde virstôzin
 von sînin hûsgenôzin,
 die wurdin ime gram.

manic edilir Rômân
 vrouwite sich sêre
 15 durch ir zwêyer êre,
 sît im sô wol irgangin was.
 dô sprach der helit Prophîlias:

"hêrre trût vatir mîn,
 daz ir sêlic mûezit sîn,
 20 ich hân eine rede irdâcht,
 die hête ich gerne vollinbrâcht:
 wellit ir mir helfin dâr zuo?"
 "jâ, ich zwâre gerne tuo,
 sune, waz ir an mir gert."

6/7 irkorn:vor lorn] irkornen:vorlornen (Gr). 18 here]
 hêrre (Gr). 22] ~~delet~~ dar (Gr).

- 25 "Athfs, sagit, hât ir gere
 mfnir tochtir einir magit,
 die ist iu zwære unvirnsagit."
 Athfs sprach zu stunde
 mit lachendem munde:
- 30 "sint ich wart virstôzin
 und virtribin von minin genôzin,
 sô inkonde ich nû kumin,
 dâr mir êre odir vrumin
 ie sô vil wurde irbotin.
- 35 ich danke is gerne den gotin,
 daz sie min nicht virgezzin hânt."

manic Rômêre rîche.

in einin hof, dâr her Evas

hâte ein scoene palas

- 40 irbouwit êrlîche,
 Prophiliâs der rîche
 nam sînin gevertin an die hant
 unde vuorte in dâr er vant
 die scoenin Cardionesin,
- 45 die sîn wîb solde wesin,
 die er durch kumpanie lie,
 dâ von er grôzin kummir vie:
 die intphienc in hêvelîche.

28 zo stvnden] ze stunde (Gr). 31] ~~delefe~~ vnde (Gr).
 40 He bowet] irbôwet (Gr), Gebowet (Le). 47 groter] grôten
 (Gr).ie]vê (Gr).

Fragment A*

- irn lîb solde slîzin,
den sie mit werdîn vlîzin
irzogin hête unz an den tac.
sie rou daz sie sîn ie gephlac
5 mit sô getânin vlîzin,
sît sie zuo langin wîzin
mit Blîase solde wesin,
mit deme sie wânde nicht genesin;
des wart ir harte leide.
10 "owê mir dirre scheidē,
der ich mich von Athfse
mîme liebîn amîse
durch Blîâsin scheidîn sol!"
ir lûtîr ougin wurdîn vol
15 vil jâmingir trêne:
die wârîn an zuo sêne,
swâ man sie vant behangin
an den wol getânin wangin,
von der rôsinrôtin durchschfne
20 gevar alse rubfne:
von der wîze gelîch berillîn.

11 der] die (Gr; Le retains der).

sie kondin nicht gestillin,
 wen trân vlôz nâch trâne.
 wen sie was vrôudin âne,
 25 vol jâmirs unde riuwin
 von den ganzin triuwin
 irs vil liebîn vriundis.
 daz nidir teil irs mundis,
 daz gar von minninvuere wîel,
 30 ir alsô zertliche intphiel
 also ob sie zûrnin solde;
 swie gerne sie abir wolde
 zûrnin, sie nekonde.
 daz obir teil begonde
 35 ein wênic ûf zu diezine,
 irm rôtin munt zunslezine,
 daz man der zene ein wênic sach.
 sie leit ôt michil ungemach
 und was dâ bî sô minnesam
 40 daz sie dem bestin wol inzam,
 der dô des ertrichis wîelt.
 den lîb sie kûme behielt

22 kondin] kond'in (Gr; Le retains kondin). 24 Wen sie]
 sie (Gr). 34 begonde] for no apparent reason Kraus prints a
 full stop after begonde.

von den senindin sorgin,
 die sie truoc virborgin
 45 umme den helit reinin.
 Evas irsach ir weinin,
 und begonde in irbarmin.
 er besweif sie mit den armin
 unde irsüftite vil tiefin:
 50 sîn ougin ime Ubir liefin,
 und bat sie swigin stille.
 er sach wol daz ir wille
 an den küninc nine stuont.
 er tete ðt sô sie alle tuont
 55 die dâ leistin wollint triuwe,
 er liez sie habin ir riuwe
 und sciet sich von der megide
 und gienc scaffin um ir getregide,
 daz ir niuwit des gebrach
 60 des im iemin vor gesprach.
 Prophiliias unde Cardiones
 unde ir muotir undirdes
 mit Gaÿtin belibin.

50] Gr puts this line in brackets.
 58 um ir| ir (Gr; Le retains um).
 (in red) almost worn away.

56 Ir] er(Gr); Er (Kr).
 61 Prophiliias| initial

ir jāmīr sie vītrībīn
 65 mit vrūde gebīndīm trōste,
 daz sie doch sēre lōste
 ūz irn senīndīn rīuwin.
 ir bruodir sprach intrīuwin
 daz er sie wolde lōsin
 70 odir sich alsō vīrbōsin
 daz ers nimmīr mēre
 wīdir an sīn ēre
 quēme, noch an sīne macht.
 in dīsīn dīngīn wart iz nacht
 75 und gīngīn die līute slāfīn.
 dō grīffīn sie zun wāfīn
 Athīs unde Prophīlias:
 unde allīz daz zuo Rōme was,
 daz ōt zuo wāfīn tochte
 80 und sich bereitīn mochte,
 daz bereitīte sich gare
 und quam gemeīnlichīn dare
 vūr die stat an ein gras,
 dā ir samīnunge was

65 uroude gebinde | vroude gebindim (Gr).

- 85 ūf einir wísín vor ein holz:
 dar quam manic rittir stolz
 und manic helit vírmezzín.
 als daz volc was gesezzín
 in búrgín, dorfin unde stetín,
- 90 Evāsís tochtír beretín,
 Gaýtín, also quam iz dare.
 dô scuofín sie ir scare
 dô sie zusamine quâmin,
 die rede gar virnâmin
- 95 nâch der wísín râte
 und tâtín daz vil drâte,
 sie liezín Athfísín
 uffé die strâze wísín
 und gâbin ime Tarquínín
- 100 mit allín den sínín,
 Margwetín, Julín, Julíum,
 Androiném unde Gracíum,
 dar zuo sechs hundirt
 rittere ūz gesundirt
- 105 ūz allín den bestín

90/1] Gr places these lines in brackets with commas after beretín, Gaýtín and dare. Le ~~deleted~~ the brackets and placed a full stop after dare; see commentary. 96] Gr placed this line in brackets.

die sie in den landin westin,
 ob sie mit Gâytin
 woldin ab intritin,
 und dise sie ane quêmin,
 110 daz sie die magit in nêmin,
 ob sie die vûr gevaztin,
 Dionfsin sie saztin
 mit tûsint halsbergin
 an die huote vor den bergin,
 115 rechthinhalb des Kûningis hers,
 daz er die stige des mers
 werte mit den sinin.
 sie saztin Palatnin
 der Ôheim was Gâytin,
 120 zuo der lertzîn sîtin
 mit achte hundirt mannin
 ob sie die magit dannin:
 vûr sie zuo sciffe vuortin
 daz sie scilde urbartin,
 125 und wîgis sie gesattin.
 dise drf scare sie bestattin

- in telrín unde in holzín.
 sie hêtín manigin stolzín
 rittír unde manigin helít
 130 zuo vechtíne vil ûz gewelít
 dâ iz zuo vechtíne geríet.
 die gesamnítín díet,
 die nícht orse hâín,
 ír stat doch wol vírtrâín
 135 unde ír werc wol torstín nûtzín;
 sarjandé unde ouch scûtzín
 díe sazín díe wísin
 daz síe dúrch Athísín
 beídínthalb des vanín strítín.
 140 vor den sarjandín rítín
 tûsint rittír ín eínír scare
 míť vírdactín orsín ísínvare,
 díe leítín zwêne vurstín
 díe wol werbín geturstín
 145 umme den werltlíchín prfs;
 daz was Marques unde Engrís,
 zwêne helíde ûz írkorñ,

132-139] Kr (following Gr) placed a full stop after nûtzín in line 135, suggesting that the phrases díe gesamnítín díet (132) and sarjandé unde ouch scûtzín (136) referred to different contingents. A colon after scûtzín preserves the possibility that (136) amplifies (132), see commentary.

- und wârin von Rôme geborn
 von küniginis geslechte,
 150 und soldin von lēnrechte
 vor den vanin ritin
 und zuo dem êrstin strftin.
 Nâch der scare gienc der vane
 dâ sie houbitin ane,
 155 sô sie ritin in den strft;
 daz was ein rôtir samit,
 gezierit nicht zuo swache.
 ein ûf gerichtit trache,
 als er iezuo vliegin solde,
 160 von gespunninime golde
 meistirliche darin gewebin,
 der hangite dâ benebin,
 gehaft in eine stangin
 dâr er mochte gelangin,
 165 unde die in mochte virtragin
 mit fsirne wol beslagin:
 und stuont ûf eime karrin,
 den zugin zwêne varrin

163/4] Grimm placed these lines in brackets.
 sentence may not be finished.

168] This

Fragment A**

Der hōvische küninc Bīlas
 von den herbergin sinin
 liez blāsin die būsīnin,
 phifin unde die tabūrin slān
 5 und die gezelt ūf hebin sān,
 der reise beginnin,
 ir herberge brinnin:
 den vanin er ūf hebin bat
 und zogite von der walstat.
 10 mit zwelf banierin einim vanin
 die Rōmēre zogitin an in
 an dem gebirge obine:
 manic wol zuo lobine
 rittir in liechtin ringin.
 15 küninc Bīlas in den dingin
 sime nevin Aīmōne
 bevalch daz er vil scōne
 Gāytin abe vuorte,
 daz sie nicht stritis ruorte
 20 wedirnthalbin des hers
 [unde vor die stfge des mers]

3 Liez] Hiez (Gr and Kr).

gescaft gegin Rômêre wert
Gaytîn sêre gegert,
daz man ôf in sie vuorte,
25 daz er den scilt geurburte
vor sinir liebîn vrouwin,
daz siez mit êrin schouwin
müchte von ir amfise.
der helit dâchte nâch prise,
30 wen er was vil êringir.
der herzoge von Montir
hête guote wâpin an
und quam also ein hōvîsch man
verre zwischîn den scarn
35 vor den sinin gevarn.
Athîs hête in den stundîn
sîn houbit ouch virbundîn,
den scilt an den hals genumin:
ime was ein veste sper kumin
40 dâ was an ein banier.
"Athêne scivalier!"
[riefin Rômêre insamin.]

- Daz die s[pitze sfnis] helmis
 deme kuenin wigande
 45 best[eckt]e imme sande.
 Der [edile] man [Tarquín]es,
 [J]ulion unde Androines,
 mit andirn irn gesellin
 durch ir vil baldiz ellin
 50 [nâ]ch ime gevarin quâmin:
 veste sper sie nâmin
 unde [sluog]in sporn zuo sftin.
 [Aimôn] in andir sftin
 [gevarin quam] mit den sfnin
 55 [unde] treib ûf [Julionin].
 [Tarqu]fnes gegin Aimône:
 [dâ gienc] lôn gegin lône.
 [Tarqufnes sper] was cranc,
 [Aimônis starc unde lanc]
 60 [unde instach Tarqufne den stich]
 [unde warf in alliz undir sich]
 [Aimônis orsis guf]
 [Daz ime die bein stuondin ûf]
 [Tarqufnes widir ûf spranc]
-

- 65 vuor er uf Juliônin,
 else tâte er uf Aimônin:
 Juliôn sîn sper zuobrach,
 Aimôn Juliônin stach
 aldurch den lfb âschildis
- 70 und vuorte in des gevildis
 else lanc else sîn sper was,
 daz er tât quam uf daz gras.
 daz sper er ganz ûz zucte.
 Gracius uf in dructe
- 75 mit einir starkin sturien:
 dô wêre Sente Jurien
 helfe nôt dâ gewesin,
 daz er wêre genesin.
 Aimôn doch genante,
- 80 Gracium er an rante:
 sîn sper was harte gestêlit.
 Gracius sîn virvêlit:
 Aimôn in durch den scilt stach,
 daz er noch inbouc noch inbrach:
- 85 ern liez in ouch nicht glftin
 dâ muoste [vorne snftin]
-

Fragment B

- und wolde in habin durchstochin,
 sinin liebin mac gerochin.
 des dächte er ime vil angin
 und bôt sich gevangin
 5 daz er in nicht instêche
 êr dan der küninc gesprêche;
 Prophîlias hiez in sichirn.
 er hête eine kichirn
 genumin vür Salerne:
 10 Er sprach: "daz tuon ich gerne",
 und sichirte ime an sinir hant.
 den helm man ime abe bant:
 der küninc was dâr undir
 (daz indunkit mich nicht wundir)
 15 wibelval also ein asche.
 zuo sinime harnasche
 hiez er vüerin beide
 und saz ûf andir weide.
 Dô quâmin sine knâpin
 20 unde ebindin sine wâpin
 in vil kurtin stundin.

1 Vñ] unde (Gr). 4 Vñ] und (Gr). 9 uox] vur (Gr). 14]
 Gr puts this line in brackets. 15 Wie ual] wibelval (Gr).
 18 Vñ] und (Gr). 19 knapin] knappin (Gr). 20 Vñ] und (Gr).

sîn houbit sie im bundin,
 den scilt langitin sie dare,
 der was von lāsûre gare,
 25 sô daz nicht bezzirs möchte sîn.
 dâ was vil meistirlichin in
 von bernischim golde ein arn,
 also er in die luft wolde varn
 gemâlit unde intworfin.
 30 der hête sich zuoworfin
 mit den vetichin beidin,
 mit zwisgolde undirsceidin
 an lidin unde an vedirin:
 ouch hête er iecwedirin
 35 vuoz bî deme lîbe hine,
 daz der zagil dâ durchscine,
 ûf den scilt gestreckit,
 die clâwin wol zuoreckit.
 einin wâpinroc er vuorte,
 40 der an die wadin ruorte,
 von brûnime samite
 gesnîtin von guotir wite,

23 sie] sie ime (Gr). 24 lazure] lasûre (Gr). 28 in die
 luft] in luft (Gr). 29 un] unde (Gr). 33 un] und (Gr).
 34 iecwedirin] ietwedirin (Gr). 35 Uvoz] Uvoq (Kr); deme]
 dem (Gr).

also er in tragin wolde:
 von gespunninime golde
 45 arne genuoc dar in gewebin
 vorne hindine benebin
 an gērin unde an sftin.
 man sach in zuo den zftin
 einin halsberc ane vūerin
 50 mit riemin und mit snūerin
 gestrickit zuo den mailin
 an der snir fantailin,
 daz sie mōchtin nicht intlōsin:
 und zwō silbirwizin hosin
 55 gestrickit umme sine bein:
 unde ein helm der verre schein
 von spiegilbrūnim stāle
 mit manigim goltmāle
 die sich dā verre wistin
 60 gezierit an den lftin
 unde an dem barbriere.
 eine rīche banriere
 vuorte er an sine hant,

44 gespunnime] gespunninime (Gr). 46 hindene] hinden (Gr).
 50 un̄] und (Gr). 52 an der sinin] an snir (Gr). 53 sie] sie
 sich (Gr, Le argues for retention of MS reading). 54 Vn̄]und(Gr).
 56 Vn̄ ein] und einin (Gr); der verre schein] in brackets (Gr).
 59] in brackets (Gr). 61 Vn̄] unde (Gr).

- die was verre bekant,
 65 nâch sînin scildin gesnitin.
 ein guot march hête er bescritin,
 virdact mit zwêin deckin.
 ein swert mit ganzir eckin,
 daz sêre mochte snfidin,
 70 vuorte er an sînir sîtin
 und reit ûz an daz hôte
 er warb nâch einir joste
 mit manlfchir pîne.
 ime volgitin die sîne
 75 mit manlfchin geberdin;
 daz vrouwite den werdin.
 Von Messîne Margôz
 mit einir sturien die was grôz
 quam in den bûhurt gevarn.
 80 er sach andirnthalb den arn
 von eime scafte wedilin:
 daz irwegite den edilin
 an einin manlfchin nft.
 er reit ein scône râvft

64] in brackets (Gr). 66 heter] hête er (Gr). 69 snitin]
 snfidin (Gr). 71 vñ] und (Gr). 74 Ime] im (Gr). 78 die was
 groz] in brackets (Gr).

- verre swarzir dan ein kole,
 unde was gewäpinit wole:
 dâ mite was die rede virant.
 ein sper vuorte er an der hant:
 ein zeichin von rîchir habe
 90 verre wandilte dâr abe
 unde irsprancte durch Bflâsin
 ûf Prophiliâsin
 mit ûf gerichtir banier.
 "Messine scivalier!"
 95 rief er dô er irsprancte.
 Prophiliâs ouch virhancte
 sime orse vil drâte.
 ein starc sper er hâte
 geslagin undir sfinin arm:
 100 die mailin wârin wordin warm
 deme kuenin jungelinge
 und stach in durch die ringe
 vorme scilde in den bûch
 und warf in tôt in einin strûch;
 105 daz sper dennoch ganz beleib.

86 vñ] unde (Gr). 89/90] in brackets (Gr). 90 wandilte]
 wadilte (Le). 91 vñ] unde (Gr). 93:4 banier:scieualier]
 baniere:scievaliere (Gr). 97 Sime] sîm (Gr). 100/101] in
 brackets (Gr). 102 vñ] und (Gr). 104 vñ] und (Gr).

- daz ors er vort mit sporn treib
unde vuor in allin bevorn.
er hête in andir sît irkorn
den helit Dionfsin
- 110 wâ ime daz sperfsin
steckite in der sftin:
und sach sie starke strftin,
des hers in beidin endin
daz volc vaste swendin;
- 115 die beidinthalb sich wertin
mit spern unde mit swertin,
die vil dicke besuffin
den orsin in den guffin
unde in den kûenin liutin.
- 120 Athîs ôt sine trûtin
Rôme vil scedelfche irwarb,
wende ir vil dâr umme irstarb.
 Prophîlias der gehêrte
 ûbir Dionfsin kêrte
- 125 des vil manigir intgalt
und bescutte mit gewalt

107 vñ] und (Gr). 112 vñ] und (Gr). 115 die| sie (Gr; Le argues retention). 116 uñ] und (Gr). 118 ors in den| orsin in den (Gr). 119 vñ] und (Gr). 120/1] Athîs mit sfnin trûtin/Rôme vil scedelfche irwarb (Gr; Le argues for MS reading). 125] in brackets (Gr). 126 vñ] unde (Gr).

- den kuenin Dionfsin;
 des lobitin in die wisin.
 sie hêtin in ûz den vriundin
 130 wunt unde ungesundin
 undir den Rômêrin zuo trôste:
 den vienc er und lôste
 Dionfsin sinin mâc.
 er was an tugindin nicht trâc,
 135 dô er den herzogin vienc.
 sulche tât er dâ begienc,
 wen der strift der was hart,
 daz er dâ von sô müede wart
 von den manicvaldin slegin
 140 daz er sich mochte nicht geregin:
 und reit ûz rowwin von disin
 undir boume an einir wisin
 an ein wünniclfchiz gras,
 daz genuoc nâ deme strite was,
 145 wen biz ir ors virbliesin.
 er sprach: "wir suln hie sîn,

130 un̄] unde (Gr). 131 romerîn] Rômern (Gr). 132 un̄] unde (Gr). 137] in brackets (Gr). 138 da uon] dô (Gr). 141 vñ] und (Gr). 146 hie sîn] hie kiesin (Gr; Le retains MS reading).

uns rouwin eine wile,
 ob der küninc von Bfle
 mit allir macht puniere,
 150 daz wir mine baniere
 kērin im zuogegine.
 beseht iuch allir wegine
 ob ir noch Athsis
 mfnis liebīn amsis
 155 iergin werdit geware."
 dō ūbirsāhin sie die scare
 durch ein wetirdūnniz loub
 unde irsāhin grōzin stoub
 von Athise stiebin,
 160 und begondin in ime liebīn.
 sie sprāchin: "ieniz ist Athīs
 unde hāt irworbin den pris:
 er ist die vījande ane kumin
 unde hāt Gaytin genumin;
 165 des ist uns wol an muote."
 des vrouwite sich der guote.
 Dō sante er Androchēum,
 den consul Antichēum

147 rouwin] rouwe (Gr). 151 im] ime (Gr). 158 Vñ] unde
 (Gr). 159 athise] Athise uffē (Gr; Le against emendation).
 160 Vñ] unde (Gr). 164 Vñ] und (Gr).

Fragment C

- Bilas dā von Bile
 was ouch al die wile
 von der erdin ūf gesprungin.
 zuosamine sie drungin,
 5 mīn her Athfs unde Bilas.
 Alixandir und Kolibas,
 Driens und Dorilaus,
 Walfaram und Korilaus
 und der küene Pandaron,
 10 der herzoge von Korillon
 zuo der erdin von ir veiztin
 orsin vil drāte irbeiztin
 mit allin ir gevertin,
 daz sie den küninc wertin.
 15 Athfs und Graciens,
 Androines und Juliens,
 Lucegwie und Florentfnus,
 Anthonius unde Latinus,
 mit allin irn gesellin
 20 durch ir baldiz ellin
 den küninc zuo vuoz bestuondin.

5 Mīn er] her (Gr; Le: mīn her); u̅m] unde (Gr). 6 u̅n] unde (Gr). 7 u̅n] und (Gr). 9 V̅n] unde (Gr). 15 u̅n] unde (Gr). 15:16 graciens:juliens] Grācius: Julius (Gr). 16 u̅m] und (Gr). 17 u̅m] und (Gr). 18 u̅n] und (Gr).

- dô giengin die wol tuondin
 und truogin ir baniere,
 dâ vogile unde tiere
 25 wârin beide in gesnيتين.
 als manlich truoc nâch sînin sitin
 vaste an ein andir,
 Kolibas unde Alixandir
 mit allin den die sie hâtin
 30 Bilâsin gâs virtrâtin
 und stattin des nicheine wîs
 daz der kûninc unde Athîs
 intsamint vûchtin einin wîc.
 sie irkantîn wol ir beidîr crieg,
 35 daz sie gevêch wârin
 und nôte sich virbârin:
 des torstin siez nicht wâgin,
 die Bilâsis phlâgin,
 vor sînis lfbis vorchte;
 40 wende Athîs wundir worchte
 des tagis an sînir rittirschaft.
 er hête manheit unde craft

23 Vñ] und (Gr). 24 uñ] unde (Gr). 28 uñ] und (Gr).
 29 allin den| allin (Gr). 31 Vñ] und (Gr). 32 uñ] unde
 (Gr). 36 Vñ] und (Gr). 42 und] unde (Gr).

an lîbe unde an sinnin:
 ouch half im craft der Minnin,
 45 daz er geturstilfchin streit.
 mit sorcsamir arbeit
 die nôtvestin giengin
 und gâbin unde intphiengin
 manigin smerzindin strich:
 50 dâ von inbeidinthalbîn sich
 der kûenin scade gemêrte.
 ir nichein dâ virherte
 den andirn zuo slâne:
 ir nichein zuo vâne
 55 des andirn dâ gerte.
 dâ gienc swert gegin swerte,
 slac gienc gegin slage,
 wen biz sich zum mittin tage
 die sunne begonde neigin,
 60 und sich die waleveigin
 beidinthalbîn ûz gelâsin.
 sie vûchtin an Bilâsin
 mit hezlîfchime zorne.

43 uñ] und (Gr). 48 vñ] und (Gr); uñ] unde (Gr). 49 strich]
 stich (Gr; Le counsels retention). 53 dem] den (Gr).
 56 gienc] gienc dâ (Gr). 58 zum] zuo dem (Gr). 60 vñ sich]
 und sie (Gr).

- Bflas der ūz irkorne
 65 stuont in manlichin vore:
 den scilt truoc er inbore
 verre vor den handin.
 er stuont in den gewandin,
 dô er nicht möchte gesigin,
 70 daz er wolde dâ beligin
 unde er nicht genesin wolde.
 des vacht der êrinholde
 in helidis geberdin
 und tungite die erdin
 75 mit rêveigim bluote,
 sînis lîbis âne huote.
 Dannoch stuont des künigis vane
 dâ sie houbitin ane;
 des phlac der helit Absterne,
 80 der küninc von Palerie,
 und Dimothenes der degin.
 sie sâhin harte ungewegin
 den strft irs herrin halbin wesin
 und daz er möchte nicht genesin:

66 scilt] scilt den (Gr). 71 vñ] und (Gr). 74 vñ tungite]
 und tungite dâ (Gr). 75 reueigin] der rêveigin (Gr). 81 vñ
 dimothenes] unde Dimothêne (Gr). 84 vñdaz] und daz (Gr).

- 85 swaz er in gêbe sfnir habe,
 sie nie hülfin ime dar abe;
 und sâhin den küninc in noetin stân
 und manigin nitslac slân
 und degintlfchin stftin:
- 90 und sâhin in andir sftin
 haldin eine grôze scare
 mit virdactin orsin isinware,
 die der karrôschin phlâgin,
 unde ir lfb wol torstin wâgin
- 95 durch den werltlfchin prfs;
 der phlac Marques unde Engris.
 die irsach Absterne:
 dô hête er vil gerne
 Bflâsin vonne strfte brâcht.
- 100 in manlfchir andâcht
 in den bûhurt er ruorte;
 ein starc sper er vuorte.
 Brînus den küninc irsach
 dâ er durch die scare brach,
- 105 und rante in manlfchin ane;

85/6] in brackets (Gr). 86 nie] ne (Gr). 87 vñ] und (Gr).
 88 vñ] unde (Gr). 89 vñ] und (Gr). 90 vñ] und (Gr). 94 vñ]
 und (Gr). 96 uñ] und (Gr). 100 In] mit (Gr). 105 vñ] und
 (Gr).

- er reit ein ors wîz alse ein swane,
 daz was snel unde starc.
 mitme scilde er sich barc,
 dô er den küninc hête irkorn.
 110 daz ors nam er mit den sporn,
 daz in vil snellfchin truoc.
 undirz uochse er daz sper sluoc;
 daz selbe tete Absterne:
 wende er was ein kerne
 115 zuo tuone werde rittirschaft.
 an den hals er in traf
 dâ er in velligin wiste.
 Brînus der virmiste.
 Absterne was von grôzir craft:
 120 er stach den eschinin scaft
 daz er sich von creftin bouc,
 und Brînus von dem orse vlouc
 und er wunt viel uffin sant.
 daz ors nam er an die hant:
 125 Bîlâse er iz brâchte,
 des nôt er vor bedâchte,

107 un̄] unde (Gr). 109 het] hete (Gr). 112 Vndirz ochise
 er daz sper| daz sper er undirz ochise (Gr). 122 Vn̄] und (Gr).
 123 Vn̄] unde (Gr).

- wende er vil triuwin hâte.
 "wol ûf," sprach er vil drâte,
 "unde wartit wâr ir wellit:
 130 sich hât sêre missestellit
 daz volc in deme strîte."
 "nein â helit, nû bfte
 noch eine cleine wîle!"
 sprach der küninc von Bfle,
 135 "daz volc von eime scricke
 virzagit harte dicke
 unde irscamit sich vor leide
 unde irmannit andirweide
 und strîtit danne baz dan êr.
 140 swenne der helit wirdit sêr,
 sô irmannit er von den wundin
 und gesigit undir stundin:
 daz selbe mac uns hie gescên,
 daz solt dû, helit, ane sên."
 145 "Nein", sprach der andir degin,
 "der strît ist alse ungewegin
 daz ir nicht gesigin mügit:

129 Vñ] unde (Gr). 137 Vñ] unde (Gr). 138 Vñ] unde
 (Gr).139 Vñ] unde (Gr). 141 ir] er (Gr). 142 Vñ] und (Gr).

- liebe hêrre des gehûgit,
 und lâzit iuch nicht toetin.
 150 sich sol in sînin noetin
 der helit wol virsinnin:
 in gelücke unde in gewinnin
 dunkint alle liute wîs.
 daz ist ein lobilfchir prîs,
 155 swenne iz dem manne missegât,
 daz er sich dan wol gehât
 und sich stellit dâr ingegin,
 also im sîn dinc ist gelegin,"
 sprach der helit mêre.
 160 "iu sint die Rômêre
 alsô wol gesezzin,
 wolt irs nicht virgezzin
 und wolt irz dâr nâch handiln,
 daz sie iu mûezin wandiln
 165 swaz sie iu lastirs habint irbotin,
 ouch geloube ich iu bî unsin gotin:
 wolt ir mîn dienist dâr zuo,
 daz ichz deste gernir tuo."

149 vñ] und (Gr). 152 un] und (Gr). 157 vñ] und (Gr).
 166 geloubich] gelobe ich (Gr).

Fragment C*

- und scuofin dâ daz dienist.
 nû dit al gescên ist
 und der mittir tac zuogienc
 und die küelde ane gevienc,
 5 dō wart der magit Gayte
 gegin der hōchgecftē
 gecleidit, sō nie magit baz
 an irm briutestuol gesaz;
 daz hēte ir vatir vor bedâcht.
 10 ir allir phert wârin brâcht
 in den hof durch rftin.
 dō huob man ûf Gaytin:
 Evas nam sie an die hant
 unde Cardionem zuhant;
 15 Athïs ir reitgeselle was.
 dâr nâch reit Prophïlias
 und sîn muotir Salustîne:
 dâr nâch al die sîne:
 dâr nâch die vrouwin von der stat;
 20 der iecflch hēte sich gegat
 zuo deme der ir ebine quam

1 Vn] und (Gr). 3 Vn] und (Gr). 4 Vn] und (Gr). 13] in
 brackets (Gr). 14 Vn] unde (Gr). 17 Vn] un (Gr).

- unde ir zuo dieniste gezam.
vil vidilêre quâmin
die dâ wole gezâmin,
25 und vidiltin vil suoze.
in müeziclichir muoze
sô ritin sie genuoc trâge
gegin der wurmlâge,
wende der wec was kurt.
30 vor ime irhuob sich der bûhurt
von allin den jungin rittirn,
die machtin manige splittirn
ûz den wîzniuwin sceftin;
swâ sie den scaft beheftin
35 uffie die vrischin silde,
daz ist uns noch ein bilde
unde ein geziuc der êlicheit.
vil manic rittir gemeit
quam zuo deme bûhurde;
40 ich wêne den wol wûrde
gewartit von den vrouwin.
got lâze in wol gezouwin,

22 Vñ] und (Gr). 25 Vñ] und (Gr). 31 allin den] allin
(Gr). 37 Vñ] und (Gr).

daz siez müezin sô begên
 daz sie zuo lobe dar abe stên.
 45 Nû wart zuo Rôme ein spil gedâcht,
 daz wart des tagis vollinbrâcht
 durch den werltlichin ruom.
 swenne ein wert briuteguom
 mit sînir brût zuo hove reit,
 50 sô was des dâ gewonheit
 daz alle junge liute,
 witewin, megide, briute,
 den sulche spil gezâmin,
 dan zusamine quâmin
 55 und sich bihandin viengin
 und vûr die briute giengin.
 ir ieclich nâch ir echte,
 sô sie geleistin mechte,
 hête ir dinc dâ gesazt
 60 und sich mit cleidirn ûz gevazt,
 von rîchin rockin wol gesnîtin,
 nâch den franzoischin sitin
 vil ebine an sich gescurzt

48 Swen] swenne (Gr). 55 Vñ] und (Gr). 56 Vñ] und (Gr);
 brute] brût (Gr). 60 Vñ] und (Gr).

- und zuo der erdin gekurzt;
- 65 ir arme sūbire virnāt,
 sō die werlt noch site hāt;
 mit guotin gürtlin langin,
 beslagin mit goltspangin,
 mit tiurin wūrspannin.
- 70 dō sie giengin dannin
 in hōe gerindimuoete,
 truogins ūf ir huote
 daz sie nine virblichin:
 ir hantschin an gestrichin
- 75 unde ebine sich gestellit.
 sus giengin sie gesellit,
 wen biz sie dār quāmin
 dār sie die brūt virnāmin;
 dā sāzin sie unde beittin,
- 80 wen biz sie sich bereititin
 mit züchtlfchin gelāzin.
 sō sie dan ūf gesāzin,
 sō irhuobin die werdin
 vor der briute pherdin

65/6] in brackets (Gr). 75 Vñ] und (Gr). 79 un] und (Gr).

- 85 ein spil, daz was ein linde hût,
 Ubir ein weich hâr gesût,
 also ein küle alsô grôz;
 disin handeweichin clôz
 den wurfin sie ein andir.
- 90 swilch ir da was gerandir
 und snellir dan die andirn,
 sô sie begondin wandirn,
 die behielt dâ den scal.
 dit spil was geheizin bal
- 95 in roemischir zungin.
 sus giengin die jungin
 hüpfinde unde springinde,
 von den brutin singinde,
 ein andir werfinde den bal,
- 100 der an spile nicht ruowin sal.
 vürz tempil der gotinne,
 die vrouwe ist ubir die minne,
 die was dô Vênûs genant,
 sô quam ir êwart zuhant,
- 105 ein man aldir unde grîs.

91 vñ] und (Gr). 97 un] unde (Gr). 105 un] unde (Gr).

- der seginte sie sine wîs
 und gab sie mit wortin,
 die dâr zuo gehôrtin,
 zusamine zuo rechtir ê;
 110 sô tâtin abir dise also ê
 biz zuo den herbergin widir.
 sô sie dan irbeiztin nidir,
 sô gab man in ir beidir
 ir ors, ir phert, ir cleidir
 115 und swaz sie zierdin vuortin ane.
 dâ mite huobin sie sich dane
 uffe den hof vrônin:
 dâ tanztin die scoenin.
 jungin vrouwin inne
 120 zêrin der gotinne
 dit wârin heidinsche site
 hie wart gekondierit mite
 Athîs und Gayte:
 sô nie vor der gecfte
 125 juncvrouwe, wêne ich, wurde
 mit spile und mit bûhurde

107 Vñ] und (Gr)? . 114 Ir ^{ors}] ors (Gr). 115 Vñ] und
 (Gr). 115 Vñ] und (Gr). 123 uñ] und (Gr). 126 uñ] und
 (Gr).

- mit züchtigirn gelâzin
 zuo hove und zuo strâzin
 gevuorit êrsamir;
- 130 dâ was vröude âne jâmir.
 waz touc ein ummcreizin?
 die vrouwin al irbeizin
 besundirn vor der portin.
 die in dâr zuo gehôrtin
- 135 die vuortin die phert hin
 und die ritter zuo zin;
 daz manigin wart zuo pinin
 ir ieclich nam die sinin
 und vuorte sie vil scône,
- 140 dâ der tisch vröne
 Gaÿtin bereitit was.
 dô hiez ir vatrir Evas
 den vrouwin gebin wazzir.
 Athis dâ nicht virgazzir
- 145 und trat zuo Gaÿtin
 ebine an ir sitin
 mit züchtigin gelâzin

127 zuchtigirn] zuchtigin (Gr; Le counsels retention). 130
 uroud] vroude (Gr). 134 Die in] die (Gr). 135 uÿrtin] vuortin
 in (Gr). 136 Vñ] und (Gr). 137:8 pinin:sinin] pine:sine (Gr; Le
 argues retention). 139 Vñ] und (Gr). 145 Vñ] und (Gr).

- sie sâzin nidir unde âzin;
 man gab in allis des genuoc
 150 des daz ertrîche truoc.
 Dâ mite si die rede virant.
 vil kerzin wart dâ ûf gebrant,
 dô man des âbindis intsuob.
 einin tanz man ane huob
 155 durch daz die muottruobin,
 die gerne jâmîr ûebîn,
 vrûde dâ intphiengin.
 vil vidilêre giengin
 und vidiltin vil sûeze notin.
 160 dâ wart vil dienstis irbotin
 den wolgetânin vrouwin.
 die ammichtliute irzouwin
 die ir dâ warenâmin:
 sie âzin gâs unde quâmin.
 165 dô der tanz sich virliez,
 trinkin man brengin hiez
 den wirtin und den gestin.
 dô vuortin sie die bestin,

148 \overline{un}] und (Gr). 159 \overline{vn}] und (Gr). 163 ir ware da] ir
 dâ ware (Gr). 164 \overline{un}] und (Gr). 166 Trinke] trinkin (Gr).
 167 \overline{un}] und (Gr).

Fragment D

- vil vrouwin mit vil mannin,
 mit grōzin vrōudin dannin
 dā ir bette was bereitit.
 Daz volc nicht langir beittit,
 5 und liez sich niuwit strāfin;
 swaz dā nicht solde slāfin,
 daz nam urloub unde gienc.
 die brūt ir dinc ane vienc
 vil gezogenlīche.
 10 her Evas der rīche
 bevalch die magit Athīse.
 dō sciet sich der grīse
 von der wolgetānin magit.
 waz sol dā von mē gesagit?
 15 Ist daz ich vūrdir sagite,
 dem volc iz missehagite,
 und begondis irlangin.
 Gaÿte die wart begangin
 sō nie kint von kūningis art
 20 ērsamir hie begangin wart;
 dār ane lāt iu genūegin.

5 vñ] und (Gr). 7 un] unde (Gr). 14 sol da me uon] sol
 da von mē (Gr). 17 vñ] unde (Gr). 20 hie] ie (Gr).

- Athfs mit scoenin vuogin
 legite sich zum êrstin nidir:
 Gâyte ein wênic streit dâ widir;
 25 daz indunkit mich nicht wundir,
 dâ was virborgin undir
 des mannis vorchte kindis scame.
 iz ist ein grôz dinc mannisname:
 ein sulch dinc zuo gescênde,
 30 daz ein magit, zuo sênde
 den liutin, tritit an die stat,
 dâr nie ir vuoaz an getrat:
 swie lieb sie den man habe,
 die scame wîsit sie dâr abe,
 35 daz siez blôdîlfchin tuo.
 Salustfne sprach ir zuo
 und hiez sie sich inleidin.
 Prophilius gab in beidin
 guote nacht und gienc dâr vûre.
 40 ein vrouwe beslôz die tûre
 unde inleiditin sie undirdes.
 Salustfne und Cardiones

24 Gaytein] Gâyte ein (Gr). 28 dinc] dienc (Gr). 37 vñ] unde (Gr); sich cleidin] sie inleidin (Gr). 39 un] und (Gr). 41 Vñ inleiditin sie] unde inleidites (Gr; Le retains MS reading but punctuates with a comma after undirdes). 42 un] und (Gr).

- nāmin Gaŷtīn mit gewalt
 und legitins an den helit balt;
- 45 vil vrōlfchin er sie intphlenc.
 sie nam urloub unde gienc
 und die vrouwin alzugatir,
 und legite sich bf irn vatir,
 den bidirvin Evāsīn.
- 50 nebin Prophiliāsīn
 legite sich Cardiones.
 vürdir tar ich nicht sprechin wes
 sie begondin odir têtīn.
 grōzin scal sie hêtīn
- 55 ir vriunt unde ir mäge
 in der wurmeläge,
 wen biz sie sich gevrouwitin genuoc
 und man trinkin dâr getruoc;
 dô sciedin sie sich alle
- 60 und vuorin dan mit scalle,
 dâr sie zuo tuone hâtīn.
 vil wachtêre ûf trâtīn
 und bewartin sie vor den diebin.

44 vñ] und (Gr). 45 er sie] ers (Gr). 46 un] unde (Gr).
 47 vñ] und (Gr). 48 vñ] und (Gr). 58 vñ] und (Gr). 60 Vñ]
 und (Gr). 63 vñ] und (Gr); vor den] vor (Gr).

- seht! dise zwei geliebin
 65 bf ein andir lāgin,
 vil vröudin phlāgin,
 als manfch wol wizzin mac.
 dō lieb bf liebe gelac,
 unde erz an sīnin arm genam,
 70 waz dā vröudin abe quam
 vröude gerindin sinnin!
 ist daz ime von der Minnin
 ie sichein ungemach
 an sime lfbe gescach,
 75 dō er Cardionem virkōs
 und sīn erbe virlōs,
 des in die Minne intsazte:
 wie wol sies in irgazte
 mit der scoenin Gaytin,
 80 die sie bf sīnir stin
 mit grōzin noetin hēte brācht.
 er hēte iz andirs gedācht
 kūninc Bīlas, dō er sie nam;
 die Sēlde was ime gram

66 Vil] und vil (Gr). 67 Also] als (Gr). 76 Vñ] und
 (Gr). 80 Bisinir] bf sine (Gr).

- 85 und gonde ir baz Athise,
den sie an rittirs prise
gehôit hête sêre.
waz solde der rede mêre?
Athfs bf Gaytîn lac
- 90 wen biz verre uffin tac,
und daz die sunne scefn.
die wile die Rômere Ubir ein
zuo den betehûsîn ritin
ir gote umme ir hulde bitin,
- 95 dô wârin ouch dise irwacht
und hêtin sich ûf gemachit
in mûeziclichir muoze.
mit manigim semftin gruoze
sciet sich Athfs dannin
- 100 und gienc zuo den mannin
dâ der allir meiste was.
dô vuorte in Prophiliâs
dâ er sich solde cleidin;
man hête in geliche beidin
- 105 gewunnin cleidir harte gut.
dô sie hêtin sich gescuot

85 Vñ] und (Gr). 91 Vñ] unde (Gr). 92 die wile die] dô die
(Gr). 94 um] umme (Gr). 96 Vñ] und (Gr). 102 uvr̄tin] vuorte
in (Gr).

- unde ir ermīln vīrnētīn
 und sich gevangīn hētīn,
 ūf ir phert sie sâzīn
 110 mit scoenīn gelâzīn.
 hīe mochte ich vil abe sagīn,
 wie sīn gesmīde was betragīn
 mit rōtgebrantīm golde,
 ob ichz nicht kūrīn solde.
 115 sie ritīn mit ir vriundīn
 dâ sie daz tempīl vundīn
 Vēnērīs der gotīnne,
 die vrouwe ist ūbir die minne.
 dō man ir recht in dâ getete,
 120 unde sie zwēne an ir gebete
 gewârīn mit ir mâgīn,
 wen biz sies genuoc gephlâgīn:
 dō ritīn sie ungebeitit
 dâ iz gestüele was bereitit
 125 mit scoenīm bûhurde widir.
 dâ lege wir die rede nidir.

107 Vñ ir ermln] und in ermīln wol (Gr). 108 Vñ sich] sich
 (Gr). 120 Vñ] und (Gr). 122 sies] siez (Gr).

Salustine und Cardiones

- wärin ouch kumin undirdes
 und heimliche liute,
 130 und hulfin ûf der briute.
 ir cleidir tâtin sie ir ane
 unde vuortin sie dane
 in ein andir pavliûn.
 ein phellil violinbrûn,
 135 von golde tier dâr in gewebin,
 loubirzwige, wînrebin
 und wie gevlochtin stricke,
 undirworcht vil dicke
 mit golde deme rôtin:
 140 dâr abe was irscrôtin
 ein mantil wol mit sinnin,
 bezogin wol inbinnin
 mit herminin vedirin:
 an dem orte iecwedirin
 145 nidine zuo gestreckit
 unde obine vûr gestreckit
 ein brûn zobil zuo mâzin rûch,
 also er wart in einir drûch

129 \overline{Vn}] und (Gr). 130 \overline{Vm}] und (Gr). 132 \overline{Vn}] unde (Gr).
 137 \overline{Vn}] und (Gr). 144 iecwedirin] ietwedirin (Gr).

- gevangin dâr zuo Riuzin.
- 150 zwei tassel inbûzin
 von golde wârin gesmidit
 und wie zusamine gelidit:
 mit guotin steinin undirsazt,
 alse sie vil tiure gescazt
- 155 dô wurdin von den wîsin,
 die guot wol kondin prîsin
 unde achte wistin werkis.
 und des selbin gemerkis
 was ein roc ir gesnîtin
- 160 nâch den franzoischin sitin
 wedir zuo lanc noch zuo kurt;
 dâ hête sie sich ingegurt
 mit einim beslaginin bortin
 inmîttin und zuo den ortin
- 165 mit cleinin goltspangin
 gevuëgin, nicht zuo langin.
 von golde ein vürspan harte wol
 gesmidit unde edilir steine vol.

152 vñ wie] und wê (Gr). 157 vñ] und (Gr). 158 vñ des] des
 (Gr); gemerkis] gewerkis (Gr; Le retains MS reading). 163 einin]
 eime (Gr). 164 un] und (Gr); zu den] zun (Gr). 167 gold]
 golde (Gr). 168 un] und (Gr).

Fragment E

- daz im argis nicht gescach.
 Gaÿte dit wol gesach,
 daz her Perithêus was
 sô gevallin uffiz gras,
 5 daz er von unmechtin
 lac in swachin echtin,
 also ob er wêre tôt geslagin:
 und begonde in leitlfchin clagin
 widir Cardionesin.
 10 "zwäre sol dit wâr wesin
 umme sinin tôtval",
 sprach die stat Ûbiral,
 "sô wirt intworcht Athêne.
 sie wurbinz wol sie zwêne,
 15 küninc Kassidorus unde er:
 und sol des nû nicht wesin mêr,
 daz Perithêus ist irslagin,
 wer sol die last uns helfin tragin?"
 Die vrouwin die dâ sâzin
 20 an venstirn, an terrâzin,
 die wurdins vallis gewar

2 dit] dis (Kr). 8 begondin] begond'in (Gr). 9 cardionesin]
 vrouwin Cardjonesin (Gr). 15 kassidor, vnd] Karsidorus unde
 (Gr). 16 Vñ] und (Gr). 17] in brackets (Gr; Le scrubs brack-
 ets).

und virswigin in doch gar
 beide swestir und die muotir.
 Kassidorus was ein guotir,
 25 daz tete er dicke wol scin,
 er liez alle rede sîn
 unde irbeizte uffin sant.
 den helm er ime abe bant,
 sam tete er die fantailin:
 30 dô vant ern von den mailin
 zuoquetzit am antlitze:
 sam vant ern âne witze
 dâ ligind amme sande,
 daz er vûeze noch hende
 35 regite noch daz houbit;
 alsô was er betoubit;
 Kassidorus sprach im zuo:
 "Perithêus, wie vers dû?
 sprich mir zuo, liebîr vriunt!"
 40 dô regite er den munt
 und warf ûf die ougin trâge
 gegin des kûningis vrâge.

23 um] und (Gr). 25 thet er] teter (Gr). 27 irbeizt]
 irbeizte (Gr). 29 thet er] teter (Gr). 40 regiter] regite er
 (Gr). 41 dovgin] d'ougin (Gr).

"waz ist an mir irgangin?
 bin ich," sprach er, "gevangin?
 45 hân ich gesichirt?" "nein, dû niet."
 sprach er. "sôn ist mir nicht gesciet,
 wende daz ich orsis nicht inhân":
 und spranc ûf von der erdin sân.
 "hie stêt", sprach er, "dîn selbis ors,
 50 daz dir der küninc Laumacors
 liez, dô dû den stêche nidir".
 dô gienc er zum orse widir
 mit vrôlichin gebêrdin,
 dô gesach er den werdin
 55 vrouwin obrime sitzin.
 sînis linkin vuozis spitzin
 sazte er in den stegereif:
 mit den handin er begreif
 beidinthalb die satilbogin
 60 und quam uf sîn ors gevlogin
 rechte also ein vogil wilde.
 dô greif er nâchme scilde:
 den helm den hiez er bindin

52 zûm] zuo dem (Gr). 54 Do gesach er] und gesach (Gr).
 55 obrime] obir ime (Gr). 56 Sînis] sîns (Gr).

- und bat im gās irvindin
 65 waz dort sîn vatir tēte,
 der in virritin hēte
 mit vriundin und mit mannin,
 daz sie in nicht vuortin dannin.
 Ouch pungierte Phēdrias,
 70 Athis unde Prophilias
 durch werdir êrin bejac
 al die wile daz er lac
 unwizzinde amme sande;
 manigim scildis rande
 75 wart ir puneiz zuo leide.
 die nōtgestadlin beide,
 Prophilias unde Athis,
 wurdin werbind ummin prfs
 und wurdin sulche rittirschaft
 80 tuonde, daz dâ nicht zuo getraf.
 Salustine der vuorte
 den vanin und ruorte
 manlfchin in die dickin,
 daz ime mōchte irstickin

67 un] und (Gr). 70 vnd] unde (Gr). 73 Vnwizzind amme]
 unwiz amme (Gr). 75 punie; z] punier (Gr). 77 vnd] unde
 (Gr).

- 85 sīn ors von gedrange.
 mit bittirim antphange
 wart er intphangin dicke:
 daz was im als ein wicke,
 wende er was wīs unde starc.
- 90 mitme scilde er sich barc
 und hielt ôt vaste den vanin.
 die Rômære drungin an in,
 vil manic nôtveste man:
 der ich nicht genennin kan,
- 95 diez alsô wol dâ tâtin
 als die dâ nâmin hâtin.
 Der herzoge von Pise
 was īn gevarn nâch prise
 gewâpinit grôzlfichin wol.
- 100 sīn ors was swarz also ein kol
 mit gerechtin marchmâlin.
 sīn helm brūnlûtir stâlin
 mit līstin wol gezierit
 und vaste gebarbierit
- 105 vūr d'ougin und vürz antlitze:

89 un̄] unde (Gr). 105 dôgin] d'ougin (Gr); und] unde (Gr).

nâch den aldin sitin spitze,
als sie phlâgin bi den tagin.
waz solde ich mē dar abe sagin?
sîn decke was und sîn kursit
110 ein undirwebin brûn samit
mit golde deme rôtin.
sîn banier was geschrôtin
nâch deme alse er wâpin truoc.
der herre wfs was und cluoc:
115 in den rinc quam er gerant,
Prophiliâsin er vant
ûf einim orse spruzvale
den rinc in einsit zuo tale
mit sîme sper wol rftin,
120 unde abir in an der sitin
wol houwin mitme swerte.
den selbîn prfs er gerte,
den der helit stête
vor irworbîn hête,
125 mit sîme sper irwerbîn nâch.
iedoch hête in ein teil zuo gâch

114 vnd] und (Gr). 118 einsit] eine sît (Gr). 120 abrin]
abir in (Gr).

- uffe den helit reinin,
 und nam daz ors mit beinin,
 als iz möchte meist gevarn.
 130 der Römære ouch sinin arn
 gegin den vürstin wante:
 daz ors mit sporn er mante:
 sin sper er vorne sancte,
 daz nie dar üz inwancte.
 135 den herzogin von der stat
 stach er in ein hörlic gewat,
 daz im daz anlütze
 belac in der phütze.
 dem vürstin dâ von Pise
 140 Prophiliâs der wîse
 zucte uf daz sper; dôz ganz beleib,
 uf sinin gevertin er treib
 durch sinis scildis urbar,
 der nâch im durch huote vuor,
 145 und stach in hindirs orsis zagil.
 Phile vil dickir dan ein hagil
 scuzzin scützin im ingegin

134 niedir] nie dir (Gr). 136 hore gewath] horegewat (Gr).
 137 anlütze] anlutte (Gr). 138 phütze] phutte (Gr). 141
 zuct uf] zuct üz (Gr).

- daz sie gevaltin den degin;
 doch quam er widir âne scadin,
 150 al wære er sære genuoc virladin.
 Von Tripe Dimothêne
 gedächte dise zwêne
 mit einir joste rechîn,
 daz man von im ouch sprechîn
 155 wol müeste vor den vrouwin,
 unde flte des gâs zouwin.
 er hête guote wâpin an
 und quam wol also ein hõvisch man
 gevarn an des ringis ort.
 160 Prophiliâs vuor ouch vort
 mit einir banier in der hant:
 sie tâtin beide die ors gemant
 mit genendigim zorne.
 die sper sanctin sie vorne,
 165 die vûst sie vaste twungin,
 do die ors zusamine sprungin,
 und trâfin beide ein andir sich.
 der Rômære truoc hõr sinin stich

154 im] ime (Gr). 162 dors] d'ors (Gr). 164 sanctin sie]
 sie sanctin (Gr). 166 dors] d'ors (Gr).

Fragment F

- "die wâpin uns virrostin,
 sôz niemin lât sich kostin.
 die ritter virterbin,
 die nicht in wâpin werbin:
 5 die mildin virkargin:
 die guotin virargin:
 die minnindin virmînnin,
 daz sie nicht tuont beginnin
 und nicht der vrouwin achtin:
 10 die sorgêre sich virtrachtin,
 sô sie nicht werkis üebin:
 die vrôgemuotin truobin,
 die niemin vrôudin reizit;
 sus wirt daz volc virbeizit
 15 gelîch den virbeiztîn trappin.
 uns virdôrpîrn die knappin,
 die wârin tugint êr gelârt.
 zucht wirt in unzucht gekârt:
 der hõvischeite wirt intwonit.
 20 wie sêre Sêlde von uns vonit
 unde unheil unsir râmit!

3 rittire] rittir (Gr) 12 urôn gemuotin] vrôgemuotin (Gr).

leit also ein sâme sâmit
 mit iemir werndin smerzin
 in unsir allir herzin.
 25 dū instirbis nicht al eine,
 sie sterbint al gemeine
 mit dir die zAthêne sint,
 aldin, jungin und die kint,
 der allir houbit wêre dū:
 30 daz stirbit allinsamit nū;
 des werde ich niemir wolgemuot."
 er sprach, "dū wêre ouch alzu guot,
 waz soldis dū sô guot geborn,
 sit got sô sêre sinin zorn
 35 an dir gedâchte irzeigin?
 wêre al die werlt mîn eigin,
 die gêbe ich, liebe sun, vûr dich:
 wêre abir daz ich selbe mich
 möchte alsô vûr dich gegeben,
 40 daz dū gesunt soldis lebin
 unde ich vûr dich irstürbe,
 wie gerne ich daz irwürbe!

daz selbe tâte dîn muotir."

"ay, liebe vatir, waz tuot ir,

45 daz ir mich toetit êr der zit?

ich weiz wol daz ir riuwic sît

mînis leidis: daz ist mir leit

und zwivaldit mîn arbeit,"

sprach der wolgemuotir:

50 "stiurit mînin muotir

unde Alemandînin,

daz sie niuwit pînin

den lîb nâch mir alzu vil,

und tuot des ich bitin wil:

55 mîn lebin ist nicht langir,

ich bin einis tôdis swangir

wordin, des muoz ouch ich bekorn:

wende ich durch sterbin wart geborn

dô mîn muotir mîn genas.

60 der Rômêre Prophîlias

der hât mîn intgoldin genuoc.

dô man mich in die stat truoc

mit sulchim unmuote,

dô wânde die guote

43 tâte] tâte ouch (Gr). 49 wolgemuote] ungemuotir (Gr).
60 romer] Rômêre (Gr).

- 65 Cardiones daz ich wêre
 Prophilias der Rômære:
 wende mich sîn geselle truoc.
 dô inwas sie leidir nicht sô cluoc
 daz sie des konde inthaldin sich,
 70 und starb von leidin umme mich
 von des tôdis Ubirrite.
 nû tuot des ich iuch gebite:
 sô mîn ougin sich besliezin,
 sô lâzit mich des geniezîn
 75 daz ich des nie nicht hie zuobrach,
 des iuwir munt zuo mir gesprach.
 und begeht unse bîgraft
 mit vrouwin mit rittirschaft
 nâch rechtir küninclîchin guft.
 80 lâzit uns welbin eine cluft
 mit edilim marmirsteine,
 mit golde gemüesit reine:
 dâ legit uns beidin samit in,
 wende wir tôtgesellin sîn,

77 Und begeht unse] begêt ouch unse (Gr). 78 urowin]
 vrouwin und (Gr). 84] in brackets (Gr).

- 85 in alsô rîche serke,
 daz man dâ bî wol merke,
 daz wir wol adil mochtin habin.
 mit rôtguldfînin buochstabin
 lâit unsin namin scrîbin,
- 90 daz wir alsô belîbin,
 daz niemin uns zuosceide.
 swenne ir dan andirweide
 zuo vrôudin sît gesezzin
 unde unsir hât virgezzin,
- 95 als die lebindin alle tuont,
 sô die liute sich genuoc gemüent
 mit herzelîchin leidin,
 sô muoz der lîb doch sceidin
 daz leit mit lîbis trôste:
- 100 wen daz ist rechte iz hôste,
 daz die tôtin zur erdin varn:
 wende in daz niemin kan bewarn,
 die lebindin dâr uffē sîn.
 sô lâit allir êrst werdin scîn
- 105 daz ir lieb hêtit mînin lîb,

96-103] in brackets (Gr). 96 gnuoc] genuoc (Gr). 99 libis]
 liebîs (Gr). 101 zûr] zuo der (Gr). 102 wend.in.] wend ir
 (Gr).

- und geldit im sîn liebe wîb,
 der sie durch mich hât virhorn.
 zwäre er ist ir genuoc geborn
 unde ist ir bidirue genuoc:
 110 wende die werlt noch nie getruoc
 nôtvestîrn man zuo deginheit,
 und wêne niemir mër getreit;
 wedir sîn gelîch ist unde noch wirt.
 abir der nichtis nicht inbirt
 115 nâch sînis lîbis mugindin
 von al irkornin tugindin,
 der wirdit noch seltsêne
 der werlt, also ich wol wêne:
 daz ist mîn her Prophilias,
 120 der ist lûtîrre dan ein glas
 von dem, daz scande st genami.
 nû gebit im beidin samit
 mîne swestir zuo wîbe,
 daz von ir zwêyer lîbe
 125 geborn noch helide werdin
 zum erbe disir erdin,

113 die werlt. sîn] wedir sîn (Gr; Le argues retention but ~~delete~~ und); ist und] ist (Gr). 114 nichtis.recht] nichtis nicht (Gr).

daz sie nâch iuwirm lfbe
 nicht erbelôs beifbe,
 sît daz man mîn inbern muoz."

130 er sprach: "liebe swestir, tuoz
 durch mînir sêle genist,
 ob dû mir der gûnstic bist."

Sie sprach nicht vil hôs lûtis:

"ich tuo swaz dû gebiutis,

135 ob vatir unde muotir wil,
 die mir gesazt hân ein zil,
 daz ich nicht sol übirtretin."
 er sprach, "des ich hân gebetin,
 des mugin sie dir virhengin,

140 und dû macht iz vollinbrenge
 vil gerne durch dînis selbis vrumin:
 wend ich nie man baz vollinkumin
 an allir slachte tuginde
 gesach von kindis juginde,

145 der ie sîn swert begurte."
 sie gâbin im antwurte,
 sîn vatir unde sîn muotir,

135 un̄ unde (Gr).

- "zwäre er ist gar ein guotir
 beide guotis unde libis:
 150 gert er sicheinis wibis
 zuo nemine durch sîn jâmir,
 sô inkonde wir nicht êrsamir
 Alemandînin bestatin."
 "mac siez abir nicht gegatin,
 155 sô daz er nicht wil wibis nemin",
 er sprach, "sô lâzit in bezemin,
 und gebit sie dem ir wellit."
 "die rede mir wol gevellit,"
 sprach daz sêre claginde wib.
 160 er sprach, "nû lôsit mînin lib:
 ich lige in grôzir unmacht
 und lât mir ziehin ûz den scacht;
 man genisit grôzir wundin,
 daz hân ich dicke irvundin."
 165 Ein arzit was die wîle kumin,
 und hête salbin vil genumin,
 hindine den scaft geclobin
 und dâr in wimplin gescobin.

154 siez] sichz (Gr). 156 Er sprach] sprach er (Gr). 161]
 in brackets (Gr); lig.in] lige in (Gr). 164 dickir] dicke
 irvundin (Gr). 167 Hindene] hinden (Gr); scaft] spalt (Gr).