The manuscript tradition of the Perceval of Chrétien de Troyes

van Mulken, M.

1993

document version
Publisher's PDF, also known as Version of record

Link to publication in VU Research Portal

citation for published version (APA)
van Mulken, M. (1993). *The manuscript tradition of the Perceval of Chrétien de Troyes: A stemmatological and dialectological approach*.

The Manuscript Tradition of the
Perceval of Chrétien de Troyes

A stemmatological and dialectological approach

Margot van Mulken

VRIJE UNIVERSITEIT

The Manuscript Tradition of the *Perceval* of Chrétien de Troyes

A stemmatological and dialectological approach

ACADEMISCH PROEFSCHRIFT

ter verkrijging van de graad van doctor aan
de Vrije Universiteit te Amsterdam,
op gezag van de rector magnificus
prof.dr E. Boeker,
in het openbaar te verdedigen
ten overstaan van de promotiecommissie
van de faculteit der letteren
op woensdag 29 september 1993 te 13.30 uur
in het hoofdgebouw van de universiteit, De Boelelaan 1105

door

MARGOT VAN MULKEN

geboren te Geleen

Promotoren   :   prof.dr A. Dees
                 prof.dr P. Th. van Reenen
Copromotor   :   dr E. Wattel
Referent   :   prof.dr H. D. Meijering

Contents

2

Acknowledgements

Introduction

The legend of *Perceval li Galois* is exemplary. In trying to become a knight, Perceval lost his innocence, and in order to become a perfect knight, he has to redicover that lost innocence. Whether or not he will ever achieve this goal remains unknown, however: the author has left his tale unfinished, such that Perceval is doomed to continue his recurrent quest for ever.

The author of this legend, Chrétien de Troyes, composed this highly subtle and intelligent story in the vernacular, an Old French dialect, towards the end of the twelfth century. Undoubtedly due to its narrative power, the story has never ceased to marvel listeners, readers, and scholars ever since.

Although the contents of the story are not the subject of this study, the roles of the author and the protagonist will be of crucial importance in the study of the transmission of this intriguing tale. Several scholars have tried to solve the entangled text transmission of the *Perceval*, and each time, the scholar had to give up: the unraveling of the text filiation remains one of the most enigmatic puzzles of the Middle Ages. Scholars play the parts of Perceval and Chrétien at the same time: they attempt to solve the problem by phrasing it differently, by applying a different method or approach to the question. Although this combination of tasks is probably a key to the answer, no scholar has actually managed to bring the question to an end, and one is entitled to ask whether or not there is really an end to this mind-bending story. However, we wish to warn the reader: he or she will inevitably loose his or her innocence when reading this quest for the key to the unraveling of the text tradition of the manuscripts of the *Perceval*.

The material heritage of the *Perceval* has been transmitted within fifteen medieval manuscripts (and some fragments), written in different vernacular dialects and in different places and periods. The main object of this study is to disambiguate not the legend, but the material transmission of the legend.

The object of this study is to understand, to make the transfer of literary texts in the Middle Ages understandible. It will be clear that texts have had a totally different treatment, a totally different reception as literary texts do nowadays. Although we are generally all aware of this differentiality, this does not add to a better comprehension. There are several ways to study the text transmission in the Middle Ages: paleography and codicology are two very important auxiliary disciplines but have not been the main goal in our investigations. Like our predecessors, we try to unravel the problem by telling the story differently, by stressing the methodological aspect of the problem: in this study we will present two recently developed approaches towards a medieval MS tradition, a stemmatological and a dialectological approach. The MS tradition of Chrétien de Troyes' *Perceval* is used as the field of investigation.

The material heritage of the *Perceval* can be depicted as an ancient family portrait: we see a number of family related members in a frame and it is up to us to reconstruct the genealogical pedigree of each member: how are all manuscripts interrelated? In order to achieve this, each member will be thouroughly dissected, and unfortunately, the integrity of each manuscript will be abolished: alas, all that remains from a manuscript are its resemblances and differences with other family members, 'interdifferentiality' surpasses oneness.

We will discuss the advantages of a discrete quantitative approach of stemmatological problems - the Three Level Method - and new tools to disambiguate nonstraightforward MS traditions (sectioning, provisional contraction and telescoping).

In the dialectological part of this study, we will illustrate that new localization methods allow to define the original language of a medieval text and that copyist behaviour with regard to the transmission of a text can be studied in linguistic respect. The need for the reproduction of a comprehensive text has often caused scribes to intervene. These are interventions for pure linguistical reasons, and thus not motivated by *mouvance*.

These two stemmatological and dialectological approaches allow us to trace the historical evolution of a MS tradition. With their help, we are able to perceive the material and historical process a MS tradition has undergone. We can almost picture the editorial developments a manuscript has undergone, simply by studying the various readings in the MS tradition. We can follow the manuscript's voyages, its various changes, its different stages. The

combination of stemmatology and dialectology permits the scholar to have a more intricate and detailed idea of what happened in the Middle Ages.

The above mentioned loss of integrity is provoked by the essential study of variance in a MS tradition. Without variance no family relations can be established and variance is thus an indispensable premiss to stemmatology. However, the determination of variance entails a fundamental stand of the scholar: he will have to define his position with regard to quantitative and qualitative use of variants, whether he wishes to draw up a selective or an exhaustive list of variants and whether he will adopt manuscript or copyist focalization. In the first chapter we will elaborate the various discussion points on variance.

A MS tradition is a collection of texts (mostly versions of one text) submitted to a philological study. A variant is a text difference at a certain place in the MS tradition, where one or more members of the tradition have deviant readings. All variants are listed in the list of variants.

Once the variance of a MS tradition has been established, the scholar may proceed to establish the internal relations between the manuscripts, in other words: to determine a pedigree. Several methods have been devised to solve this stemmatological problem and, as has been said, we have opted for the Three Level Method (also known as Dees Method). The second chapter describes the logical and discrete algorithms of the Three Level Method and illustrates how it works with the help of fictitious MS traditions and the MS tradition of the *Perceval.* In a first stage, it will be shown how the principles function in a straightforward MS tradition. In small, consecutive steps the outcome and its implications are described.

However, not every medieval MS tradition is a straightforward one, especially not, if the tradition is a vernacular one. The same applies to the *Perceval.* To approach the typical characteristics of a 'non linear' MS tradition, the Three Level Method may fortunately be extended with some tools that allow the handling of what is usually referred to as 'contaminated' traditions. In the third chapter we develop the tools sectioning, provisional contraction and telescoping, that allow more introspection into a non linear tradition. The consequence of accepting the notion of non linear traditions implies that the only way the family relations between manuscripts can be depicted in a non straightforward MS tradition is by a succession of pedigrees (=stemmas): the traditional two-dimensional representation of a text filiation in pedigree does not suffice anymore, a third dimension must be added:

a localization pointer, which limits the domain of validity of a stemma.

As has been announced, we concentrate on the linguistical aspects of the *Perceval* in the second part of this study. In chapter 4 we devise a method to establish the first language stage of the *Perceval*: as far as possible the characteristics of the language of Chrétien are determined. Since we lack any univocity with regard to the determination of the best manuscript as an outcome of the stemmatological procedure, we recommend a tradition-intrinsic method to determine the initial language of the text. Thanks to recent developments in the field of historical dialectology and to the important amount of documentation which constitutes the tradition itself, we are able to disambiguate the provenance of the text. In the case of the *Perceval*, the name of the author suggests a first localization which is verified in this study. It will be clear that this tradition-intrinsic localization method applies also to other traditions, of which the provenance is less evident.

In the fifth chapter the linguistic reception of the *Perceval* within other dialects is studied. In a first approach, the fifteen manuscripts are localized with regard to the language used in the text. The constant comparison of the text versions to the initial dialect and to primary documentation of 13th century charters allows a qualification of the language and of the linguistic behaviour of the text. The dialectal approach permits the depiction of several types of copyist behaviour. Thanks to linguistic investigations, we are able to look over the scribe's shoulder and to understand the reason for his interventions.

In the sixth chapter one of the members of the MS tradition is investigated upon in order to increase the understanding of the scribe's motivations and decisions. The character of the scribe(s) is established, the various exemplars are brought almost to the surface and the most remote relations with other manuscripts and the archetype are ascertained. The manuscript that can be said most removed from its origins is the subject of this final chapter.

Recently the story of Perceval enjoys a rather growing popularity since the number of new editions steadily increases. Hilka added the *Percevalroman - li contes del graal* to the *Sämtliche Werke von Christian von Troyes* of W. Foerster in 1932, in succession of Baist. Roach edited manuscript *t*, *le roman de Perceval* in the Bédierist tradition in 1959 just as Lecoy edited the Guyot-copy for the *Classiques Français du Moyen Age* in 1975. Within the last three years no less than three new editions appeared: Méla has edited manuscript *b* in *Poches Classiques Le Conte du Graal*, Pickens (1989) has

re-edited the Guyot-copy and Busby (1993) has re-edited manuscript *t*.

Hilka (1932), Micha (1966) and to some extent Fourquet (1966) have done stemmatologic research on the *Perceval*. We would like to stress that we owe a lot to Micha's remarkable investigations.

Dialectological research in Chrétien has already been thoroughly done by Foerster (1884) and we can only express our admiration for Foerster pioneer work in this field.

Part 1 Stemmatological Approach
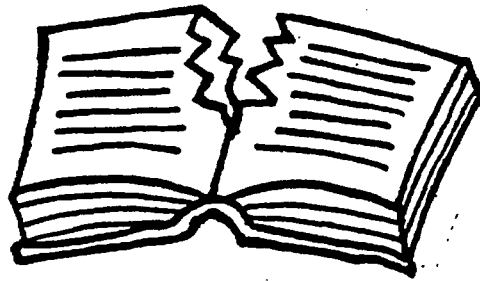
Chapter 1

Struggling with variation

Introduction

"You know the one about the man with the funny tie?" The essence of this chapter is best illustrated by the art of telling jokes. No confident, professional comedian will tell the same funny story in exactly the same way as he heard it himself. He will adapt the joke to suit his audience, the circumstances, to fit his own style and his own sense of humor. Moreover, no two confident, professional comedians will ever crack the same joke in exactly the same way. Nevertheless, jokes constitute oral text traditions which often possess a very rich, long history, which may have very intricate pedigrees, and which are often very persistent and consistent.

Characteristic of jokes is that the contents and the punch line will be safeguarded. The formulation of the opening line will vary from joketeller to joketeller, but the punchline will certainly not be subject to change, precisely because the pay-off guarantees the joke's impact.

The channeled freedom which the art of telling stories allows the storyteller, is comparable to the rich variance we often encounter in medieval text traditions.

The narratologist who wishes to unravel the text traditions of jokes is compelled to define and analyze the narrative liberty of joketellers. This is precisely what we are proposing to do for the MS tradition of the *Perceval.*

Textual variation is the topic of this chapter. We will discuss the differences between the Lachmannian and the more modern methods with respect to qualitative and quantitative use of variants.

First, we will investigate the traditional use of variants. We will then define our notions of what a variant is and of its length, and show that, in view of a modern application of stemmatological procedures, some requirements of variants are indispensable. Notions like exhaustiveness, homogeneity, and distribution are of the highest importance in quantitative approaches to stemmatology. In addition, we will discuss the problems involved in a typology of variants, both with respect to form and content. We will add our own classification at the end of this chapter.

Use

When a scholar attempts to unravel a MS tradition, he or she commonly seeks to reveal the relationships among manuscripts in a text tradition on text internal grounds[1]: he or she is fundamentally dependent on the presence of variants among the extant manuscripts. The main purpose of his or her pursuit of variants is their kinship revealing character, i. e. the support of significant genetic information. This constitutes the most important tool for the construction of stemmas.

In fact the variants constitute the crux of the problem: they must reveal what is apparently hidden. Although each version within a MS tradition must be considered as a homogeneous, independent member of a text filiation and has been treated as such in the Middle Ages, we are essentially dependent on the differentiation among the manuscripts. Our stemmatological investigations are principally based on the divergence or the differentiality between the members: the members are dissected into variant readings, and this dissection destroys the initially homogeneous character of the text versions. In a stemmatological approach, the kinship between manuscripts depends fundamentally on the differentiation between the members of the family. If this kinship cannot be expressed in readings which are in confrontation with each other, it will remain unrevealed, and therefore unknown. To quote Collomp:

> "L'accord ou le désaccord des manuscrits sur les diverses leçons révèle
> leur parenté (Collomp 1931:41)"

Variants function like nets within which the philologist must catch as much information about the hidden relationships as possible. He or she

---

[1]The notion 'text internal' has been introduced by D. Froger (1968:51). External information (codicological, paleographical) can, of course, bring important stemmatological information to the surface.

seeks to disambiguate not only every point of relation but even every non-relation among manuscripts. Only if the position of each manuscript can be ascertained within a text filiation, are we allowed to draw a stemma. We warn against the problem of absence of information: any method using variants as genetic tools is inevitably more powerful in proving the presence of genealogical relationships than their absence. Since it is precisely those familial relations that scholars are attempting to find, they are generally successful.

In any case, the scholar must define his or her notions of 'variant', 'variance', 'the lieu variant' and the length of a variant for the MS tradition at hand[2].

Traditional Use of Variants

In their attempt to improve the system used in making classical text edition, Lachmannian scholars acknowledged the importance of variants[3]. Their pursuit of the 'common error' has often been discredited, since the notion of 'error' and 'genealogically relatedness' (='common') have been unjustly combined at the stage of the 'recensio'. In their choice of variants, Lachmannians limit themselves to those variants for which the genealogical direction is evident: the false reading is held to reveal the presence of an underlying common ancestor which deviates from the 'good' original.[4]

The consequence of this is that the Lachmannian approach always allows the orientation of the stemma to interfere with the choice of variants: the direction (the qualification 'good' or 'bad') of the variant must be evident in advance. A Lachmannian scholar always has a preconception of the original reading in the archetype. It is clear that the danger of a vicious circle is imminent, since the object of the Lachmannian method is precisely the reconstruction of the archetype (and eventually the 'Lost Original'). Most often it is impossible to predict the direction of the variant. In most cases,

---

[2]Cf. Micha 1966, Pickens 1990 who fail to acknowledge the basis for their conceptions of 'lesson' or 'failure' or 'reading'.

[3]Although the principles of the Lachmannian school have also been formulated by contemporary scholars, we refer to this method as Lachmannian.

For our definitions of variant, see page 16.

[4]Further implications of the Lachmannian method are discussed in chapter 2: §Historical review.

the variants present equivalent readings[5], and the so-called original reading remains enigmatic.

The main difference between the Lachmannian approach to variants and that of the more modern methods concerns the establishment of variants on the basis of quantity instead of quality.

A qualitative choice of variants implies that the constructed stemma leans very heavily on the subjective judgment of the philologist. Apart from having a preconception of the outcome, the philologist must also decide beforehand whether a variant reveals genealogical information or not. A Lachmannian is obliged to be ecclectic. A choice of variants made in advance runs the risk of leaving out crucial information, which could be essential for further analysis: if, for instance, the MS tradition is subject to change in relationships, we need all the information we can get. It is often necessary to analyze very small parts of the MS tradition, since we might be obliged to construct successive trees (cf. infra)[6]. If this is the case, every bit of information could be of crucial importance[7]. Furthermore, even in a straight forward MS tradition the quantitative treatment of variants adds a far more objective and controlable element to the redaction of the pedigree and the scholar is less taken off by 'accidental meetings' of manuscripts. The quantitative approach allows to trace the systematics of noise.

When choosing his or her variants, a Lachmannian scholar ascertains that

---

[5]Lachmannians do not accept these undecided variants in their corpus, which implies that they leave a large quantity of genetic material out of consideration.

[6](Neo-)Lachmannian scholars specifically want to avoid building pseudo-relationships. In doing so, they have to leave out large quantities of genealogical information. P. Maas has elaborated on the problem of a mixture of genealogically related and unrelated variants and proposes considering two types of variant readings: the so-called 'errores separativi' and the 'errores coniunctivi' (*Trenn- und Bindefehler*)(Maas:1957). The advantage of this distinction is that the evident relation between the manuscripts sharing a reading which might have been corrected independently in other manuscripts can be expressed in a group called *Bindefehler* and that this kind of information can be used in a Lachmannian procedure. Salemans 1989:337-8 offers an striking illustration of the danger of building pseudo-genealogical variants. Cf. also West 1973:33-36

[7]It is striking that every philologist in favor of the qualitative approach agrees about the fact that if a group of manuscripts in one variant reading is supported by more than one or even several variant readings with the same distribution of manuscripts, this variant reading is more likely to reveal structural - genealogical - relationships. Here, quantitative information is used to support a qualitative choice: a subtle mixture of information may obviate the stemmatological procedure.

the variants are free from 'parallelism' (copyists intervening independently from each other) and 'correction' (copyists independently restoring a former reading). Moreover, a Lachmannian scholar always goes on the assumption that he or she is working on an 'automatic MS tradition': the possibility of contamination (structural change in relationships) is therefore excluded in advance.

Although this approach may have the advantage of being efficient and economical, we believe that it runs many risks: the philological judgment of the scholar is an uncontrollable, unpredictable entity. Moreover, how can we be sure of the absence of parallelism or independent correction? How can we be sure of the absence of contamination? But, most of all, how can we define genealogical information?

The diversity of solutions produced by a traditional treatment of variants proves the arbitrariness of the ancient method. In our view, the traditional approach, with unique stress on quality, is far too eclectic and too dependant on the personality of the philologist. Any self-respecting scholar should nowadays integrate the achievements of modern methods[8].

Requirements for a Successful Application

In the previous section we have described the various obstacles a Lachmannian scholar encounters when he or she attempts to use variants in order to construct a stemma. In the section that follows, we will consider the 'modern' use of variants. In order to see how variants are used in a modern stemmatological procedure, where quantity is as important as quality, we will discuss the requirements which variants should meet for a successful application of any stemmatological method.

We are aware of the fact that no MS tradition completely satisfies the requirements we are going to describe. The scholar is obliged to work with the reality of the MS tradition before him or her, however poor or defective it may be. However, we think it useful to discuss these requirements in order to evaluate each MS tradition in the light of these requirements and in order to predict the eventual success of the stemmatological procedure.

---

[8]An attempt has been made by Uthemann 1988 and 1989

Definitions

In order to determine the genealogy of a *MS tradition* (a collection of texts which are interrelated), a scholar is to go over the collation of manuscripts, he or she has to note every variance and add it to the eventual *list of variants*.

Before working with variants, each scholar should provide his or her definition of variation.

The notion of "variant" was introduced by Dom Quentin, who stressed the fact that an essential difference has to be made between the Lachmannian notions "error" and "scribal change":

> Je ne connais ni erreurs, ni fautes communes, ni bonnes, ni mauvaises leçons, mais seulement des formes diverses du texte (Dom Quentin 1928:37)

Of course, not all scribal changes are errors, and the term "variant" allows for a more objective analysis[9]. We prefer Salemans' definition:

> A [variant] is a reading in a text version which differs from the reading in the corresponding place in another text version. (Salemans 1989:320)

A reading in a text is what can be read at a certain place in the MS tradition.

The *lieu variant* is the place in one or more versions within the MS tradition where the variant readings occur[10].

---

[9]Fourquet suggests the use of the term "innovation" instead of "error", including unintentional errors and conscious modifications. Although we agree with Fourquet on the theoretical implications of this notion, the term "innovation" implies a hierarchical, vertical evolution, and we prefer to abstain from evolutional directions in this stage. Fourquet:1948, 85: "Par innovation, il faut entendre le fait que la copie, sur un point déterminé, n'est pas identique au modèle d'après lequel elle a été faite."

[10]The *loi des fautes naissantes* might be used to predict *lieux variants*, which enables the philologist to verify whether a place in the MS tradition is susceptible of being a *piège à copistes* or whether the *lieu variant* has indeed already generated intentional modifications by the copyist(s). We are aware of the fact that this *loi* implies that the philologist predicts the possible range of (mis)interpretations of a succession of scribes. These may be paleographic ambushes but also the interference of the scribe's personal interpretations of the text.

It may be convenient to indicate whether a place in the MS tradition is susceptible of being a *lieu variant* when a newly discovered version of the text is added to the tradition. With the help of the list of possible *lieux variants*, the particularities of the newcomer can be easily studied (Cf. Havet 1923:24-26).

The *length of a variant* is determined by whether or not it can be considered to be one single independent genealogically transmittable item[11]. If a copyist of the *Perceval* decides to leave the complete passage of the damsel with the short sleeves out of his transcription of the whole text, then this is to be considered one variant. If a copyist decides to change the name of his hero from 'Perceval' to 'Lancelot', this is also to be considered one variant.

In our list of variants the verse number indicates the place where a variant reading occurs. Of course, this number does not imply that the whole verse is involved in this variant reading. Some variants comprise more than one verse; interpolations and omissions most often concern verse pairs, while changes in narrative perspective can entail a large number of verses. Other verses may present more than one variant.

Variants should not be dependent on other variants: if one intervention leads to other interventions (a change in number from singular to plural, for example, may involve the adaption of the rest of the passage), then the dependent variant should not be included in the list of variants. In the case of this example, all modifications due to change in number should be listed as one variant.

If a morpheme is considered to be the smallest genealogical item, we believe it makes more sense not to dissect each variant into several such minimal items, but to evaluate each variant as to whether the variant readings can be considered to be one independent genealogically transmittable item. For example, the opposition

li sire Gauvains / li senechaus Keus

should be considered to be one variant and not be dissected into *sires/senechaus* and *Gauvains/Keus* (it was commonly known that Keu was a senechal). The variant readings should be considered interrelated: the modification is probably due to one single intervention.

Further, in the case of an opposition of the sort

li sires Gauvains/---

it is not wise to assume the existence of two (or even three) variants *li/-*, *sires/-* and *gauvains/-*.

---

[11]Dees suggests defining the minimal length of a genealogically transmittable item as a independently selected morpheme. Dees p.c.

Homogeneity

Characteristic of a modern approach to variance is the quantitative use of variants. Quantity has become as important as quality. Although the quality of variants is certainly not left out of consideration, the list of variants is also evaluated in the light of some requirements which affect the quantitative use of variants. We will be referring to the notions 'homogeneity', 'exhaustivity' and 'distribution'.

If differentiation is the most important tool for discovering the relationships among the manuscripts, the list of variants should not be based on a MS tradition affected by too much or too less differentiation. Before the list of variants is composed, the scholar should establish the degree of homogeneity within the MS tradition. It is important to know whether all extant versions are members of one and the same family. What exactly is the degree of kinship, how close are these family relations? How to define the contours of a MS tradition?

A MS tradition is a collection of texts which are interrelated - texts which, in most cases, relate the same 'message'. A MS tradition may be expanded or reduced as the scholar desires.

Let us suppose that a text has been transmitted within fifteen manuscripts and that they are all exact copies of the same text, without any variation, such that there is not one single text internal difference between the members. In this case, we are by no means able to draw a stemma based on text internal information. One of the manuscripts may have been used as a direct model for one of the other manuscripts (i.e. intermediary). If there is no variance, we shall never be able to detect the real family tie among these partners. We are deprived from any positive indication of family relations. To make a stemma, we are essentially dependent on the differentiation among manuscripts.

The scholar must also be on his guard against too much differentiation. In our case, we thought it wiser to leave the prose version of 1530 or Wolfram's version out, in order to be able to work with a coherent corpus. Including these works would create a too large quantity of unbalanced variants or singular readings (infra). Everything depends on the degree of interdependence of the members in the MS tradition *and* the definition of a variant.

It is possible to add any text to the MS tradition, but if that implies that the degree of homogeneity will decrease significantly, it may be wiser to leave the newcomer out.

The quantitative approach as suggested by Van Hoecke may serve as a tool to measure the degree of familyhood in a MS tradition (Van Hoecke:1991). Depending on the definition of a variant, a text family may be determined by the fact that the tradition has more than a certain (beforehand determined) percentage of similarity in common[12]. If the addition of a new text to the family would decrease this percentage, it is probably wiser to leave the text out or to 'loosen' the definition of a variant[13]. Further research should reveal the usefulness of a threshold.

Exhaustivity

For a reliable application of a stemmatological method, a list of variants should be exhaustive and should cover the whole MS tradition. A scholar who seeks to reveal the relationships among the manuscripts is interested first and foremost in the kinship revealing quality of the variants: variants should inform us about the underlying relations among manuscripts. Differentiation among manuscripts may cover much more than just the differences which reveal degrees of kinship.

In an example of the *Perceval*[14]:

a *qui mialx valt ne fist alixandres*
b *qui miax ualt ne fist alisandres*
c *qui valt mielz ne fist alexandres*
f *qui mielz ualt ne fist alixandres*
h *qui vaut mielz ne fist alixandres*
l *qi melz uaut ne fit alixandres*
m *qui vaut mielz ne fist alixandres*
t *qui valt mix ne fist alixandres*
u *qui miex uaut ne fist alixandres* v. 14

we immediately detect dialectal, paleographical (in the mss) and orthographical differences. A difference in word order (*mialx valt/valt mielz*) may be

---

[12]A similar suggestion has been made by Vidmanova: "La relation entre le nombre des *lieux variants* et le nombre des mots authentiques, c'est-à-dire ceux ne changeant dans aucun des manuscrits m'indique le dégré de corruption du texte authentique. Si la corruption représente plus de 40 percent, il vaut mieux renoncer au texte critique" Vidmanova 1979:24.

[13]The newcomer would probably produce only unique readings and then it is impossible to determine the position of the manuscript with regard to the other manuscripts.

[14]All line references follow Lecoy 1975

expected to reveal genealogical relations, but it might also reflect a dialec-
tical trait. Generally, these types of differences are not included in a list of
variants (Salemans 1989:323; Schøsler 1988:249). However, the non revealing
character of these differences has yet to be proven. Until now, it has been
impossible and impractible to include all paleographical, orthographical, and
dialectal differences in the list of variants. In the future, when the collation
and comparison of text versions will be fully computerized, these differences
will be easily included.

For the *Perceval*, we had to operate a preliminary sieve: we assumed
that dialectical or paleographical information is of less genealogical value
than semantic changes. We have therefore omitted all paleographical and
dialectal information from our list of variants. In cases where we hesitated
between the genealogical or dialectal status of a variant (as in some cases of
word order problems) we have given the variant the benefit of the doubt.

Instead of the eclectic choices which are characteristic of the Lachmannian
tradition, where such decisions are made beforehand, we believe it necessary
to try to include *every* variant in the eventual list[15]. G. Kochendörfer:

> Eine Verbesserung des Verfahrens setzt voraus, daß zur Untersuchung
> der Handschriftenfiliation nicht nur wie bisher die Leitfehler herange-
> zogen werden, sondern alle Lesarten überhaupt. [...] Wenn man
> alle Lesarten zur Ermittlung der Genealogie auswertet und nicht nur
> die zufällig unter ihnen befindlichen Leitfehler, sind in der Regel alle
> Möglichkeiten, Kontaminationen zu erkennen und zu bestimmen, er-
> schöpft. Es ist zwar möglich, Kontaminationen anzunehmen, die auch
> bei Berücksichtigung alles denkbaren Materials nicht als solche erkenn-
> bar werden, eine solche Annahme dürfte aber kaum wissenschaftlich
> sinnvoll sein (Grundsatz der Einfachheit). (Kochendörfer 1971:356)

It is regrettable that Dom Quentin, who has made such remarkable in-
vestigations using the quantitative approach, has not recognized the need
for exhaustivity. One of the main reasons for the failure of his attempt to
solve the MS tradition of the *Lai de l'Ombre* is that he explored only part of

---

[15]A scholar is free to assign weight to the variants - to classify his or her variants
and to augment the value of variants according to his or her philological insights. The
weight of information can always be corrected, absence of information cannot be so easily
restored. In other words: exhaustivity is absolutely required. Instead of sifting variants,
we recommend a typology of variants, classifying each variant with respect to its expected
potential for genealogical information.

the MS tradition. The choice of variants in just one passage of the *Lai* has obstructed the outcome (Bédier 1970:28-36).

Spread of Information: Distribution

Having argued that exhaustivity is a necessary premise, we will now stress another important quality which we require from variants: the spread of information. Not only is a sufficient quantity of information necessary, but also a good repartition of the information within the variants. If all variants in a MS tradition are concentrated in the beginning of a text, and if we lack information about the relationships which may be found in the rest of the text, the drawing of a pedigree is a very risky, arbitrary undertaking. We need a distribution of variants throughout the whole text. Since, as we shall see, changes in relationships play a predominant role in a medieval vernacular MS tradition, the extrapolation of genetic information is a very delicate matter. It is a mistake to infer what the relationships are among the manuscripts at the end of the MS tradition from variants at the beginning of the tradition.

Lachmannian scholars have never assigned any importance to the argument of structural distribution, since they have always worked under the hypothesis of a mechanical tradition, which implies that each manuscript has been copied from one single model, without contamination or scribal corrections. If this were true, there would be no need for exhaustivity: what goes for the beginning of the text necessarily goes for the end of the tradition. Since almost every medieval vernacular MS tradition has been affected by contamination, this assumption of a mechanical tradition must evidently be refuted. We even have good reason to doubt that these mechanical traditions actually exist beyond the scholar's study[16].

Not only is a good (linear) spread of the variants throughout the text obligatory (textual spread): even a spread of information within the variants is preferable. In the list of variants, the variants should be formally differen-

---

[16]Simon (1971:380) also failed to assign due importance to the proportional distribution of variants. The fact that the absence or presence of variation can be proportionally distributed in a text has not been accounted for in his procedure: he presumes a constant average spread of variation throughout the whole MS tradition. Cf. the discussion in Van Mulken 1992.

tiated (manuscriptural spread)[17]. For the construction of a stemma we need to know the exact position of every manuscript involved: well-distributed variants are therefore necessary[18].

First of all, a variant is *always* based on oppositions *and* similarities (common differences). If the MS tradition is too complex, scholars tend to present the results of their genealogic research in long lists of group formations of manuscripts sharing the same readings (Hilka:1932: xii-xx, Pickens 1990:xxx-xxvi, 496-499 Micha 1966:189-190 and Busby 1993:xlii-xlvii). These group formations are solely based on similarities and therefore these groups cannot be interpreted as variants (cf. our definition of variant). This lacunary information is insufficient to construct stemmas, for we need to know the exact position of each manuscript in a stemma, including the manuscripts not involved in the group.

Moreover, it occurs that the relationships among a small number of manuscripts are well-pronounced in variants (these often concern 'peripheral groups' or, as Bédier put it: "la rez-de-chaussée de la structure"), but that the position of other manuscripts in the construction is revealed only with difficulty. The latter often turn out to be the 'central' manuscripts (Cf. Marichal 1961:1261, infra).

Suppose for instance that we have a large quantity of variants, well-spread throughout the text: in a fictitious tradition *abcdef* the variant *ab/cdef* occurs on several occasions. It will be clear that *ab* is a well-defined group. If we do not have any information about the internal relationships among the other manuscripts (*cdef*) however, we are unable to draw a complete stemma: we are left with a small branch or cluster. Hence, all variants should be well distributed over all extant manuscripts.

The condition of variant distribution is one of the major qualities we demand from a MS tradition.

The requirements we have formulated allow us to predict the success the application of the stemmatological analysis will have: in the case of the *Perce-*

---

[17]'Formally' refers to the formal aspect of the variant: the disposition and distribution of the manuscripts in the variant (infra).

[18]The possibility of inference will be discussed in chapter 5:§Telescoping.

val we find that homogeneity is sufficient, that the distribution of variance throughout the text leaves neither to desire, but that the manuscriptural spread is not always as pronounced as we should wish.

Formal Aspects of Variants

A typology of variants with respect to their form is not a controversial one. With the notion 'formal', we refer to the morphological characteristic of variants. Variants are usually composed of sigli representing the manuscripts and signs such as ':' or '/' which separate the different groups of manuscripts which share an identical reading. A group may be composed of just one manuscript. A useful classification on formal grounds has been proposed by W. Greg (1927) in *The Calculus of Variants*. Greg distinguishes several types and classes of variants:

> In simple variants the formula defines two alternative groups to one or other of which every manuscript belongs. In complex variants the groups are more than one in number.

We will only take the first, simple class into consideration, since all complex variants (type3, type4, type5-variants etc.) can be converted into simple variants.

The simple variants comprise two types, the type1-variants in which one manuscript is in opposition to all other manuscripts of the MS tradition (singular or unique readings; in sigli 1/2345, 3/1245) and the type2-variants. Type1-variants do not teach us anything about the internal relationships among the manuscripts. Since every single copyist may have added his own particular interventions or may have withdrawn at liberty certain parts from the model, independently from his predecessor, these additions, omissions or modifications tell us nothing about the internal relationships among the manuscripts. Any reading supported by only one manuscript cannot throw any light on its relation to the other manuscripts[19].

Truly significant for kinship revealing are the type2-variants (mutual differences; in sigles 12/345, 12/45, 13/245). The manuscripts occurring in this type of dichotomy always share a variant reading with at least one other

---

[19]Of course, they can come in hand at the stage of the determination of intermediarity, see chapter 2.

manuscript; they give rise to two opposing groups, and the members in each group share the same reading.

Salemans 1989:333 shows that the possible combinations of manuscripts in type2-variants can be computed mechanically. Although this formula needs some improvement[20], Salemans was correct in stipulating the fact that in order to construct a stemma all possible combinations have to be investigated.

Distribution: Balanced and Unbalanced

In an ideal list of variants, no variant will be based on accidental congruence among manuscripts, since all variants should be kinship revealing. However, experience has taught us that we have to deal with 'noise' in every MS tradition. We should therefore be prepared to handle cases of accidental congruence between manuscripts.

This may have consequences for the quantitative characteristic of variance. The calculus of probabilities teaches us that the chance of two manuscripts having the same reading in opposition to the rest of the manuscripts is far greater than that of a type2-variant where half of the number of extant manuscripts stands in opposition to the other half. In a MS tradition of 10 manuscripts, variants of the type '12/34567890' are more likely to occur than those of the type '12345/67890'[21]. Peripheral (in the sense of less well-proportioned or unbalanced) variants occur more frequently than central (in the sense of well-proportioned or balanced) ones. This implies that the calculation of the percentage of random groupings (variants based on pure coincidence) must obviate this numerical characteristic.

We note that this classification resembles the division which Dom Quentin proposed:

> *variantes à témoin unique, utiles seulement pour la critique du manuscrit*
> *qui les donne; variantes à témoins rares, grâce auxquelles on voit les*
> *groupes se former et les familles se délimiter; variantes à témoins*

---

[20]Salemans failed to adjust the formula to the case of an even number of extant manuscripts. The correct formula should read:
$2^{x-1} - x - 1$
I thank E. Wattel for the correct formulation of this formula. Cf. Salemans, 1989:333.

[21]Cf. Micha's remark: [...] sur ces quinze mss. il doit fréquemment arriver que deux, ou trois, ou quatre même s'unissent sur une rédaction facile à trouver et qui ne dénote *aucune communauté* d'origine. Micha 1966:168.

multiples, sur lesquelles les manuscrits se divisent par parties plus ou moins considérables. (Dom Quentin 1926:39).

For a specific use of balanced and unbalanced variants in a centrality procedure, we refer to the Appendix to Chapter 3.

Content analysis - An Attempt at Making a Typology

Deciding whether or not a variant has kinship-revealing qualities is, of course, a very precarious matter. In fact, each MS tradition, each genre and each philologist may present its own particularities, and the type of variation found in a MS tradition may differ in each case[22]. A classical or biblical MS tradition will present a different type of variation than one in the vernacular, since the need for a literal transmission of such an authorative text may already have been felt at the time of the actual copying, and this might imply that kinship-revealing variation concerns relatively minor features. The concern about the text may have been considerable[23]. MS traditions originating from an initially oral text transmission also contain a different type of variation: flexibility in terms of the quality of a variant will generally be more appropriate within 'oral' MS traditions.

In fact, it is the corpus which should dictate a typology of variants with respect to the kinship-revealing character[24]. But even then, it is quite possible that two independent scholars will compose two different lists of variants for one and the same MS tradition. Each philologist is subject to his or her own scientific judgments and intuitions. This kind of scientific subjectivity

---

[22]We have compared the different group formations which other scholars have detected in the *Perceval*: the respective lists differ completely from each other except for about two dozen, very frequent groups. It is clear that all scholars agree on the obvious *rez-de-chaussée*, but not on the higher levels. Cf. Hilka 1932:xii-xx, Micha 1966:190, Pickens 1990:496-499, and Busby 1993:xlii-xlvii

[23]Cf. Marichal 1961:1263: "Il est très vrai que la tradition des textes sacrés et celle des grands classiques sont, au cours du Moyen Age, beaucoup plus monotones, beaucoup plus "pures" que celle des autres écrivains, théologiens ou philosophes par exemple." and Batany: "Au Moyen Age, on ne respecte comme intangibles que les textes en latin (oeuvres antiques, oeuvres chrétiennes, textes juridiques). Ce qui est en langue vulgaire est considéré comme transformable à volonté. Pour certaines oeuvres, chaque manuscrit est un véritable renouvellement." Batany 1972:15.

[24]Several recent attempts have been made in Heinemann 1979, Meijering 1988, Schøsler 1988, Salemans 1989.

is, of course (and fortunately!) inevitable, and it requires an exhaustive justification of each choice the philologist has made in order to make his or her investigations verifiable and falsifiable. We will therefore present our own typology of variants in one of the paragraphs below (page 36).

A typology of variants with respect to the contents of the variant readings always gives rise to fundamental disagreements among scholars. These disagreements concentrate on the weight given to a variant reading: the degree to which they reveal kinship.

We stress beforehand that a predicative classification of variants is highly disputable and not recommended. Every variant should initially be considered equivalent. Only in an evaluation procedure afterwards, the use and interpretation of classes of variants can be established.

The crux of the problem involved in developing a typology of variants is whether an intervention can be motivated and whether philologists are able to detect such a 'medieval' motivation.

Although every copyist is subject to making mistakes, we can assume that the scribe took his job seriously: every variant should be evaluated with regard to the copyist's potential editorial strategy. If a copyist decided to intervene, he probably had his reasons, motivated by socio-cultural circumstances, linguistic constraints or other intentions unknown to us. If we want to give a copyist full credit, we must allow for the possibility that his interventions might be the result of an editorial strategy. It is up to us to reveal this system.

It will be clear that, in practice, the copyist, both as adapter and as editor, was not a 'verbum pro verbo' transcriber. The main object of the copyist was to transmit the 'signifiance' of his model. Transcription involved a utilitarian and flexible strategy. When compiling the list of variants, we have to account for what this strategy might be.

Most philologists agree that graphemic and dialectal differences and differences due to diachronic language change are less revealing of kinship than other types (Schøsler 1988:249, Salemans 1989:323).

When morphological differences in the use of aspect, mode, gender or number are concerned the discussions get more complicated. These differences often concern but small nuances which do not alter the meaning of the text considerably. Differences in metre, in the syntactic structure of a sentence, or in word order may inform us about the underlying relationships between manuscripts, but the significance of these variants remains question-

able. It will be clear that philologists have reasons enough to disagree.

If real semantic differences among manuscripts are involved, intricate problems arise: consider the variants *bele* for *riche*, for instance, or *frere* for *sire*, *li chastiaus* for *li pales*, or *fait* for *dit*. It is evident that these word pairs are not identical (they do not constitute synonyms) but they certainly belong to the same semantic field. When defining variants, we must determine the limits of such a 'medieval' field, and the genealogical weight of such a variant constitutes a serious problem. The range of these 'smaller' (minor) semantic differences is enormous. More than fifty procent of all variants in the *Perceval* belong to this category (SEM in our list of variants (floppy-disk)).

The Text or the Scribe?

When editing the list of variants, the scholar has to choose between at least two different approaches. He may simply concentrate on the 'fact that' one reading differs from another, but he may also involve the 'reason why' the readings differ in his or her composition of the list of variants. The first approach emphasizes the text internal perspective: the weight accorded to a variant depends on the text-internal change of content. The second approach takes the dimension of the historical text transmission into account, and it attempts to follow the psychology of the copyist. We therefore distinguish between focusing on the text and focusing on the copyist.

The focus on the text entails a more objective evaluation of variants: it only takes the interpretation of the actual textual witness into account. If the comprehension of the text is altered, text focus will mark the variant as revealing kinship. In focus on the text, the weight of a variant is determined by the change in content. If the variant suggests a different interpretation of the text, the variant is listed; if the content is seriously altered, the variant will be listed as a 'heavy weight'.

Focusing on the text implies that the modern interpretation of the text is identical to the medieval one: the modern philologist is able to interpret the text in a medieval fashion. The question remains whether modern standards can be denied when dealing with medieval entities.

Focusing on the copyist assumes an understanding of the psychology of the scribe. Scholars who adopt this focus will assign less importance to variants in which the comprehension of the text is heavily altered. The reasoning is simple: if modern scholars are able to detect important changes in content,

a medieval scribe must have been able to do as well. Certain trouble spots in
the text must have led different copyists to make identical improvements [or:
corrections] independently from each other (parallelism) so as to restore the
original reading, or to compare the text to other sources (contamination). In
both cases, the variant would reflect pseudo-relationships.

A scribal focus has been adopted by (neo-)Lachmannian scholars (Cf.
Salemans 1989:passim). The less the copyist was inclined to modify the text
in a *lieu variant* (and thus adopted without question the reading), the more
important the variant will be in stemmatological point of view[25].

We will provide an example of the two approaches. In verse 4306, manu-
scripts *a* and *r* read[26]:

se rapoia desor la lance	he leaned upon his lance
por esgarder cele sanblance a:4305-6	to behold this sight

whereas the other manuscripts have:

se rapoie desor sa lance	he leaned upon his lance
mais li rois a mout grant pesance	But the king was very upset
l:4305-6	

In the approach in which the text is the focal point this would produce the
heavy weight variant '4306 ar/bcfhlmpqstu': two manuscripts (*ar*) having
a complete other version. When the copyist is the focal point, this variant
would not be so heavily weighted, since the two manuscripts *a* and *r* have
simply repeated the words of verse 4178 (the feeding rhyme in the two verses
being alike):

si s apuia desor sa lance	and he leaned upon his lance
por esgarder cele senblance 4177-8a	to behold this sight

A scholar opting for copyist focus would reason that the variant in verse
4306 will not be based on genealogical relations, since the chances that the
respective copyists have both had the same associations and have repeated
the same verse (=4178) independently from each other, are considerable. In
that case, the variant has less genealogical value.

---

[25]In our view, Salemans assigns changes in word order too quickly to the genealogically
significant category ("heavy weight variants"), since changes in word order can well be the
result of dialectal translation. Cf. Salemans 1989:321.

[26]If possible, we quote the translation of W.W. Kibler in Pickens 1993.

Although copyist focus entails hazardous decisions in the field of text interpretation, we believe that the notions of parallelism and independent correction do need to be implemented in the evaluation of variants.

Parallelism and Mouvance

Aware of the problems of parallelism and independent correction, a scholar opting for the copyist as the focal point has to take into consideration whether or not a variant reading, once it occurred in a manuscript, would have been transmitted unconsciously. He or she must decide whether a succession of copyists would have transcribed the same reading. If an authentic feature or a modification in the text is subject to independent change or correction by different copyists, then the variant will have less genealogical weight than other variants where copyists will probably adopt the reading in their exemplars without questioning it[27].

In the *Perceval* we find, in verse 0573 in *abfhqrsu*:

celui qui ciel et terre fist	Him who made heaven and earth
et homes et bestes i mist a:0573	and placed men and beasts upon it

whereas the *lmpt* read:

et homes et femes i mist t:0573	and placed men and women upon it

A scholar opting for copyist focus would reason that several copyists might come up independently from each other with the variant 'femes' or 'bestes'. This variant should therefore be considered to be of lesser genealogical value[28].

If we adopt the copyist focus however, we are left with a large quantity of variant readings, which can indeed be explained by the phenomenon of parallelism. We have already mentioned the great frequency of quasi-synonyms, words which belong to the same semantic field and which approximate design the same notions. The phenomenon of parallelism affects an even larger field

---

[27]Parallelism, as a tool for deciding the kinship revealing qualities of variants, includes the notion of 'piège à copistes'. This is a typical Lachmannian notion: it implies a hierarchical order of the readings. At an earlier stage of the text transmission, a manuscript presented a reading which almost inevitably forced scribes to make a mistake, the variant conditioning the further transmission like a scribal trap.

[28]Those in favor of text focus would certainly list this variant since there is definitely a case of a modification in the interpretation of the verse.

however: that of text-internal discourse logic. In the variant reading in verse
0034 of the *Perceval* for instance, all manuscripts (except *cfh*) read:

> *et dex qui toz les segrez voit* a:0034   And God, who sees every secret

whereas manuscript *c* and *f* read:

> *et cil qui toz les secroiz veit* f:0034   And he who sees every secret

The two manuscripts have changed 'dex' into 'cil'. The meaning of the verse
has not been altered considerably. But we can never maintain that, since the
two manuscripts share a common reading, they must inevitably go back to
a common ancestor. It is not inconceivable that both manuscripts acquired
the same deviant reading independently.

We cite another example: some verses further, Perceval discovers the
knights and he exclaims (in *aclmpqrt*):

> *ha sire dex merci* a:0139   Ha, Lord God I thank you

but in *bhu* he says:

> *biaus sire dex merci* 0139b   Good Lord God I thank you

Again, the question is: is it inconceivable that two different scribes came up
with the same reading. A few lines further we find (*abchlprt*):

> *des javeloz que il avoit* a:0096   the javelins he had

Whereas *mu* read:

> *des iaveloz que il portoit* m:0096   the javelins he carried with him

Here too, there is a slight modification of sense, but the basic meaning of
words ('avoit':'portait') are more or less identical. The *Perceval* abounds
with such examples.

Micha estimates that the problem of potential parallelism is a considerate
one in the MS traditions of Chrétien.

> Ensuite pour beaucoup de leçons la simultanéité n'est explicable autrement
> que par une origine commune: deux scribes, dans une foule de cas, ont
> parfaitement pu tomber, chacun pour soi, sur un équivalent jugé plus

clair, plus simple et qu'il n'était pas malaisé d'inventer, par ex.: *cheval*
pour *destrier*, [...] (Micha 1966:69)[29].

Micha refers to this phenomenon as the *réfection libre*, which occurs when
"*chaque scribe, chemin faisant, introduit une rédaction personnelle*" (Micha
1966:362).

We can only account for these independent changes if the scribes could
voluntarily change the text of their exemplar. Indeed, this scribal license was
not considered to be a bold, hazardous or impertinent attempt to improve on
the original author, as it would be today, but it was common practice in the
world of *translatio studii et imperii* and that of the never-ending *emulatio*.
Mouvance, how justly stressed since Zumthor[30], allowed any scribe to modify
the text to serve other needs (such as those of the maecenas, those of the
region or those of the century) was commonly accepted in the Middle Ages[31].
Chrétien himself acknowledges this liberty in the famous prologue to the
Cligès, where he introduces the notion of 'conjointure'. Every copyist is an
interpreter of the text he is copying and he is free to adjust it. Characterizing
the MS traditions of the romances of Chrétien, Micha states:

> "[...]nous sommes en présence d'une réfection libre constante [...]
> nous sommes extrêmement éloignés d'une tradition mécanique du texte
> où le copiste reproduit consciencieusement ce qu'il a sous les yeux[...]
> (Micha 1966:69-70)"

This scribal license implies that the possibility of parallelism is fairly great.
Mouvance provokes parallelism: several copyists make the same modifications

---

[29]This statement contradicts more or less his assumption of a few pages further: "Par
contre nous ne tiendrons pas pour négligeables les leçons qui sans être absolument iden-
tiques offrent un sens très voisin." (p. 75), but which he refutes again in the case of
the *Perceval*, where he declares: "Nous n'avons par suite pas tenu compte des vari-
antes insignifiantes :[...] Compter même ces insignifiances - et M. Hilka en a marqué
dans son tableau où l'on relève sans distinction des leçons significatives et des leçons plus
négligeables - c'est passer à côté de la vérité".(p.168)

[30]"*mouvance*: le caractère de l'oeuvre qui, comme telle, avant l'âge du livre, ressort d'une
quasi-abstraction, les textes concrets qui la réalisent présentant, par le jeu des variantes et
remaniements, comme une incessante vibration et une instablilité fondamentale" (Zumthor
1972:507). We like to add that further investigations are necessary in this field: the
etiquette 'mouvance' should not discharge the scholar from seeking other - for instance
linguistic - motivations for a scribal intervention.

[31]Chaytor 1950:passim, Cerquiligni 1989:57-64, Walters 1985:304-7

at the same place in the text. In vernacular MS traditions, the copyist was at liberty to change quasi-synonymous features.

Vidmanova suggests that the proliferation of variants in vernacular MS traditions is partially due to the 'global lecture' of the texts. Scribes contented themselves with an approximate comprehension of the text.

> "C'est pourquoi on ne se souciait pas d'écrire avec précision et on cherchait encore moins à corriger la copie d'après un autre manuscrit (Vidmanova 1979:62)".

Within the approach in which the copyist is the focal point, we are obliged to consider major changes to produce less significant variants. This implies that we have to increase the significance of variants which would not raise any scribal suspicions leading them to alter the text: in this focal point, we have to consider only "minor" variants to contain significant genetic material. But it is precisely this category of "minor" variants which is severely menaced by the huge quantity of variant readings which are possibly the result of parallelism (and/or of *mouvance*). The phenomenon of *mouvance* is responsible for the fact that a large number of manuscript groups accidentally share the same reading, producing "minor" variants.

It will be clear that medieval *mouvance* and the risk of parallelism make a typology of variant readings a very subtle and precarious endeavor.

Orientation

We have already stated that variants serve as the basic input for our stemmatological procedures. They also serve as the ultimate reference corpus in a feedback procedure. And, last but not least, they play the critical role in the orientation of the stemma. Having decided which of the possible underlying structures corresponds with the actual relationships among the manuscripts, we return to the initial corpus of variants and confront these readings with the chosen underlying structure. Now we have to evaluate each variant reading with respect to its relation to the archetype: we try to determine the direction of the variant (which of the readings can be considered closest to the archetype).

Variants which allow predictions about the direction of the stemma are very rare. Scholars often use literary, historical and geographical arguments to judge the authenticity of a variant reading. These can be very subjective

motivations. We would prefer to have a more undisputable tool for judging variants.

It can occur that the reading which some of the manuscripts give is indisputably false. In verse 7825-6, for example, manuscripts *abmprstuv* read:

| *mes bien vos sai dire de lui* | But I can tell you of him |
| *que la premiere foiz gehui* a:7825-6 | that the first time this morning |

whereas manuscripts *cfhlq* 'misread' *gehui* and spelled (*e* has yet another reading):

| *mes bien vos puis dire de fi* | But I can tell you for sure |
| *la premiere fois que iel vi* l:7825-6 | that the first time I saw him |

The direction of the variant *abmprstuv/cfhlq/e* is evident[32].

A reconstruction of the psychology of the medieval scribe may be of help to us in determining the direction of variants. In his analysis of the mental processes incident to the act of copying, Vinaver showed how mistakes which are provoked by misreading (la "dictée interne") - like the dittography, the homeoteleuton and the *saut du même au même* - can occur (Vinaver 1976: 141-154, Cf. also Andrieu 1950, West 1973:15-29). Chaytor on the other hand, while not ignoring the importance of visual memory, stresses the role of auditory memory in medieval scribal practice (Chaytor 1945:13.).

Fortunately, the literary form of the *Perceval* allows us to make some predictions on the values of variants: we know that the text was meant to be in octosyllabic verses and that those verses should rhyme[33]. This provides us some sound external arguments: variant readings which surpass the dimension of eight syllables are evidently wrong, and variant readings which constitute a false rhyme are also not to be considered authentic[34].

---

[32]*e* reads: "...de li/...et vi".

It will be clear that in the approach which focuses on the copyist, this variant is of less value, since parallelism is imminent. This is what Havet would call a 'faute naissante'.

In some dialects, the stressed personal pronoun 'lui' may be spelled 'li' (as in *eq*), then the misinterpretation of 'gehui' is even more conceivable.

[33]Provided of course, that the first text did not present infractions against these preliminaries. We stress that we can only reconstruct an archetype, possibly differing from the author's original.

[34]In fact the linguistic argumentation can be of considerable importance in the matter of judgement of variants. Rhyme analysis as a tool to decide on "archetypal" readings will be discussed in chapter 5.

Of course, one can never be absolutely certain about the literary preferences of the author, in this case Chrétien. However, we would like to have a rather objective criterion for determining the value of a variant reading in the light of an ultimate orientation of the stemma.

In this respect, stylistic research may prove to be helpful. This is precisely what Foulet and Uitti propose when 'grid editing' Chrétien. In fact, they suggest some stylistic guidelines, typical of Chrétien, which call to mind the Lachmannian conception of 'emendatio', and then they propose applying them to the critical text, disregarding the reading supplied by the manuscripts. Investigations made in this field may reveal that Chrétien, at least while composing the *Perceval*, had a slight preference for rich rhymes[35], that he was fond of the device of 'chiasmus' (Uitti and Foulet 1988: 279), that he was partial to the 'hiatus' in the metrical structure of the verse and did not employ syneresis as so many other copyists did (Woledge 1984:266) and that he preferred enjambment as a stylistic instrument. Once statistical investigations have confirmed these hypotheses, we are provided with a more or less standardized tool for determining the direction of variants.

Unaware of the device of enjambment, the copyists of some manuscripts did not interpret verse 2644-5 correctly:

et il toz et totes les a	And he commended them all
comandees au rois des rois a:2644-5	to the King of Kings

In stead of 'les a', they (*fhs*) have written:

et il touz et toutes laissa h:2644	And he left them all

h consequently repairs:

e comanda al roi des rois h:2645	And commended to the King of Kings

We can also illustrate the impact of the rich rhyme hypothesis with an example. In verses 1039-40, most of the manuscripts (*abchlrst*) read:

qu an trestot le monde n avra	That in this whole world there
n il n iert n an ne l i savra a:1039-40	Will never be, nor will anyone ever acknowledge

---

[35]Uitti and Foulet 1988:279; Rich rhyme: congruence of more than the final stressed vowel plus succeeding consonants, *rime leonine*: congruence of the penultian vowel plus succeeding syllables. The *rime leonine* would become one of the most popular stylistic procedures in the 13th century.

Manuscripts *fmpqu* seem to prefer

et saces ke il auendra	And know that there will be
qu en trestout le monde n'aura p:1039-40	and that in whole the world there will be

Now, if we assume that Chrétien had a preference for rich rhyme, we have a relatively objective criterion for determining the direction of this variant: *avra* was probably the original reading[36].

It should be clear that the subjective element in this kind of evaluation is less than it would be if we were to estimate the literary value of each variant on its own.

Conclusion

The pursuit of variation in view of the construction of pedigrees is a very delicate and an inevitably subjective matter. Progress in stemmatological research has not succeeded in eliminating subjective choices. On the contrary, one may conclude that recent research has instead stressed the impact of the subjective evaluations of the philologist[37].

This awareness grew with the development of highly objective and mechanical procedures for generating pedigrees. These methods have managed to redistribute the subjective judgments to separate phases of the stemmatological process. They have been confined to the first and the final stages of the procedure, in other words: subjectivity has been removed to the outskirts of the stemmatological endeavor. Although both are peripheral, the subjectivity present in both stages is different. In the first stage, it is the choice and weight of the variants that is defined subjectively. In the final stage, it is the direction and evaluation of the variants that constitutes the subjective character: the verdicts of 'good' or 'false', 'earlier' or 'later' are postponed to the final phase.

---

[36]It is also possible that the copyist of younger manuscripts were so fond of rich rhyme that they adapted the text to fit their preference. Cf. Sandquist 1991 on this subject.

[37]cf. Salemans 1990, Heinemann 1979.

The Typology of Variants in the Perceval

Like other philologists, we have not listed dialectal or orthographic variants. Since the breakdown of the declension system spread from the western regions towards the rest of the Domain d'Oïl[38], infractions against the case system are considered to be dialectal variants. In most cases, these variants do not involve other variants.

In the MS tradition of the *Perceval*, we have distinguished eleven typological classes of variants[39]. Although we prefer to avoid any hierarchical ranking of the different variant types when using them in a stemmatological procedure, we have tried to present them in a kinship revealing order.

We wish to reiterate that this typology is an attempt to systematize the enormous bulk of variants. We did not opt for scaling within types (in some *lieu variants*, the effect of, for instance, a change in aspect may be more significant than in other *lieu variants*), but we acknowledge that this is a competing approach to a qualification of variants.

- Morphological changes, changes affecting number, aspect or mode.
  (examples: distrent/dient (232), vous/te (4099), aprocheront/aprochera (123))

- Variants affecting the possessive or determinative quality of a word.
  (examples: les/ces (5998), ce/il (4335), les/vos (1253), le/mon (1384))

- Monosyllabic evident synonyms often used as interjections or interchangeable words:
  (examples: moult/plus (8282), frere/sire (939), fait/dist (1241))

- Numbers
  (examples: mil/cent (2430), un/sept (4777))

- Variants affecting the metrical structure, without surpassing the octosyllabic dimension: the interpolation of a monosyllabic word to fill the hiatus created by syneresis. These interpolations do not alter the content of the verse.
  (examples: toute/trestoute (5422), pucele/pucelete (669))

---

[38]cf. Van Reenen & Schøsler 1986 and 1991

[39]The list of variants which has been used for the stemmatological procedures in this study is at request available from the author (on floppy-disk).

- Changes in word order. These can be of two different types: a simple transposition of words within the same syntagm or an inversion of the syntactic structure.
  (examples: vilains et ennuious/ennuious et vilains (790), chevalier vermeil/vermeil chevalier (948), qu'il fu chevalier/que chevaliers fu (463), assez aura chascuns/chascuns aura assez (752))

Needless to say, the above-mentioned kinds of changes (except numbers) can very well be the effect of dialectal or diachronic evolution.

- A large category of variants comprises changes in synonymous or quasi-synonymous words (within the same semantic field, of equal syllabic length)
  (examples: orreit/sauroit (164), tu vois/tu sez (270), noveles/paroles (214), amis/vallet (840))

- Interchange of verses or of rhyming constituents (without affecting the contents)
  (examples: (903), (933), (988))

- Interpolation or omission of verses[40]
  (examples: (1315), (1327), (1401), (1528))

- Changes in the narrative point of view, modification of perspective.
  (examples: vos poez bien voir/me puis je bien voir (418), sai ie/saches (778), vos/moi (1406))

The preceding categories include all variants, which probably did not raise the scribe's anxiety about changing the text, but which could easily be due to coincidentally independent scribal change.

---

[40]Clark 1969 suggests using these interpolations and omissions as heavy weight variants, for if manuscripts share the absence or presence of verses over a passage longer than two or four verses, the probability of coincidence is increasingly small (provided, of course, that we are not dealing with a 'saut du même au même'). In the case of the Perceval, we also encounter such interpolations/omissions. We have accorded proportional importance to these particular cases.

- Changes involving a slight difference in content or involving two quasi synonyms of different length, entailing the interjection or omission of other words.
  (examples: tantque assez/tantqu'il pot/(del vin) (760), ot dreciez/avoit fait (1338))

As to the kinship revealing significance of variants, this category seems to be the most relevant and important type.

- Variants concerning considerable modification of content and in comprehension of the text.
  (examples: si damedex/di moi si dex/fait il (276), a euls conseillasse/lieu trovasse (1400))

Of course, this type of eye-catching variant is more often subject to independent corrections by scrupulous scribes.

- Names should be treated quite differently. Fourquet remarks that the first occurrence of a name in the MS tradition is attended by a variety in spellings but the spelling of the name gradually accommodates itself in the course of the tradition. Moreover, names may reveal regional preferences and therefore can not be regarded as simple genealogical variants. For example, in manuscript *p*, we come across *saint géri* (v. 4114) instead of *davi* (= *abcfhlmqr*) or *remi* (=*su*) or *clari* (=*t*). It appears that the veneration of saint Gaugerich of Cambrai, (=Géri) is locally restricted to the Nord, precisely the region where *p* has been localized (*Lexicon der christlichen Ikonographie* VI, p. 351[41]).

- The occurrence of historiated initials, lombard letters and illuminations has been regarded as another type of variant. To this category belong variants of an extra-textual, codicological character.

---

[41]We wish to thank dr J. van Maren for this tip.

Appendix to Chapter 1

Global evaluation per subcategory in the *Perceval*

As we have seen, a typology of variants is a highly subjective enterprise. There is nevertheless a predominant advantage. A preliminary characterization of variants allows us to verify afterwards whether a type of variant has kinship revealing qualities or not: after having determined the genealogical relations in a MS tradition, the stemmatological procedure can be applied to that particular group of variants. We separate these variants, which have been marked and classified as belonging to a particular category, from the rest of the variants. If the pedigree which results from this procedure is identical to the first genealogical structure, than we have been right in accepting this category in our list of variants. If, on the contrary, the outcome differs from the pedigree in the first procedure (and suggests a random distribution), than we have to account for this different outcome, and, eventually, we may conclude that in future analyses of similar MS traditions, we can leave out the entire subcategory[42]. Having dismissed this subcategory, we have purified our first stemmatological outcome by repeating the procedure without this "noisy" category. It is not recommendable to do this kind of refinement beforehand, because it is impossible to predict whether a type of variant reveals kinship or not. We stress the fact that it is out of the question to make typological choices in advance and to leave entire types out of the list of variants: only when the final stemma has been drawn, can we ascertain the kinship revealing quality of a particular subcategory.

We have tested the usefulness of each category of variants within the MS tradition of the *Perceval* with respect to the global outcome of the stemmatological procedure in Chapter 2 (page 67). Since the stemmatological outcome is only approximative - the reliability of this test will be as well.

- Lombards show no significant genealogical relationships among manuscripts. Only 5% of the lombard variants can be maintained in order to draw a tree that in no way resembles the outcome of the other variants. This category is therefore to be discarded.

- The inversion of verses (pairs) appears to be a relevant category, for

---

[42]On the other hand, it can be very risky to generalize in this respect: what is true for the one MS tradition is not necessarily so for another one.

the most important manuscript group formations can be detected using the variants which indicate verse (pair) inversion.

- Inversion appears to be a relevant category as well. Again, the most important group formations are confirmed.

- Variants affecting the possessive or determinative quality of words are not revealing relationships among manuscripts.

- Variants concerning aspect, time, or mode of verbs appear to be kinship revealing. These variants confirm the group formations of the whole MS tradition.

- Variants concerning numbers are not at all kinship revealing. Nearly all variants had to be refuted.

- Variants concerning the interpolation or omission of verses appear to be not kinship revealing. They do not inform us about relations among manuscripts.

- Variants concerning the perspective are not kinship revealing.

- Variants concerning less important semantic readings are relatively less kinship revealing

- Variants concerning important semantic readings are more revealing of kinship: the most important group formations are confirmed by this category.

Chapter 2

A Quest for Pedigrees: the Three Level Method

Introduction

What's in a method?

To amputate a manuscript from all its unique readings, to condemn all readings that a manuscript shares with only one or two partners, and to claim that what remains is the 'vulgate', the 'common textual tradition' , 'a text closer to that ideal [Lost Original, MvM] than whatever may be contained in any surviving manuscript (Pickens 1987: 56-58)' can hardly be considered to be the newest editing method of the nineties. It is nevertheless the procedure that has been published by Pickens, who was precisely the one who first acknowledged the importance of *mouvance* (See chapter 1 p. 29) and its editorial consequences. The results of this procedure are a fabulously edited and well-translated monster which strangles all the stemmatological advancements of the past century. The product is certainly not an improvement on the Lachmannian ideal, has nothing to do with 'recensio' or 'emendatio', does away with Bédier's wish to publish only what has actually circulated in medieval circles, and adds nothing to the recent insight that a MS tradition is a transcendent entity, defined by the diversity of different and unique readings.

The patron of *mouvance* has smothered the stemmatological endeavor. The concept of *mouvance* implies the cherishing of all variant readings in any manuscript rather than some highly unrealistic, common residu that has no grounds for existence.

In our view, it *is* possible to introduce *mouvance* into the field of stem-matology. It is possible to integrate its discovery in the discipline of stem-matology. *Mouvance* does not amputate, but rather, it enlarges the range of possibilities. In this chapter and in the next, we hope to show that the discipline of stemmatology deserves to be defended.

We will start our crusade by an exposition on the advantages of a sys-tematic approach to *mouvance* with a detailed treatement of the ins and outs of the Three Level Method (the Dees Method). First, however, we will briefly discuss some other text-critical disciplines and reflect on their differ-ences with the Three Level Method. Although the Three Level Method has already been expounded upon elsewhere (Dees 1975, 1976, 1988-I, 1988-II), we thought it helpful to summarize the basic elements here and to focus on those aspects which have allowed us to add refinements to the method. In addition, we will demonstrate in detail how the Three Level Method works, focusing on the difficulties contingent upon it. We will describe the essen-tially 'top-down' character of the Three Level Method and explain why it is so adequate for any application of text criticism in the newest perspective, that of *mouvance*.

Although the Three Level Method is a 'top-down' approach, the actual determination of the relationships among the manuscripts is nevertheless achieved by a quantitative approach, which implies a 'bottom-up' procedure. The Three Level principle is 'top-down', the Three Level application can occur from the 'bottom-up'.

If a MS tradition were a transparent puzzle and easy to solve, there would be no need for any method. Stemmatological methods are conceived of pre-cisely to solve difficult and opaque MS traditions. Speer is very right in stating that "texts are inevitably messier than theories and resist neat ap-plications (Speer 1991:24)". That is certainly the case with the *Perceval* of Chrétien de Troyes. With the help of this MS tradition, we will discuss the various decisions a stemmatologist has to make in trying to solve a MS tra-dition, whether by means of the Three Level Method, or some other method.

Historical Review

Perceval himself would be the first to acknowledge the truth of the axiom: "All that matters is to ask the right question". That which Perceval expe-rienced personally, affects anyone who tries to disentangle a medieval MS

tradition.

Throughout the ages, the questions have changed. In the previous century, the only thing that scholars wanted with respect to a MS tradition was to restore what the ravages of time had hidden within the surviving manuscripts, folios, and dusty archives: the Lost Original. They were preoccupied with the reconstruction of the authentic, original work of the medieval author.

In the beginning of this century, Bédier c.s. altered the question: the lost archetype was considered to be an impossible, inaccessible ideal, and truly scientific scholars should try to isolate the 'best' manuscript: an authentic witness of a text that had really functioned as a medium of the medieval story.

In the present time, the question changed once again: we now focus not only on the one 'best' witness of the MS tradition, but rather on all the testimonies which constitute the medieval MS tradition. Every witness, every remnant matters, for each one has functioned as a medium for conveying the text and was accepted as such in the Middle Ages. Since the importance of *mouvance* has been acknowledged, a medieval story must be considered as a transcendent network, in which every manuscript constitutes an inalienable element. We quote Ruh (1984:36):

> Es gibt grundsätzlich keine "guten" und "schlechten" ("verdorbenen",
> "minderwertigen") Textzeugen. Präziser: "schlecht" kann sich nur
> noch auf mechanische Verderbnisse (Zeilensprünge, Fehllesungen des
> Schreibers, Kakographie etc.) beziehen, nicht aber bewußt vorgenommene
> Textveränderungen wie Kürzung, Ergänzung, Wortersatz[1].

The evolution of the stemmatologist's question, from the Lost Original, to the 'best' manuscript, to the complete manuscript network, has led to changes in approach.

The main objective of the Lachmannian approach was the eventual edition of the text as it had been intended by the first author; this (the edition of a text that has actually circulated) was also the aim of the Bédierist scholars. Present editors, aware of the importance of *mouvance*, will only be satisfied with synoptic editions.

---

[1]Cf. : Noomen (1987:31): "Tous les textes ont été traités sur un pied d'égalité, pour la présentation comme pour le commentaire".

The period of the first question is characterized by the invention of the discipline of stemmatology in the middle of the nineteenth century. The Lachmannian tradition, preoccupied with the Lost Original and a positivist approach, is embodied within a method which comprises two fundamental steps: the 'recensio' and the 'emendatio'. The 'recensio' constitutes an evaluation of every manuscript in the light of what must have been the Lost Original; on the basis of this evaluation an archetype is reconstructed. The emendatio phase is an adaptation of the archetype to what is known of the language of the medieval author.

The second question, that of the Bédierists, is in fact characterized by the absence of any method.

The newest question can be characterized as having an explosion of methods, inspired by statistical achievements. The Three Level method, developed by Dees[2], which will be discussed in this chapter, is to our knowledge, the only method that focuses on the network of manuscripts. An essential facet of this method are the internal relations among the manuscripts which must be objectively determined.

Flora Portentosa?

The recensio phase of the Lachmann tradition implies an evaluation of each member of the MS tradition but comes to the determination of the original reading in every variant. This implies that the scholar should have a preconception of what the original must have been[3].

The Lachmann Method was introduced into France by G. Paris, and has been applied enthusiastically by his successors, one of whom was Bédier. When trying to unravel the *Lai de l'Ombre*, Bédier was torn by doubts. His first pedigree, made in 1904, had been corrected by Paris. In a second attempt, in 1928, Bédier himself concluded that there were at least eleven other, equally viable possible solutions to the problem of the *Lai de l'Ombre*. Overcome by scholarly despair, he inferred that there were an almost infinite number of possible pedigrees. "Flora Portentosa": his sigh is almost audible.

However, since the object of every pedigree was the eventual edition of

---

[2]With the help of M. Dekker.

[3]It also implies that each variant should present 'evaluable' readings, which is not always the case. For an elaborate discussion of the Lachmann Method see Foulet and Speer 1979:52-58.

the medieval text, Bédier proposed to publish the best manuscript of the tradition, without any interference from an emendator. The best manuscript, in his reasoning, was certain to have circulated as a real medieval witness of the MS tradition, whereas the status of the Lachmannian reconstructions was rather doubtful in terms of their plausibility.

Perhaps the most important merit of Dees' contribution to stemmatology is that he proved that the number of possible pedigrees to a MS tradition is *not* infinite. True, the number of possible trees is enormous. Adding one manuscript to the tradition makes the number of possible combinations increase exponentially[4]. The number of possible trees for a tradition with 15 manuscripts, for instance, is 45.349.581.052.869.926.912[5].

Fortunately, there are ways to narrow down these almost discouraging quantities. The Three Level Method is primarily conceived as a top-down approach. It distinguishes three levels, which are devised to abstract from the well known, but too numerous oriented pedigrees. The Three Level Method allows us to focus on the underlying relationships among the manuscripts, a topic which has become essential in the light of *mouvance*. The basic level, the *deep structure*, is an abstraction of the oriented pedigree. It is a virtual structure[6], already incorporating a large number of possible oriented trees, but explicitly showing the relations among the manuscripts, i. e. the network that makes up the text tradition.

Three Level Method

It is a commonly accepted convention to represent relationships among manuscripts within a pedigree (stemma, tree). Another convention says that a stemma is but a schematic representation of the historical situation: in a stemma every point may represent a manuscript, though only the manuscripts which are necessary for the historical reproduction are explicitly indicated as endnodes (extant manuscripts) and seminodes (hypothetical manuscripts: junctions between manuscripts). This is referred to as the parsimony

---

[4]We refer to the list published by Dees 1992 to illustrate the large quantities.

[5]Unfamiliar with Dees' results announced in 1986, Flight has published the recursive formula producing these enormous quantities (Flight 1990). We wish to thank Evert Wattel for calculating the exact number of possible oriented trees for 15 manuscripts. The number of unoriented trees for 15 manuscripts is 1.155.636.468.524.067.072

[6]In graph theory: an underlying undirected tree.

rule.

The Three Level Method leans heavily on conventions in discrete mathematics and graph theory. It can therefore be best characterised as a discrete method. As in graph theory, the Three Level Method defines a tree as an acyclic, connected graph.

One of the characteristics of the Three Level Method is that it is based on the important accomplishments inherent in the method of Dom Quentin, who distinguished two distinct levels in stemmatology: the intermediary (unrooted) level and the orientation level:

> *[...] je délimite d'abord les familles, puis je classe les manuscrits dans l'intérieur de chacune d'elles et enfin les familles entre elles [...] ainsi j'aboutis à la reconstitution de l'archétype, [...]. Et alors, mais alors seulement, je m'accorde de penser à l'original* (Dom Quentin 1928:37).

The Three Level Method has added a third level. Prior to Dom Quentin's first level, at which the intermediary (underlying) structure is determined, Dees proposes a level at which the deep structure is determined. Since Dees has proven that the number of possible trees is *not* infinite, this implies that we are able to control that number. Even so, that number remains considerable, and in order to narrow down the large reservoir of possible trees, the Three Level Method distinguishes :

- the determination of the deep structure(s)

- the determination of intermediarity (underlying structure)

- the orientation of the stemma

First we will briefly comment on these levels, before going on to discuss each of them in detail in the following sections.

Unlike the Lachmann Method, where the orientation phase is necessarily of crucial importance, the Three Level Method considers the determination of the deep structure as the most important phase of the stemmatological procedure[7]. The deep structure reflects the internal relations among the manuscripts. It can be considered to be a 'pre-pedigree', a basic structure

---

[7]Dees has shown that the large number of possible trees suggested by Bédier to account for the text affiliation of the *Lai de l'Ombre* all amount to exactly the same deep structure. Dees 1976:484

to which any pedigree can be reduced. It is the solid basis of any pedigree, reflecting all subfamilies. The deep structure allows us to reconstruct the history of a MS tradition and makes understandable what has happened to the members of the MS tradition. It visualizes the relations among the manuscripts like a family portrait. The derivation of a deep structure of a rooted pedigree will be illustrated in the next section.

A text editor may pick the 'wrong' manuscript to serve as the basis of his text edition, and he may refuse to emend the text on the basis of the stemma. As long as his deep structure reflects the correct relations among the manuscripts, his procedure has been correct and the philological judgments can never be too devastating.

A deep structure can be compared to a pedigree in which no intermediary manuscript is found: all extant members of the MS tradition are provisionally considered as endnodes[8]. Each manuscript is related to the stemma with a hypothetical seminode. The structure has not yet been rooted.

In the phase of the determination of intermediary manuscripts, the scholar investigates whether one of the extant members of the MS tradition has served as a 'service hatch'. Other, hypothetical manuscripts may have been intermediaries, however[9]. Every edge connecting the nodes in the stemma, respectively the endnodes with the manuscripts, is examined for contingent contraction (the deep structure looses a branch). With the help of singular readings, direct intermediary manuscripts (those having served directly as an exemplar for another manuscript) can be isolated. In fact, an intermediary manuscript will present practically no singular readings. The endnode coincides with the hypothetical seminode. We point out that the usefulness of the underlying structure has already been noticed by Dom Quentin (Dom Quentin 1917:passim).

The final stage in the stemmatological process is the orientation of the stemma. On the basis of the directional variants (depending on the authenticity of the concurring readings) and external information, the underlying structure can be oriented. The suspension (i. e. orientation) point is that point in the stemma which represents the (extant or hypothetical) manu-

---

[8]The vocabulary has been borrowed from graph theory. In the deep structure, endnodes (extant manuscripts) are always of degree 1, seminodes (hypothetical manuscripts) are at least of degree 3.

[9]The degree of the endnodes changes from 1 to 2, the degree of the seminodes increases with 1.

script that is judged to be closest to the archetype[10].

We will illustrate the different levels of the Three Level method with the help of a fictitious pedigree and by inverting the order of the levels. Suppose the following pedigree represents the historically true relationships among the manuscripts v, w, x, y and z.

```
        O
       / \
      x  /\
        y /\
         v  w
             \
              z
```
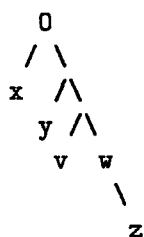
This is an oriented stemma, and the suspension point 'O' indicates the place of the archetype in the tradition. In this case, the archetype is situated among the node relating $yvwz$-branch and manuscript x. 'O' is judged to be closest to the Original and has therefore been chosen as a suspension point. Suppose, now, that we do not know yet where to position the archetype. In that case we should have remained in the anterior stage of the procedure: the non-oriented version of this stemma.

```
   x
    _____w___z
    /   |
   y    v
```
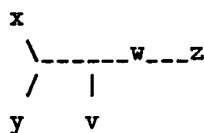
We see that, in this non-oriented version of the stemma, any point, an extant manuscript, an intermediary node or an arbitrary point on a line, may be a virtual suspension point. In the unrooted structure, manuscript w has an intermediary position. Apparently, variants of the type $w/vxyz$ are practically absent in this MS tradition. Before deciding whether a MS tradition includes intermediary manuscripts, however, we consider each manuscript to be a provisional terminal node. Thus, in the phase immediately preceding the determination of intermediarity, the deep structure is determined. The deep structure corresponding with this stemma is:

---

[10]We wish to point out that the stemmatological procedure only allows us to reconstruct an archetype, not the Lost Original.

```
x              w
 _____/
 /    |    \
y     v     z
```
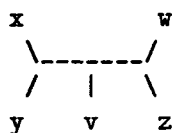
We see then, that the deep structure of a pedigree is a sort of abstraction of the true pedigree, allowing to postpone certain decisions to a later stage of the process.

The process starts, however, with the determination of the deep structure. This constitutes the basis of every stemma. It is the fundamental representation of the underlying relationships among the manuscripts.

How are we to ascertain this basic structure? Here, the method uses a more or less bottom-up procedure: the deep structure is indirectly dictated by the variants.

The Use of Variants

In the following paragraphs, we will illustrate the process involved in the Three Level Method. In the first round, it looks to see if the MS tradition might be straightforward and uncomplicated ('closed'), that is, if every copy derives from a single exemplar. In this chapter, we use the principles of the Three Level Method in order to verify whether the relations among the manuscripts can be represented within one stemma (=straightforward MS tradition). If a MS tradition is complicated ('open' or 'contaminated'), this method will automatically point this out. In chapter 3, we will illustrate the tools which the Three Level Method employs which allow us to proceed when a MS tradition is not straightforward.

Whereas the Lachmannian approach is a qualitative method in principle, the Three Level Method is essentially a quantitative method, in combination with a qualitative follow-up. In the past decennia, several quantitative approaches have been developed, and, although Dom Quentin already outlined this approach in the early decennia of this century, quantitative methods can still be qualified as being relatively modern. We are referring to the works of Zarri, Poole, Salemans, and Griffith (see Appendix to this chapter).

In this chapter, we develop the different transformations of variants to form stemmas, according to the Three Level Method. Variants are transformed into *quadruples*, which enable us to construct quantatively determined *dichotomies*, the basic elements of deep structures. We will discuss globally the basic differences between the computation of distances and quadruples. Distance computation will be explained in the Appendix of chapter 3.

The method also provides us with a way to deal with *noise* and allows a *verification* of the final outcome.

We have chosen to present these transformations in the form of a "recipe" for the scholar who wishes to apply the Three Level Method to a MS tradition of his or her choice. Those who wish to compare notions of the Three Level Method to similar concepts in other methods are invited to read the various subparagraphs.

Singular Readings

In the previous chapter, we distinguished the singular readings (unique readings) from the type2-variants. Singular readings cannot be used in the study of the internal relationships among manuscripts, they only express an opposition between one manuscript and the rest of the MS tradition and do not inform us about group relations. They can be of importance in determining which manuscripts are intermediaries[11].

From Locality to Globality

As we observed in the first chapter, a variant represents the internal relationships among manuscripts at one particular place in the MS tradition. However, we would like to know whether such a variant bears local (accidental) or global (systematic) significance. We would like to investigate whether the value of a single variant can expand in relevance to a larger part of the text, that is, whether a variant can reveal global qualities which relate to a larger part of the MS tradition than its own locality. What is the scope of a variant? In short, we would like to abstract from the locality of variants.

---

[11]We remind the reader that the quantity and the character of singular readings in a manuscript may inform us about the likelihood that that manuscript will form accidental groups with other manuscripts, since, if a manuscript presents many singular readings, the chance that it accidentally shares readings with others increases (provided, of course, that the readings are of the same type and weight).

If we are able to ascertain that a variant actually bears global significance, we can treat it as a *structural dichotomy*, which is the basic element used to build underlying structures. There are two, equivalent ways of representing relationships: in a tree, which is a graphic representation of the relationships, and with the help of structural dichotomies. For example: the tree

```
a         b         c
 _____|_____/
 /                 \
d                   e
```
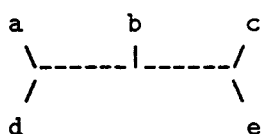
is defined by two structural dichotomies: *ad/bce* and *ce/abd*. An opposition in the dichotomy, '/', corresponds with a line in the tree.

One can observe that the formal appearance of dichotomies resembles the initial bipartite variants. In fact, the only formal difference is that the location in the MS tradition is absent (i.c. verse or line number), since we are dealing with structural truth.

The basic strategy in the bottom-up procedure of the Three Level Method is the pursuit of structural dichotomies in a MS tradition, in order to construct underlying structures on the basis of the observed groupings of manuscripts in variants.

In chapter 1, p. 21 we observed that the number of possible type2-variants is finite for a given set of manuscripts.

Since structural dichotomies have the same formal appearance as type2-variants, the same mathematical principles apply in this context.

We will illustrate the correspondence of structural dichotomies with the graphic representation of manuscripts in a unrooted pedigree. Suppose we have found the following dichotomies:

ab/cdefghi
abc/defghi
abcd/efghi
ef/abcdghi
hi/abcdefg

The position of each manuscript is defined by these dichotomies, except for manuscript *g*. We cannot be sure of the position of *g* since it is not defined by these dichotomies. We can draw the underlying relations among the other

manuscripts and leave manuscript *g* out. This leads to the following structure (constellation):

```
a       c       d                   h
 \_____|_____|__x____x____x___/
 /                   |         \
b                    x          i
                     |
                    / \
                   e   f
```
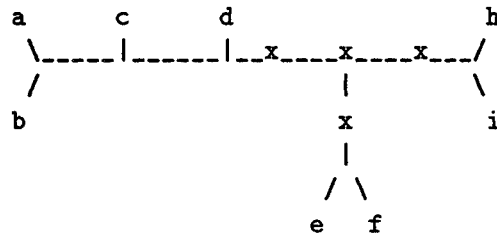
The possible positions of *g* in the constellation are indicated by the x's in the figure. We see that the number of possible positions of *g* has been reduced to four. The final decision about *g*'s position depends entirely on new dichotomies.

Suppose we come up with the dichotomy:

abcdg/efhi

In that case we are allowed to draw the final structure[12]:

```
a       c       d     g             h
 \_____|_____|____|_____/
 /                 |           \
b                  |            i
                   |
                  / \
                 e   f
```
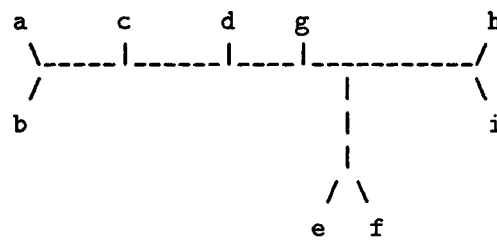
If, on the contrary, we should find:

abcdhi/efg

we would then have to redraw the constellation as follows:

---

[12]Since the determination of contingent intermediary manuscripts has been postponed to another level, the representation of *g* in an unrooted structure is always a *g*-branch: *g*—.

```
a       c       d                           h
 \_____|_____|_____/
 /                      |           \
b                       |-g          i
                        |
                       / \
                      e   f
```
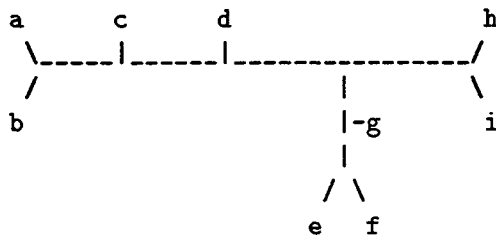
And a similar extension of the *hi*-branch would have to be made if we had
found:

  abcdef/ghi

```
a       c       d                   g   h
 \_____|_____|_____|___/
 /                     |            \
b                      |             i
                       |
                      / \
                     e   f
```
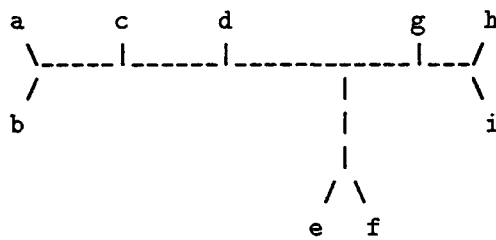
The place of *g* in the constellation depends therefore entirely on the presence
of new dichotomies, which is to say, new (groups of) variants that hadn't
been discovered or counted before.

Absence of Evidence

The rather disturbing possibility exists that we might not find another di-
chotomy which will reveal the position of *g*. If that indeed be the case, then
(and only then) we are obliged to draw the following constellation:

```
a       c       d       g           h
 \_____|_____|_____|_____/
 /                     |           \
b                      |            i
                       |
                      / \
                     e   f
```
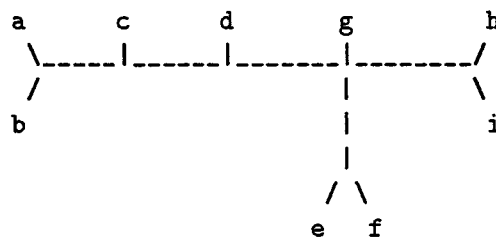
The position of g in the middle of the node between the *hi*-branch, the *abcd*-branch and the *ef*-branch is motivated by the *absence* of a dichotomy which would define the position of g with (more) certainty.

Since the Three Level Method seeks to include every possible tree, the inclusion of a large reservoir of trees motivated by the absence of information is considered to be of vital importance[13]. This is precisely one of the cruces of all stemmatological procedures: scholars are inclined to find positive evidence for the position of a manuscript. We must be aware of this positivistic tendency in the discipline, since it might cause blindness to a fundamental absence of structural proof and lead the scholar down to the wrong path. That this is not simply a hypothetical danger, will be illustrated in the next section.

Elements of Structure

In order to determine the deep structure and the corresponding structural dichotomies, we use the list of variants as point of departure. Are we to use every single variant as a structural dichotomy?

In a deep structure, the position of every manuscript has to be defined. Suppose for instance that the first variant in the list of variants is: *01 ab/cdef*. Our hypothesis, then, is that the manuscripts *ab* constitute a group, and, in fact, we are allowed to isolate this group from the rest of the manuscripts by drawing part of a deep structure:

```
a
 \_____cdef
 /
b
```

From this variant, however, we learn nothing about the internal relationships among *c, d, e* and *f*. We need at least two other type2-variants, concerning the disposition of these manuscripts. Suppose the second variant in our list reads: *02 cd/abef*. We now can add another branch of the deep structure, which is:

---

[13]In graph theory, whenever the deep structure (graph) has a node with a degree larger than three, the structure is motivated by the absence of information.

```
c
 _____abef
 /
d
```
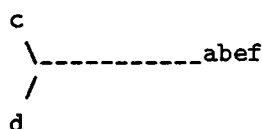
If a third variant reads: *03 abf/cde*, we could draw:

```
abf ------ cde
```

Fortunately, we are allowed to combine these three branches into one deep structure: thanks to the three formulas we can draw a deep structure in which every manuscript has its proper place:

```
a       f       e     c
 \_____|_____|____/
 /                   \
b                     d
```
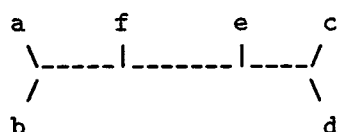
In short, every formula in the list of variants provides us with a small piece of genealogical information which can be used to build a deep structure.

However, suppose that the next variant in our fictitious list reads: *04 bc/adef*, which corresponds to the branch:

```
b
 _____adef
 /
c
```
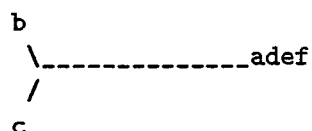
If we compare this particular branch to the former deep structure, we will see that it contradicts the relationships revealed in the first structure. In fact, the branch is incompatible with the three previous branches defined by the formulas *ab/cdef*, *abf/cde* and *cd/abef*. We are by no means able to account for the latter variant in the deep structure as it is defined by the first three variants in our list: the formulas *ab/cdef*, *abf/cde*, *cd/abef* and *bc/adef* are in *disagreement* with each other, whereas *ab/cdef*, *abf/cde* and *cd/abef* are in *agreement* with each other[14]. We have come across a piece of inconsistent information. Unfortunately, since internal inconsistency among

---

[14]The deep relationships cannot be accounted for in a acyclic, coherent graph.

variants occurs very frequently in MS traditions, we are confronted with a serious problem.

The initial presumption that all variants are to be considered to be structural dichotomies cannot be true.

How, then, are we to determine which variants account for the real deep relationships in the MS tradition? Are we to discard the first three formulas in favor of the latter, or should we simply dismiss the disturber? When we do make a decision, on which grounds are we to decide?

The Lachmannian approach essentially regards all variants as being potential structural elements. In order to solve problems of inconsistency, a Lachmannian scholar will return to the list of variants and immediately evaluate the importance and the weight of each variant. He will refer to his philological judgements and pronounce a verdict on the reliability of the variants. Since contradictory evidence usually occurs very often in a MS tradition, this solution implies a constant interference of philological decisions in the determination of the deep structure[15]: a somewhat laborious *tour de force* and nearly a self-fullfilling prophecy.

Another solution is the quantitative approach. If two manuscripts constitute a true group, this relationship will usually be expressed in more than one variant: more variants will reveal the same relationships in the vicinity[16] of the variant at hand.

The number of accidental agreements, feeding the amount of internally inconsistent variants varies from MS tradition to MS tradition, but is generally considerable in a vernacular MS tradition, often to such an extent that almost every combination of manuscripts in a variant will be represented with one or more occurrences in the list. In such more or less 'corrupted' MS traditions, these inconsistent variants suggest a dichotomy or dichotomies which do *not* reflect the actual underlying relations in the tradition; they are merely based on "noise" (cf. infra). The philologist, generally inclined to find positive proof for his or her intuitions, must be aware of the fact that these dichotomies may corrupt the deep structure, whereas the real, histor-

---

[15]Moreover, the Lachmannian tradition also requires a simultaneous orientation of the stemma, something which the Three Level Method postpones to a later stage.

[16]The term 'vicinity' is used on purpose for this matter: in the next chapters we will elaborate the problems raised by contamination. Of course, in each case, we have to make sure that we are dealing with a new variant and not with a cluster of interdependent variants governed by one genealogical relation.

Table 2.1: Example fictitious tradition *abcde*

```
01 abc/de
03 abc/de
05 abc/de
07 ab/cde
08 abc/de
```

Table 2.2: Binary structure of the fictitious tradition *abcde*

```
a    c    d
 \___|___/
 /       \
b         e
```
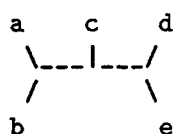
ical deep structure may, in fact, be motivated by the *absence* of proof. The philologist's positivistic inclination may incite to construct complete, binary structures[17], in which the position of every manuscript is neatly defined.

Let us suppose, for example, that the list of variants in a fictitious MS tradition of five manuscripts (*a, b, c, d,* and *e*), would present the relationships as listed in table 2.1). The positivistically inclined philologist will construct a deep structure based on four variants *abc/de* and one variant *ab/cde*. He will be happy to draw the diagram in Table 2.2.

In doing so, however, he has completely overlooked the possibility of a potential *accidental* meeting of the manuscripts *a* and *b* or of the manuscripts *c,d* and *e* in the *lieu variant* 07. It might be that the real deep structure accounting for the relations in this MS tradition should be that found in table 2.3[18].

Observations of this type remind us that philologists must be highly conscious of the fact that a large number of structures are motivated precisely by the *absence* of information, and that accidental meetings of manuscripts

---

[17]I.e. graphs with a maximum degree of three.

[18]For the sake of the illustration, we do not consider the possibility that the four variants *abc/de* are based on accidental meetings.

Table 2.3: Contracted Structure of the Fictitious Tradition *abcde*

```
a         d
c_\____/
   /    \
  b      e
```
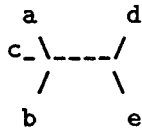
in variants may cloud up this contingency.

Quadruples

In the case of the *Perceval* we have opted for the quantitative approach which means that we computed all the type2-variants and the complex variants from the initial list and then compared the frequencies.

In order to compute these variants, there may occur two types of 'complications'.

1. Variants can be incomplete. It often occurs that a manuscript is missing a word in a particular passage. Take, for example, verse 1025 in the *Perceval*:

> a: *qu asez valdroit il mialz veer*
> b: *qu asez vauroit il mieulz veer*
> c: *qu assez mielz vendroit veer*
> f: *que assez vendroit mielz veer*
> h: *que assez mielz vaudroit il veer*
> l: *que miauz vendroit laisser ester*
> m: *que assez vendret miex baer*
> p: *que asses venroit mius...*
> q: *qu assez vauroit il mieuz donner*
> r: *que asses venroit miex doner*
> s: *qu assez venroit il miex lessier*
> t: *qu assez venroit il mix doner*
> u: *qu assez venroit il miex veer* v.1025

The variation in the final verb in this verse results in a variant in which the manuscripts *abcfhu* are in opposition to each other as follows: 'veer'

to the group *qrt* 'doner' to *l*, 'ester', to *s* 'lessier' to *m* 'baer' to *p* which leaves a blank. This produces the complex variant[19]: (Cf. Greg 1927:19 type6 variant)

> 1025.1[20] *abcfhu/qrt/l/s/m/p* veer/doner/ester/lessier/baer/-

The more manuscripts a MS tradition contains, the more the possibility of incomplete variants increases and the more difficult the table with variant frequencies will be to handle. However, these incomplete variants can carry information that can be of great additional and structural value in the determination of intermediarity or the orientation of the structure. Since we have decided to use only type-2 variants in the determination of the deep structure, we simplify this variant in a first stage, until we have the form in:

> 1025.1 *abcfhu/qrt*

2. Complex variants (variants giving rise to more than two true groups) reflect another problem. It is possible that in one *lieu variant* we are confronted with several, genealogically related groups. The larger the MS tradition, the more frequent these complex readings will be. These variants are difficult to use in a stemmatological procedure, however. Take, for instance, the rhyme pair 0144-5 of the *Perceval*:

a: *qui me dist que li ange estoient*	a: *les plus beles choses qui soient*
b: *qui me dist que li ange sont*	b: *les plus beles choses qui sont*
c: *qui me dist que angle estoient*	c: *les plus beles choses qui soient*
f: -	f: -
h: *qui me dist que li angle sont*	h: *les plus beles choses del mont*
l: *et me dist que li angre estoient*	l: *les plus beles choses qui soient*
m: *qui me dist que li ange estoient*	m: *les plus beles choses qui soient*
p: *qui me dist que li angle sont*	p: *les plus beles coses ki sont*
q: *qui me dist que li enge estoient*	q: *les plus beles choses qui soient*
r: *qui me dist que li angle estoient*	r: *les plus beles coses qui soient*
s: *qui me dist que li angele estoient*	s: *les plus beles choses qui soient*
t: *qui me dist que li angle estoient*	t: *les plus beles choses qui soient*
u: *qui me dist que li angles sont*	u: *les plus belles choses du mont*

---

[19]Since *e* and *v* are fragments, beginning only in the second part of the MS tradition, we have left them out of variants having to do with the first part.

[20]There can be more than one variant in one verse, hence 1025.*1*

On the basis of these verses, we have to conclude that there are three groups, the manuscripts *aclmqrst* 'qui soient', the group *bp* 'qui sont', and the group *hu* 'du mont'. This produces the complex variant (Cf. Greg 1927:19 type3-variants)[21]:

> *0144 aclmqrst/bp/hu//f*

Fortunately there is a way to use these complex readings for analysis, and to reduce them to a number of corresponding type2-variants without loss of information.

We could have expressed the oppositions, in the previous example, with the help of three type2-variants, as follows:

> *aclmqrt/bp*
> *aclmqrt/hu*
> *bp/hu*

This principle of decomposition of complex variants can be carried even further, such that it can be applied to all extant variants. The genealogical information in the variant

> *aclmqrt/bp*

can also be expressed in the following list of variants:

> *ac/bp al/bp am/bp aq/bp ar/bp at/bp cl/bp cm/bp cq/bp*
> *cr/bp ct/bp lm/bp lq/bp lr/bp lt/bp mq/bp mr/bp mt/bp qr/bp*
> *qt/bp rt/bp*

In other words, we are allowed to reduce every variant to several smaller genealogically significant items. This allows us to use incomplete and complex variants in our analysis. In fact, the smallest possible genealogically significant item is a variant composed of four manuscripts, since, in such a so-called *quadruple*, we have a minimal type 2-variant in which all the necessary conditions have been fulfilled: a combination of a group of manuscripts, sharing a reading, opposed to another group of manuscripts sharing another reading. A quadruple is an opposition of two manuscripts to two other manuscripts.

---

[21]Absence of information (due to extra-textual causes) in a variant is represented by a double slash.

It is the smallest possible dichotomy which allows us the construction of a deep structure.

At first sight, this deconstruction may seem somewhat superfluous but the reduction of the length of the formulas into quadruples allows us to use all the possible genealogical information we can get from the list of variants and to arrange it uniformly. In this way, incomplete variants as well as complex variants can be processed.

Another advantage of working with quadruples is the fact that there are only three ways to combine four manuscripts in a deep structure: there are no more than three possible oppositions. For each combination of four manuscripts in a type2-variant, there are but two alternatives (for the group of four manuscripts *abcd*, the possibilities are *ab/cd*, *ac/bd*, and *ad/bc*). The three combinations are incompatible with each other: it is by no means possible that two or even three of these structures represent the relations among the manuscripts at the same time at the same place in the MS tradition. Only one of them can be true. Two quadruples of the same group of four manuscripts are said to be contradictory since no tree exists which is in agreement with the two dichotomies (Cf. Dekker 1987:5). Having reduced every variant of the list into quadruples, we are provided with a table containing exactly the same genealogical information as the initial list of variants, but the table enables us to handle all information in a larger perspective.

This table of quadruples is nothing more than a tool to investigate, quickly and systematically, precisely which of the structural genealogical elements are to be combined to generate an underlying structure. In addition, we have at our disposal all contingent inconsistent evidence.

Building Structures

The next step is to transform the quadruples once again into larger elements of structural information. This is done with the help of the *inference principle* (similar to that used in predicate calculus) which implies that if, in a straightforward MS tradition, one manuscript is closely related to another manuscript, and this second manuscript is closely related to a third one, the first manuscript will inevitably also be closely related to the third. So, if we find in the table of quadruples: *ab/cd* and *ab/ce*, we then deduce: *ab/cde*. This mathematical principle is generally confirmed by the fact that the implicated quadruple *ab/de* is also true (Dekker 1987). Verification is absolutely

Table 2.4: Unilateral distance computation

opposition	#	equation	#
a ↔ b	0	a = b	5
a ↔ c	1	a = c	4
a ↔ d	5	a = d	0
a ↔ e	5	a = e	0
b ↔ c	1	b = c	4
b ↔ d	5	b = d	0
b ↔ e	5	b = e	0
c ↔ d	4	c = d	1
c ↔ e	4	c = e	1
d ↔ e	0	d = e	5

necessary, since reliability decreases if smaller elements of structure are not based on 100% trustworthy genealogical information[22] and are compounded by this inference principle.

We are allowed to construct larger structural dichotomies with any quadruple, but the chances that a structural dichotomy based on quadruples corresponds with the real relationships among manuscripts will increase if we use those quadruples which have occurred most frequently and are numerically convincing. We use the quantitative argument in order to rank the probabilities of the combined quadruples into structures.

We have now defined our working procedure: having first reduced every variant into quadruples, we can start to construct structural dichotomies which are supported quantitatively.

Relative Distances

There are several possible ways to use the quantitative argument. It is possible to add up the number of oppositions and similarities between manuscripts in a list of variants. In example 2.1, of the fictitious tradition *abcde* (p. 57) a simple unilateral distance computation would produce the results which are displayed in Table 2.4.

The outcome of this distance-computation, revealing the distances among

---

[22]Information in a list of variants may not be trustworthy due to the presence of noise, *infra*.

Table 2.5: Dendogram showing distances within the fictitious tradition, *abcde*
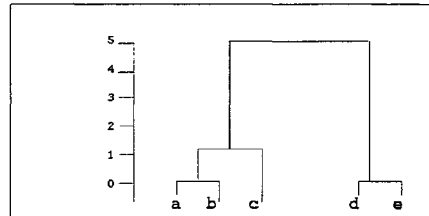
the manuscripts, can be represented in a dendrogram like that in table 2.5[23].

It is tempting to interpret the distances represented in the dendrogram as a pedigree representing manuscript relations. However, we must not mistake the number of oppositions (or similarities) for real genealogical distances. The absolute number of oppositions or similarities tells us nothing about the actual underlying genealogical distances. Suppose there is a cluster *abc*, in which *c* has served as a model for the transcription of the ancestor *'(ab)* of *a* and *b*. However, the scribe of this (lost) ancestor *'(ab)* thought it necessary to modify the text on many occasions which thus led to numerous variants which put *a* and *b* in opposition to the rest of the MS tradition. The number of variants suggests a large distance between *ab* and *c*, although we know that they are, in fact, closely related. In addition, it is possible that a group of manuscripts is closely related, but that this relationship is only expressed in a small number of variants. In such a case, the true relations among these manuscripts may be concealed by the more obvious relationships. In a noiseless MS tradition, such hasty deductions would not do any harm; in any other MS tradition, unilateral distance computation may produce pseudo-relationships.

In other words, the use of absolute distances in the computation of the probability of a relationship is hazardous: it may obfuscate the real, underlying relationships.

In our approach, we have used quadruple-computation. Quadruples are more reliable in this respect, since they can be considered to express the *relative* distances (or two-dimensional distances: distances in relation to other distances) among manuscripts. It is no longer the explicit frequency of a manuscript in the list of variants which plays a part, but the importance

---

[23]Wattel has elaborated a far more intricate and subtle distance computation program, as will be described in the Appendix to Chapter 3.

Table 2.6: Quadruple-computation

ab/cd	15	ac/bd	3	ad/bc	1
ae/bf	15	ab/ef	50	af/be	55

of a certain distance in relation to the other *possible* distances among the
same manuscripts which decides whether a relation is probable or not. As
we have observed, there are only three ways to combine four manuscripts
in a deep structure. In other words, there are only two possible concurring
constructions for a given quadruple. So, it is not the absolute distance among
manuscripts which decides the choice, but rather the importance of a relation
in view of the other possible relations. If we find, in a table of quadruples,
that two quadruples, for example *ab/cd* and *ae/bf*, both occur 15 times, the
importance of this number is revealed by the frequencies of the opposing
quadruples (Table 2.6).

The opposing combinations for *ab/cd* are *ac/bd* and *ad/bc*. If the corre-
sponding frequencies are 3 and 1, it seems natural that, for the manuscripts
a, b, c, and *d,* the structure *ab-cd* is most likely to reveal the true relations
among the manuscripts and that the frequencies of the other quadruples are
based on accidental meetings.

However, if, in the case of *ae/bf* 15, the frequencies of the opposing combi-
nations are *ab/ef* 50 and *af/be* 55, then the relative distance between *ae/bf* is
considerably less prominent and probably does not correspond to any reality
in the MS tradition (= noise).

The relative distance expressed in quadruples is less dependent on the
occurrences of manuscripts in variants, which implies that the relations with
fragmentary manuscripts can be compared to the other manuscripts[24].

The quadruple-computation, based on the list of variants, leaves us four
basic possibilities of numeric outcome for each foursome:

1. one of the three combinations surpasses the two alternatives and is
   likely to be true, the score of the other combinations then being negli-

---

[24]The use of absolute distances cannot account for this problem, and since, it is impossi-
ble to define the notion 'fragmentary' in this context (every manuscript lacking a word or
a verse can be considered fragmentary), absolute distances have always to be modulated.

Table 2.7: Contraction

```
a       d
c_\____/
   /    \
  b      e
```
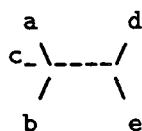
gible. (ex. *ab/cd* 100 *ac/bd* 1 *ad/bc* 0) (= univocal quadruple)

2. two of the three combinations are equally important, and the third combination is negligible. (ex. *ab/cd* 100 *ac/bd* 98 *ad/bc* 0)

3. all three combinations are equally likely to reveal real internal relationships. (ex. *ab/cd* 100 *ac/bd* 98 *ad/bc* 101)

4. all three combinations are negligible. (ex. *ab/cd* 1 *ac/bd* 0 *ad/bc* 1)

In any regular deep structure, only the first or the fourth possibility can be true. Either one of the three quadruples is true and the two competing quadruples are inconsistent with this structure, or none of the three quadruples can be true in the structure. In the deep structure we used before (Table 2.7), the outcome of the foursomes *abde*, *acde* and *bcde* are of the first type, the outcome of the foursomes *abcd*, *abce* are of the fourth type. Foursomes of the fourth type always produce contracted deep structures: structures motivated by the absence of evidence (p. 53) and the construction of which constitutes one of the important achievements of the Three Level Method.

Since we are planning to construct deep structures on the basis of the list of variants, our first objective is to evaluate the quadruples as if they were of the first or of the fourth type. Since we claimed to use relative distances to construct deep structures, the outcome of each quadruple can be expressed proportionately in a fraction dividing the quadruple by the sum of the rival quadruples (see Table 2.8). When building structures with the help of quadruples of the first type, we start with the first quadruple to have the highest outcome when divided by the sum of the two opposing quadruples (=relative distance).

Table 2.8: Ranking of quadruples in the *Perceval*

rank		# occ.	1/(2+3)		# occ.	2/(1+3)		# occ.	3/(1+2)
1	af/lm	55	0.17	al/fm	253	2.11	am/fl	65	0.21
2	fm/pt	207	1.97	fp/mt	48	0.18	ft/mp	57	0.22
3	fm/ps	229	1.68	fp/ms	79	0.28	fs/mp	57	0.19
4	fl/mp	50	0.23	fm/lp	170	1.68	fp/lm	51	0.23
5	fm/pu	224	1.68	fp/mu	63	0.21	fu/mp	70	0.24
6	af/mp	61	0.21	am/fp	72	0.26	ap/fm	213	1.60

We will illustrate this procedure with the help of the table of quadruples in the *Perceval*. The first quadruple (with exception of the fragments *e* and *v*) is *al/fm*, which surpasses the rival quadruples (*af/lm* and *am/lf*) by far (see Table 2.8). Since a combination of four manuscripts must be a quadruple of the first (or fourth) type in order to fit in a dichotomy, the outcome of the rival quadruples is automatically qualified as noise (in this case: 55 + 65 = 130 variants).

We proceed by expanding this smallest deep structure. We now have defined a guidance rule:

> The next quadruple to be placed in a deep structure is next in rank[25] and is not in contradiction with the quadruples which have already been placed.

In the case of the *Perceval*, the next highest ranking quadruples (in italics) definitely do not contradict *al/fm*.

The first, fourth and sixth ranking quadruple allow an expansion of the dichotomies by inference: *al/fm*, *lp/fm*, and *ap/fm* produce *alp/fm* (cf. p. 51). In order to compose dichotomies which will enable us to construct a deep structure, we must continue these inferences until every manuscript has been positioned.

We need not define the threshold of the fourth type, since the numeric outcome of any quadruple of that sort is approximately zero, just as the subsequent outcome of the corresponding fractions will be.

---

[25]With respect to the outcome when divided by the sum of the opposing quadruples. In table 2.8 column '1/(2+3)' stands for the frequency of a quadruple divided by the sum of the rival quadruples.

We should be aware of the fact that the choice of a quadruple has important consequences: when we decide that a quadruple is of the first type and place it in a deep structure, we immediately refute all the occurrences of the rival quadruples (i.e. all variants supporting these rival quadruples). The most precarious part of the procedure is the decision as to whether the occurrences of a combination are negligible or not[26].

Noise

We have applied the procedure described above to the table of quadruples in the *Perceval*. The first observation we can make is that there are apparently no foursomes of the fourth type. In searching for quadruples of the first type, starting with those quadruples which have the highest quotient when divided by the sum of the opposing quadruples *and* which are not in contradiction with previously determined quadruples, we have managed to construct the following dichotomies:

> *al/bcefmpqrstuv*
> *ps/abcefhlmqrtuv*
> *psu/abcefhlmqrtv*
> *tv/abcefhlmpqrsu*
> *btv/acefhlmpqrsu*
> *btrv/acefhlmpqsu*
> *em/abcfhlprstuv*
> *efm/abchlprstuv*
> *efmq/abchlprstuv*

These dichotomies can be visualized in the following structure:

```
a        h   c     q f e
 _____\/____/_/_/
 /       / \        \
1    u_ /  /\        m
    /  r /\
   /\   b /\
  p  s  t  v
```

---
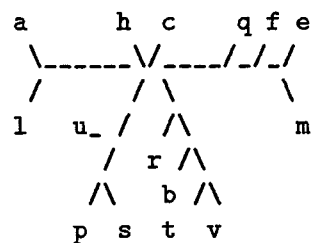
[26]This is a similar problem to the one Dom Quentin had to solve while trying to reduce some occurrences to the 'zéro caractéristique'.

These are general tendencies, however, and should not to be considered to give the final representation of the deep structure of the *Perceval*. In our procedure, we have constructed the structural dichotomies based on the best supported quadruples[27]. Having constructed the best supported dichotomies, which presumably represent the general tendencies, we return to the original list of variants and compare the dichotomies with the initial variants. The return to the variants is the final stage in this procedure. To verify our findings, we have to investigate how many of our initial variants confirm the constructed dichotomies. This is, of course, a very crucial phase. How many variants will survive the dichotomies? The evaluation of the dichotomies can be seen as a control mechanism.

We see, then, that variants

> 0049 al/bcmu, 0341 al/bchmpqrstu etc.

match the first dichotomy. The variants

> 1168 ab/cfhlpqrsu, 1088 am/bfhlpqrstu etc. (see list of variants)

contradict the first dichotomy and will therefore all be refuted.

Alas, in the case of the *Perceval*, the moment of truth results in a complete massacre: the initial number of 2615 variants is shrunk down to only 13 %. Although quantitatively distilled from the variants, only 13 % of the initial variants does *not* conflict these dichotomies[28]. In other words, the systematic application of the procedure described above does not guarantee a tree which matches a large amount of compatible variants. On the contrary, this tree - the procedure has tried to make the best of it - is far from reliable, since no less than 87 % of the variants must be rejected.

In short, the straightforward application of the quantitative top-down procedure of the Three Level Method, as summarized in this outline, does not produce a reliable representation of the relationships in this case. The procedure as described above does not produce a single reliable deep structure. We cannot speak of general tendencies if the majority of the variants is in conflict with these dichotomies. Something else must be the case.

---

[27]Note that the deep structure implies a large number of foursomes of the fourth type, although the initial table of quadruples suggest no such foursome!

[28]340 (i. e. 13 %) of the total 2615 formulas are remaining. (This is a result of the *selectform*program devised by Dekker, Free University Amsterdam).

There are, however, some extenuating circumstances: if we reassemble the large number of refuted variants and reapply the procedure, only now *without* the previously accepted variants of the first round, and if we reduce the refuted variants into quadruples once again, we detect exactly the same global tendencies in the derivative table. Again, the dichotomy *al/bcefmpqrstuv* is best supported by the quadruples of the refuted variants. But these 'derivative' dichotomies are not supported by actual variants, for variants actually matching these dichotomies would not have been refuted in the first round.

This implies that the incompatibility of the variants is only due to some of the manuscripts comprised in the variant; one manuscript accidentally shares a reading with a certain group of manuscripts but does not genealogically belong to this group. In fact, its presence spoils the true genealogical group (cf. discussion in Chapter 3 p. 93).

In the second place, it is highly probable, that our search for quadruples of the first or fourth type does not correspond with the genealogical reality, and that this threshold has refuted too large a quantity of quadruples (we determinded that they are a negligible amount, based on accidental agreements, that is to say, they are 'noise)'. Take for instance the case of *hl/ps*:

$$hl/ps \quad 210 \quad hp/ls \quad 96 \quad hs/lp \quad 91$$

According to the threshold of foursomes of the first type, we should have dismissed the sum of the opposing quadruples, which is 187 (96 + 91) variants feeding the rival quadruples *hp/ls* and *hs/lp*[29]. This is perhaps too rough of a reduction to zero.

Variants based on accidental meetings of manuscripts in variant readings are considered to be noise. Noise is always arbitrarily distributed throughout the MS tradition. Noise does not correspond with structural tendencies in stemmatological relationships.

In fact, the degree of noise differs from one MS tradition to another, and it can be extremely important in vernacular MS traditions. The ultimate degree of noise can only be ascertained after the final construction of the pedigree. In this stage of the analysis, we can only work with approximate degrees. It will be clear that the presence of noise can be a considerably

---

[29]Disregarding the fact that a percentage of the variants feeding the quadruple *hl/ps* 210 are also the product of noise.

disturbing factor in the analysis of the deep structures.

The degree of noise may also differ from one manuscript to another. If a manuscript presents many unique readings of minor genealogical importance (cf. Chapter 1), the chances that such a manuscript will present a lot of similar accidental agreements with other manuscripts increase. Further research in this field is necessary.

We agree, then, that the degree of noise in a vernacular MS tradition can be important, and we are ready to accept a large number of variants based on accidental meetings. However, if we see in *hlps* that we should already dismiss 47 % (= 187/397) of the total 397 variants and that this percentage of dismissable variants will increase, since the retained 210 variants will conceal a comparable percentage of noise as well, then we must look for other explanations.

In any case, the dismissal of 86 % of the initial variants allegedly based on noise can hardly be considered to be a trustworthy result of a stemmatological procedure. In other words, we wish to increase the reliability of the deep structure we have constructed.

Our procedure, which would have us to pick the next best supported and consistent quadruple, has not led to a reliable structure. This inevitably implies that our assumption that any quadruple should be of the first or of the fourth type is not true: choosing less supported quadruples implies acquiring an even larger percentage of noise.

Precisely because we refuse to believe that over 85 % of our variants is based on noise, we will investigate the possibility that not all our quadruples are of the first or fourth type. If we accept the possibility that, in our MS tradition, some foursomes are of the second or of the third type[30], this immediately implies that the relationships among the manuscripts in the MS tradition cannot be accounted for within one deep structure.

In other words, the determination of an acceptable degree of noise forces us to make a very decisive step: are we ready to accept the presence of more than one deep structure in order to account for the relationships among the manuscripts?

---

[30]We accept, then, that four manuscripts are to be combined in more than one element of structure. That is to say we accept the presence of contradiction in our stemma(s).

Conclusion

In this outline, we have shown that the principles of the Three Level Method can be used to investigate the relations among manuscripts in a text tradition.

We have pointed out that the Three Level Method involves two different kinds of approaches: the theoretical, top-down approach and a practical, bottom-up approach. When the number of possible trees surpasses the human or computorial possibilities for control and domination, the Three Level Method proposes using a bottom-up approach, guided by quantitative decisions.

The theoretical implications of the Three Level Method point out the contingency that deep structures can be motivated by the absence of information.

The bottom-up approach starts by the determination of the deep structure. The underlying structure is composed of quadruples, directly derived from the list of variants. Quadruples have the advantage of reflecting relative distances among manuscripts, and of allowing immediate inspection of univocity within the MS tradition.

The Three Level Method is a conceptual one: it seeks to combine discrete constituents for producing a graph, and to systemize the complex reality of manuscript relationships. The Three Level Method has been developed precisely to analyze non-univocal MS traditions: intrinsic differentiality will not disappear. The Three Level Method offers us a greater insight into the complexity of the material.

If the number of variants to be discarded surpasses the obligingness of the philologist[31], if some foursomes are likely to be of the second or third type, the MS tradition can be considered to be non-straightforward. In that case, we are confronted with, to put it 'Grailwise', something 'fishy'.

---

[31]Only he or she can decide whether the dismissal of variants is to be based on noise or on genealogical grounds.

Chapter 3

Taming the Perceval: a Gordian Knot

In this chapter, we will continue the demonstration of our analysis of the MS tradition of the *Perceval*. We have seen, in the previous chapter, that the *Perceval* is far from being a straightforward tradition. We have had to distinguish noise from structure (or 'contamination'). In this chapter, we will continue to discern as objectively as possible the relations among the manuscripts. In order to solve the problems in the *Perceval*, we have been obliged to add some preliminaries to the Three Level Method. Sectioning, Provisional contraction and Telescoping are tools we have added to the stemmatological repertoire in order to disentangle changes in relationships. The need for these additions will become apparent when the reader is willing to venture with us through the woods of family relations.

"Contamination"

In the previous chapter, we reached the most important stage of the whole procedure: we must now decide whether we are dealing with noise or with "contamination".

Contamination is the common name for the phenomenon which occurs when the genealogy of a MS tradition is entangled and mixed up: one or more manuscripts are genealogically related with several different branches of the pedigree. These manuscripts can be seen as stemmatological 'bastards'.

The reason for these mixed up stemmas is "Vorlagenwechsel" (Kochen-

dörfer 1971:374), that is a switch in exemplars in the course of the history of a MS tradition. Traditionally, this phenomenon is explained by the fact, that presumably, during the transcription and production of the manuscript, one or more copyists have used several models at the same time, thus producing an eclectic text. The simultaneous consultation of several sources (exemplars) is the usual definition of contamination. The contaminated manuscripts present a mixture of readings from two or more ancestors. If we consider the memory of a copyist to be another specific kind of 'source', another 'text' as it were, then the rectifications by the copyist's recollection of other exemplars could also be classified as a type of contamination (e.g. editorial interventions).

Contamination can be constant throughout the whole transcription, but it can also be occasional, in order to cover, for instance, a lacuna.

Since contamination is generally considered to be an unsolvable problem (*Gegen die Kontamination ist noch kein Kraut gewachsen*[1]), most scholars have given up investigating the problem thoroughly.

There are, however, several other explanations for this dazzling phenomenon. Gerd Simon was the first to point out that a structurally different explanation can be found in a very specific kind of contamination. Simon distinguishes three types[2]:

- simultaneous contamination (as described above),

- successive contamination, and

- mixed contamination.

With successive contamination, Simon refers to the situation where, during the transcription of a new copy, the copyists have switched exemplars. Once having switched models, the copyist continues to copy from this other one. This switch in exemplars can be explained by the simultaneous presence of several models at the same writing office. The copyist is assumed to have taken the other exemplar, perhaps unconsciously, at the beginning of a new day of transcription, a new quire, or a new episode in the story[3]. Successive contamination implies a *structural change in relationships*.

---

[1]P. Maas:1950,31 quoted by Uthemann 1988:277

[2]G. Simon 1971, 1972. Cf. Okken 1972

[3]Another explanation can be the confusion of exemplars during the collaboration of several scribes. There is also the possibility that a copyist, being dissatisfied with his

Mixed contamination in Simon's typology, refers to a combination of the simultaneous and the successive contamination which produces a very un-transparent text transmission. It implies that copyists, at unpredictable moments, compare their copy to a second or even a third exemplar, but let the initial (basic) exemplar prevail on the whole.

Simon's approach has had too little follow-up. He has been the first to theorize about the systematic character of this disturbance[4]. Simon maintained the noun 'contamination', perhaps in deference to the long history of the phenomenon, although the notion is hardly applicable to all the types of mixture Simon recognizes. Since 'contamination' is such a contaminated notion, and since part of the conquest lies in renaming the monster[5], we will refer to the phenomenon as 'change in relationships'.

Structural Change

No matter which explanation of the phenomenon is furnished, change in relationships always presents itself in the same way: in contrast to the phenomenon of noise, it always implies a fundamental disturbance of the structural relationships. In each case, the change is of a *structural* character. The 'morphological' appearance of change in relationships, the form in which it occurs, is constant[6].

We will illustrate this with the help of an example. Suppose the manuscripts a and b both derive from the same ancestor, *'(ab)*, and that the manuscripts c and d also share an identical genealogical past: *'(cd)*. In the MS tradition to which these belong we would have found variant readings which support the variant *ab/cd*.

The underlying structure of these four manuscripts would be:

---

former exemplar (he disagreed with some of the readings in the manuscripts, for instance), intentionally turned to a second exemplar and kept to it for the rest of the transcription.

[4]Following up on the ideas of Okken 1972.

[5]We assume that the Chrétienian proverb *par le non conuist an l'ome* a:569 is also applicable to objects.

[6]It goes without say that the difference between 'noise' and 'mixed contamination' can be very subtle.

```
a            c
 _____/
 /        \
b          d
```
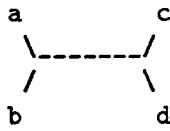
During the transcription of manuscript *b* (or one of his ancestors) however, a different source was used on several occasions to complete the rendering of the text. The text of manuscript *b* presents a combination of the text from the common ancestor *'(ab)* and a text, deriving from the other branch of the stemma, say, an ancestor of manuscript *c*.

The dotted line indicates what has happened: manuscript *b* (the x's indicating the ancestors) is also related to manuscript *c*.

```
              c
  a          /
   \        x
    _____/:
    /      \.
   x........\
  /          d
 b
```
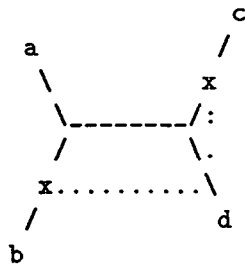
This essentially implies that, apart from the above mentioned *ab/cd*, we would also have found evidence for the support of the quadruple *ad/bc*. This corresponds with a fundamentally different constellation, inconsistent with the first one:

```
a            c
 _____/
 /      \
d        b
```
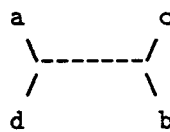
In other words, change in relationship gives rise to a fundamentally different underlying structure. This implies that, in our pursuit of structure in the relationships among the manuscripts, we will have to define a tool which enables us to tell 'noise' apart from 'structural change in relationship'[7].

---

[7]We have already mentioned a tool in our definition of the problem: change in relationship is structural, whereas 'good' noise will be capricious, unsystematic, and unpredictable.

Micha

Before describing our analysis of the *Perceval*, we will discuss the outcome of Micha's investigations. Micha (1966) ventured to represent the relationships of the manuscripts of other romances by Chrétien in a pedigree, although his results are disputable (Cf. Dees:1988). In the case of the *Perceval*, he declined to draw a stemma[8] in order to understand the underlying relations in a MS tradition. Due to the large number of manuscripts, the *Perceval* presents anomalies similar to other romances but of an infinitely higher degree of complexity.

Dans l'impossibilité où nous sommes de dresser un schéma, nous résumons les variations de ces familles dans un tableau récapitulatif qui illustrera de manière sensible comment ces mss. en perpétuels voyages passent de l'un à l'autre, sans interruption.(Micha 1966:190)

```
        AL   RU        MQ (E)      CH, F     TV    PS
        (B)
1-1300..........  | BL (-5500)......  CRS,    CH
1300-1900........ | ................  CFH
            MQS   | 1-4000                     PT (1400-1500)
            MS
1900-2050 ..... MQ| ................  FH
3100-4150........ | ................  FQ
3380-3950........ | ................| HQ
3470-4280........ | ................| FM
4000 et suiv...................... FMQ  PS (3900-4400)
4000-4350 ......  BH
5500 (-8500) .... AB
6000-6800 ....... A (C) PSU    FMQ (E)    TV
6700-7500 ....... ALR    (B) CS (U)   FMQ (E)   TV
7300-7800 ....... ALR  { CQS, CQ
                       { EMQ
8800-fin ........ ALR  { EMQ      CH     TV
                       { MQ
```

It can be useful to mention that, apart from weight factors and the number of variants, the mood and the behavior of the copyist also matter in deciding whether a manuscript is contaminated or not. If, for example, a particular manuscript seldom differs from one group of manuscripts, but suddenly shares (relevant) readings with an opposite group, this behavior can hardly be classified as accidental. Another example is the case of a manuscript that differs in seemingly trivial variants from its partners throughout the whole tradition but, in one particular passage, suddenly presents more relevant readings. This, too, can hardly be purely accidental. On the other hand, if it is well established that two independent manuscripts have been produced by accurate, but 'meddlesome' scribes, then it should not come as a surprise that, even in important variants, the two manuscripts accidentally share the same interventions. These examples illustrate that the copyist's personality and editorial caprices should be taken into account.

[8]Hilka 1932, Pickens 1990, and Busby 1993 also present lists of group formations of manuscripts, but these are always 'similarity groups', never complete variants. As has been argued in Chapter 1, variants must be based on similarities *and* differences.

Micha presents a table accounting for the several groupings of manuscripts. He admits being unable to account for every relationship within a single tree.

Although we do not agree with Micha with respect to every group, we share his view of an extreme entanglement of the manuscripts. We wish to go further, however. Micha's table already suggests that *change in relationship(s)* is present in the *Perceval*. But what happens to manuscripts that are not subject to change? Where are they in Micha's table? What happens to A[9] in section 1-1300, for example? How can C join both RS and H? What happens to F? These manuscripts are absent in the different sections, simply because Micha lacked information about the exact position of these manuscripts.

We share Micha's view that one pedigree cannot account for all the relationships, but do we dare accept the possibility of several trees? Given the different groupings of manuscripts, can they be represented in several stemmas?

Distribution

We will now continue the discussion of our strategy for unraveling the *Perceval*. In order to decide whether we are dealing with noise or with simultaneous or successive change in relationship[10], the distribution of the variants throughout the MS tradition is of crucial importance, and the use of quadruples can be very helpful in this regard. The type of change in relationship to which a MS tradition is subject is announced by the distribution of the variants in the text.

If the manuscripts in a MS tradition are subject to simultaneous contamination, the relations in the manuscripts responsible for that contamination will be in conflict throughout the whole MS tradition. Even if we divide the MS tradition up into sections, the contaminated quadruples continue to present a 'contaminated' aspect.

If, on the contrary, we are dealing with change in relationships, the inconsistency of the quadruples will be resolved when the text is divided up into different parts: the inconsistency in the whole text lies in the fact that the

---

[9]Micha uses capitals as sigli.

[10]We leave the third type of change in relationship momentarily out of consideration.

Table 3.1: Illustration of contamination, — = transcription clause, e.g. verses

Simultaneous		Successive	
source 1	source 2	source 1	source 2
—		—	
—		—	
	—	—	
	—	—	
—		—	
—		—	
	—	—	
—			—
—			—
	—		—
—			—
	—		—
—			—

quadruples refer to different parts of the MS tradition. In the subdivision, the corresponding quadruples will be univocal (cf. Table 3.1).

Since successive change in relationships is a fundamentally different kind of text transmission in comparison to simultaneous contamination, it must not be represented by the same traditional, dotted line (as on page 75) in stemmas. The dotted line should be reserved for representing simultaneous contamination. (Note that this also implies that if simultaneous contamination is present in a MS tradition, the graphic representation of the stemma should in fact be three-dimensional: the succession of trees must be seen as a distinct dimension).

If change in relationships is present, one single, linear stemma is also unable to account for the relationships within the MS tradition.

Representation: Successive change in relationships is best represented in different, successive deep structures.

Changes in relationship or partner shift forces us to draw several underlying structures, with each structure corresponding to the restricted domain of validity. We quote Simon:

> 'Für jeden Subtext muss vielmehr ein eigener Stammbaum aufgestellt werden (Simon: 1972:108)'

and Kochendörfer:

> Kontamination bedeutet Geltung eines abweichenden Stemmas für die betreffende Textpartie. Die Konsequenz ist, daß auch der kritische Text zu dieser Partie mit einem eigenen Stemma rekonstruiert wird. (Kochendörfer 1971:359)

The necessity of drawing several pedigrees to account for the manuscript relations in some Old French MS traditions was stressed for the first time by Dees 1988-I:66:

> En ce qui concerne la prémisse à abandonner, il s'agit de l'ambition, souvent très peu réaliste, de vouloir aboutir à un seul arbre généalogique pour résoudre tous les problèmes que peut poser une tradition manuscrite. A notre avis il est contradictoire d'envisager une solution unique si l'observation des faits a permis de constater un changement dans les rapports de parenté.

Successive contamination implies that we essentially have to consider local genealogical relationships, whereas scholars who rely on stemmas to edit texts are tempted to think that MS affiliations represented in a pedigree are valid for the whole text. In the case of the *Perceval* this assumption may produce false expectations: these scholars are too ready to expand from locality to globality[11].

Sectioning - The Moving Keyhole

In order to determine the character of the change which has affected our MS tradition and in order to establish whether we are dealing with a successive change in relationships, we will provisionally divide up the MS tradition into two parts of equal length (Cf. Van Mulken, forthcoming). We have compared the results of two tables of quadruples with the initial table of quadruples. In the case of the foursomes *cfms, chls, fhlr* and *fptu*, the initial 'confusion' has vanished, and the rival quadruples show a distinct distribution throughout

---

[11]Note that there is a fundamental difference between our notion and that of those scholars claiming to apply 'lokal genealogische Verwantschafte', an euphemism for eclecticism in philology, cf. Nestle Aland 1991:5.

Table 3.2: Spread of quadruples

text part	qua- druple	freq.	qua- druple	freq.	qua- druple	freq.
1	cf/ms	78	cm/fs	30	cs/fm	39
2	cf/ms	38	cm/fs	25	cs/fm	105
1	ch/ls	91	cl/hs	47	cs/hl	39
2	ch/ls	56	cl/hs	38	cs/hl	140
1	fh/lr	95	fl/hr	40	fr/hl	46
2	fh/lr	42	fl/hr	29	fr/hl	74
1	fp/tu	25	ft/pu	59	fu/pt	86
2	fp/tu	33	ft/pu	81	fu/pt	38

the text. The following abstract from the two tables shows the spread of the quadruples (Table 3.2). The predominant quadruple is represented in italics. The table shows clearly that the foursomes in this abstract are subject to change from part 1 to part 2: cf/ms → cs/fm, ch/ls → cs/hl, etc.

This division into two equal parts shows that there is indeed question of change in relationships. We have ascertained that the MS tradition should be investigated to trace all cases of change in relationships.

Now, there are several possibilities for determining, with the maximum of certainty, the number of changes and, subsequently, the number of deep structures. In the Appendix to this chapter, we will discuss the sophisticated solution of Wattel, who has devised a method which leaves it to the MS tradition itself to suggest the number of changes it entails. Unfortunately, in the case of the Perceval, the number of suggested changes is extremely high and does not allow further inspection.

Another way to detect cases of change is to divide the MS tradition consequently into two, three, four, etc. sections, to compare the respective tables of quadruples, and, if the tables provide us with reason to do so, to determine any changes in relationship.

Simon proposes a division of the MS tradition into subtexts and a statistical evaluation of all the variants in these subtexts. If the number of occurrences in a subtext is significantly higher than the median frequency of the same variant and if there is no question of coincidence, then we are obliged to draw the conclusion that we are dealing with a significant subtext[12].

---

[12]Unfortunately, however, Simon does not acknowledge the fact that variants occur-

Like Simon, we have also divided the MS tradition into preliminary sub-
sections. In the case of the *Perceval*, we have made sections of 500 verses
each[13]. We replaced the 'keyhole' through which we observe the material
with intervals of 500 verses. This provides us with 18 successive sections.
Sections smaller than 500 verses too often present too little genealogical in-
formation (many foursomes present no frequencies since the amount of vari-
ants in smaller sections is too small (cf. infra)). We have experimented with
intervals of 250 verses (replacing the keyhole with smaller intervals) allowing
sections to overlap, which yields 36 sections. This overlapping did not allow
more precise decisions, however. Since 18 sections are less cumbersome to
handle than 36, we have continued our investigations with the larger interval.

Having divided the *Perceval* into 18 provisional sections of 500 verses
each, we have compiled the table of quadruples for each section. With the
help of the quadruples, we have composed structural dichotomies, as de-
scribed in the previous chapter. In sections of 500 verses, information about
manuscripts may be scarce, since not every manuscript may be positioned
within dichotomies (cf. p. 53). The dichotomies based on quadruples can be
confirmed by actual variants in the sections.

We will illustrate this with an example. On the basis of the quadruples
in section I (vv. 0-500), we have composed the dichotomy *mqs/abcfhlprtu*.
This dichotomy is supported by the actual variants, namely

130 abchlprtu/mqs, 131 lpu/mqs and 276 abhpt/cflru/mqs.

The position of the three manuscripts *m, q* and *s* cannot be established with
the information in section I. We do not know yet how *m, q* and *s* are related
internally (Table 3.3). Table 3.3 shows that the internal relations of *mqs* with
any other manuscript in section I of the MS tradition cannot be decided:
should we choose *am/qs* (4), *aq/ms* (3) or *as/mq* (4)? Information is too

ring in a certain passage, can very well be consistent with other relevant variants in a
neighboring subtext (e.g. *abc/de* is not inconsistent with *ab/cde*). In fact, the successive
subtexts and pedigrees which Simon has found (5 in number), boil down to only two dif-
ferent underlying structures. So, while the method developed by Simon may be useful,
the methodological principles have to be adjusted with respect to the actual building of
structures. For a discussion of Simon's approach, see Van Mulken 1992.

[13]The preliminary amount of 500 verses corresponds approximately with the smallest
quantity of verses mentioned in Micha's list of common dispositions of columns and verses
in Old French medieval quires. Cf Micha 1966:207.

Table 3.3: quadruples mqs vv.0-500

am/qs	4	aq/ms	3	as/mq	4
bm/qs	4	bq/ms	5	bs/mq	5
cm/qs	3	cq/ms	2	cs/mq	3
fm/qs	0	fq/ms	0	fs/mq	0
hm/qs	5	hq/ms	2	hs/mq	5
lm/qs	4	lq/ms	4	ls/mq	4
mp/qs	4	mq/ps	3	ms/pq	2
mq/rs	3	mr/qs	3	ms/qr	3
mq/st	3	ms/qt	2	mt/qs	5
mq/su	4	ms/qu	5	mu/qs	4

scarce to be reliable. We remind the reader that there are four possibilities: there may be clusterings of two manuscripts (end groups of two manuscripts) which would result in: *mq, ms* or *qs*, (extraction of node in *mqs*), or the three manuscripts do not cluster, in which case all three depend equally from the same internal node (end group of three mss). These possibilities correspond with the following deep structures:

```
m  s          m  q          q  m          m
\_\_          \_\_          \_\_        q__\_
 /            /             /             /
q            s             s             s
```
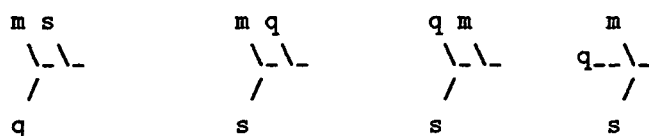
Provisional Contraction

We are not always able to position every manuscript within a deep structure for each subsection. In the case of these manuscripts, the relations remain unclear. Although we have subdivided the tradition, these manuscripts still give rise to contradicting quadruples. All possible combinations of the quadruples in the case of these manuscripts are well supplied.

We could then have decided to split this section up into two subsections of 250 verses each, which is in line with our dissection model. We have refrained from doing so, however, because the frequencies in the subsequent subsections

become too low such that we lose sight of the whole: noise interferes with structural contamination. Frequencies which are too low do not allow us to tell change in relationship apart from noise. This is a direct consequence of the fact that we used the quantitative approach to determine change in relationships. If a structure is only attested by one or two variants, it is impossible to tell it apart from noise and will therefore not be identified as structural change.

Another consequence of our procedure would be, then, to draw the conclusion that there has been a simultaneous contamination of m, q and s. However, we wish to postpone this rather unsatisfying solution until we can see no other way out.

Fortunately, the implications of the Three Level Method allow us another, far more elegant solution. The problem with the interpretation of the quadruples of these 'untransparent' manuscripts remains, in that we have to decide whether we have to do with structure or with noise.

A characteristic facet of noise is that it can suggest any combination of manuscripts, even though there is no question of any genealogical relation among the manuscripts. In order to proceed, we will now assume that the occurrences of all three rival combinations of a foursome of these untransparent manuscripts is based on noise, and that none of the quadruples is to be taken seriously: we assume that we have no information, no genealogical proof for the position of such a manuscript in the structure[14]. We have to draw a structure in which the untransparent manuscript is appended so that the degree of the node in the subgraph to which the manuscript is added, increases maximally.

This provisional appendage, producing a contracted structure, permits us to continue our analysis: we postpone the final positioning and represent the underlying relations of the yet unpositioned manuscripts in a provisional, virtual structure. In this provisional structure, the unpositioned manuscripts are chained to the configuration of already positioned manuscripts according to the rules of a minimal subgraph (a connected, acyclic graph) with the maximal possible degree. This provisional, contracted representation implies that all undecided manuscripts have a unique link with the internal node (in circle)[15].

---

[14]Cf. The absence of genealogical proof p. 53

[15]Whenever the degree in a structure is over 3, the structure has been contracted.

We will illustrate this with the situation in the first section (vv. 0-500). In this section we found the following dichotomies:

apt/bcfhlmqrsu
abpt/cfhlmqrsu
mqs/abcfhlprtu
ch/abflmpqrstu

These dichotomies show us that we have at least three branches in the first section (*abpt, mqs* and *ch*). We are also able to deduce the fact that *apt* is a subbranch of *abpt*, allowing us to position *b*, although the internal positioning of *apt* is not yet determined. We do not know whether we have to assume an end group of two manuscripts (*ap, at* or *pt*) or an end group of three manuscripts *apt*: the noise percentage is too important. In this case, we apply a provisional contraction of the *apt* branch, that is, we postpone the definitive appending, and represent the relationships in a virtual structure. The same goes for the internal positioning of *mqs*. We know neither how the three branches *abpt, ch* and *mqs* are to be connected nor how the missing manuscripts should be appended. The provisional contraction rule allows us to assume the following construction, however:

vv.0-500
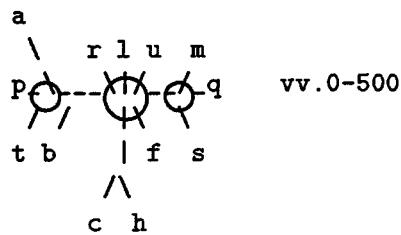
The provisional contraction allowed us to represent the relationships among manuscripts in an underlying structure in sections where further information is lacking or the percentage of noise is too important. We have succeeded in keeping 'contact' with the manuscripts which Micha lost track of in his own table.

We can now present the deep structures for the 18 sections of the *Perceval*.
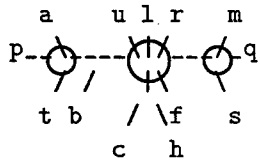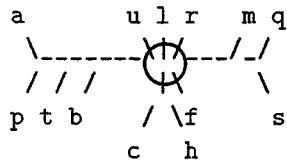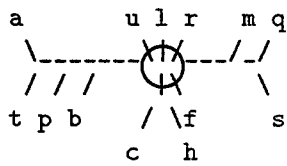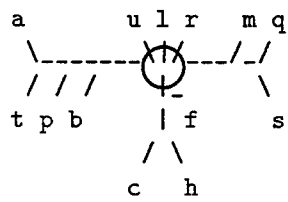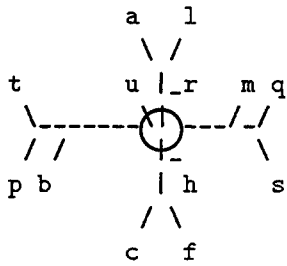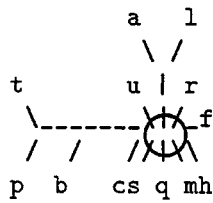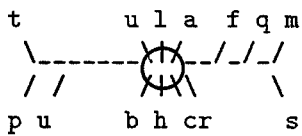
```
    a    u l r   m              a       u l r   m q
  P-O---OX--O-q                   _____OX---/_/
   7/ /    / \f   s              / / /         \
   t b   / \f   s               p t b    / \f      s
        c  h                           c   h

        0-500                          500-1000


  a     u l r   m q            a      u l r   m q
   _____OX---/_/            _____OX---/_/
  / / /         \              / / /         \
  t p b   / \f     s           t p b      | f     s
        c   h                         / \
                                      c   h

      1000-1500                       1500-2000


       a   l                         a   l
        \ /                           \ /
   t    u |_r  m q              t     u | r
    _____O---/_/             _____OX-f
   / /         \                / /    /O\
   p b    | h     s             p b    cs q mh
        / \
        c  f

      2000-2500                       2500-3000


                                      a   l
                                       \ /
   t      u l a  f q m            u |-r f q m
    _____OX_/_/_/             P-O-/_/_/
   / /    /O\      \              /O\      \
   p u    b h cr      s          tb c  h      s

      3000-3500                       3500-4000
```

```
        a  l  r  u                       a  l  r  u
         \/  \/                           \/  \/
   s      \  /    f q             s        \  /    f q
    _____O____/_/              _____O____/_/
    /        //\    \              /        //\    \
   p      tb h c     m            p      tb h c     m

      4000-4500                       4500-5000


        a  l  r  u                       h  l
         \/  \/                           \/
   s      \  /    f q             s        \     f q e
    _____O____/_/          u   O_____O_/__/_/
    /        //\    \             /// /         \
   p      tb h c     m          p a c / b  r      m
                                       /\
                                       t v
      5000-5500                       5500-6000


        h  l                            a h  l
         \/                              \\/p
   s      \     f q e            c u    O/  q  f e
u   O_____O_/__/_/             \_O____O_/__/_/
   /// /         \                /       \
  p a c / b  r      m            s b  /  r     m
        /\                            /\
        t v                          t v
      6000-6500                       6500-7000
```

```
        a h l
         \|/p
c  q u_&/ b   f e
  \__\__(\/)__/_/
  /      /\      \
 s      / r      m
       /\
       t  v
     7000-7500
```

```
     b  r u p  f e q
c  -(\/)-(\/)-/_/_/
    /\   /\      \
  s /\a h l       m
    t v
       7500-8000
```

```
     b  r s p  f e q
c  -(\/)-(\/)-/_/_/
    /\   /\      \
  u /\a h l       m
    t v
       8000-8500
```
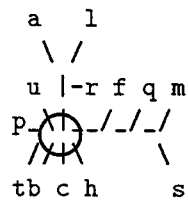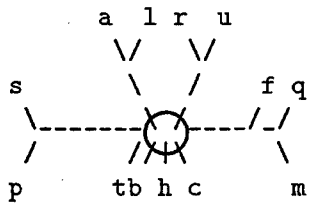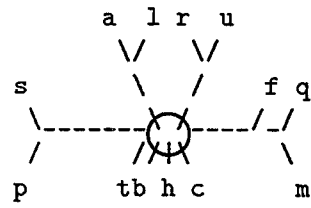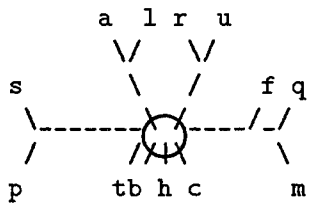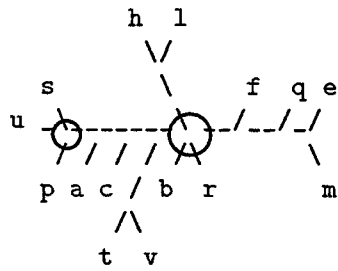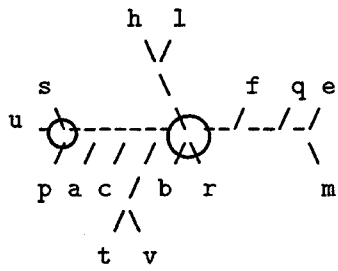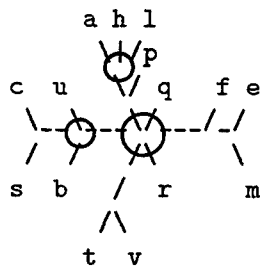
```
          a  l
          \/
   c b  \ p    e m
   \-(-)-(\/)---/_/
   /  /\   /\      \
  h r | s  u        q
      / \
     t   v
       8500-8960
```
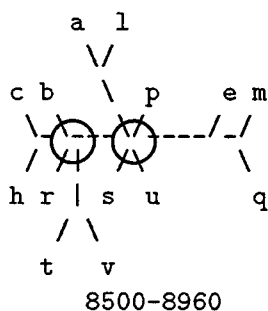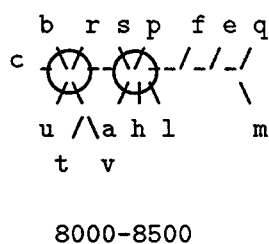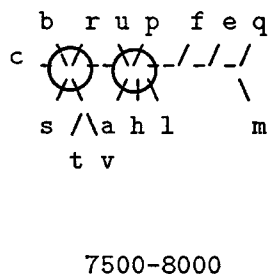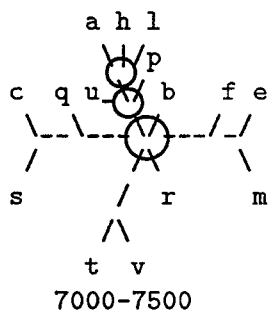
Telescoping

The successive sections show that it is possible to let coincide some structures, since the results in these successive sections are identical. The sections 4000-5500 have the same underlying structure. The same goes for the sections 5500-6500. This allows us to reduce the number of necessary subtexts to 15. Are further reductions possible?

We note that the difference between the first section and the second is defined by the extrapolation of the end group *qs*. The provisional contracted situation in section 0-500 is resolved in section 500-1000. Apparently, there was sufficient evidence in the second section to allow the formation of an end group, whereas this information was lacking in the first section.

In order to reduce the number of subtexts, we will now hazard some risky, but nevertheless encouraging, speculations. Although we are fully aware of the fact that we might overlook some further cases of successive change in relationships (because they go unattended in the text since we lack informa-

tion about version differences), we are going to twist together the provisional
structures and the branches we have ascertained.

> *Assumption*: if a provisional structure is not in contradiction
> with a branch which has been ascertained in the directly preced-
> ing and/or succeeding underlying structure concerning the same
> manuscripts, then we are allowed to extrapolate the provisional
> structure, such that it will match the succeeding and/or preceding
> underlying structure. (**Telescoping**)

A repeated application of this assumption allows the reduction of the
initial 18 sections to 11 trees (see p. 91 I-XI) We have applied telescoping
19 times. For each structure we have indicated in table 3.4 the (group of)
manuscripts promoted by telescoping and the distance (in sections of 500
verses) to the structure which has inspired the telescoping.

An unfortunately rather arbitrary degree of reliability has been added.
The further a structure is removed from the structure which serves at the
basis for telescoping, the less reliable that branch of the stemma will be. We
can formulate a rule of thumb: the reliability of telescoping increases if ex-
trapolation is based on the evidence of two immediately adjacent structures,
or, in the case of telescoping structures in the extremities of the MS tradition,
if extrapolation is based on two immediately succeeding or preceding struc-
tures. We have therefore indicated the reliability of each case of telescoping
in Table 3.4 on a scale of 0 to 1.

We would like to stress the fact that the successive trees we have designed
for the *Perceval* are all unrooted: they are structures representing relation-
ships. There is no chronological hierarchy in these underlying structures.

Is it possible to do away with hierarchy in constructing pedigrees? In
the first instance, one is inclined to say no: pedigrees inherently represent
historical events, such that hierarchy is a *conditio sine qua non*. But if
differentiality has given hierarchy to be such an elusive magnitude, we are in
an impasse. We can refrain from employing the stemmatological procedure
in the case of the *Perceval* or we can choose to employ such a procedure
without the notion of hierarchy.

Fortunately, the Three Level Method, as outlined in chapter 3, allows
the application of the fundamentals of stemmatology in this regard, since

Table 3.4: Telescoping structures in the *Perceval*

struc	mss	section	distance	reliability
1	ap	0-500	1	0.5
1	f	0-500	3	0.2
1	ms	0-500	1	0.5
1	lr	0-500	4	0.1
1	f	500-1000	2	0.2
1	lr	500-1000	3	0.2
2	lr	1500-200	1	0.5
3	b	2500-3000	1	0.5
3	mqs	2500-3000	1	0.5
3	cfh	2500-3000	1	0.5
3	r	2500-3000	1	0.5
4	ch	3000-3500	-2	0.2
4	alr	3000-3500	-1/+1	1
4	ch	3500-4000	-3	0.2
4	ptu	3500-4000	-1	0.5
5	ch	4000-4500	-4	0.1
7	q	6500-7000	-1/+1	1

hierarchy only comes into play in the final stage of the procedure, that is the third level, the level of orientation. We can therefore consider the first stage of the Three Level Method, the determination of the deep structure, as an invitation to represent relationships among manuscripts, independently from chronological dimensions.

Summary

We will summarize the stemmatological procedures we have discussed and espoused up to now.

- First, we derive from the initial list of variants a table of quadruples, containing exactly the same genealogical information.

- On the basis of this table of quadruples, we deduce structural dichotomies. If the MS tradition is linear, an uncomplicated ('closed') affiliation of manuscripts, these dichotomies allow us to draw the final and unique pedigree, which accounts for the internal relations among the members of the MS tradition.

- If the MS tradition is *not* linear, we must try to purify the MS tradition by extracting the 'noise', i.e. of accidental meetings among manuscripts.

- If the percentage of cases signifying noise is too persistent or if we remain undecided about the relations among manuscripts, we have to investigate whether or not we are dealing with change in relationships, and if so, which type of change is concerned. In order to decide whether we are dealing with successive change in relationship or with simultaneous contamination, we have to divide the MS tradition up into several sections. If, in these provisional, successive sections, the respective tables of quadruples show that the 'contamination' has vanished, we have been dealing with successive changes. If the inconsistency remains, we have a case of simultaneous contamination.

- If further sectioning of the MS tradition yields tables of quadruples with frequencies which are too low, noise might interfere with structural change. We therefore refrain from further sectioning, but represent the

manuscripts provisionally in a construction, leaving the eventual extraction of subgraphs to a later moment. The contracted, provisional, underlying constellation accounts for a yet unsolved disposition of manuscripts.

- If the succeeding or preceding structure concerning the same manuscripts is not in contradiction with the provisional subgraph, we telescope the underlying structure of unsolved branches.

Deep Structures in the Perceval

Our investigations of the sections and the application of the principles in this outline make it possible to draw the following successive deep structures:

```
I                          II
      l    r                      l    r
       \  /                        \  /
a        u |    m q       a        u |    m q
 _____(X)___/_/        _____(X)___/_/
 / / /     (Y)       \      / / /    (Y)       \
p t b      |-f     s       t p b     |-f     s
          / \                       / \
         c    h                    c    h
        0-1000                   1000-2000


III                        IV
      a    l                      a    l
       \  /                        \  /
t        u |_r    m q      t        b |_r    f q m
 _____(X)___/_/         _____(X)___/_/_/
 / /      (Y)_      \       / /      (Y)         \
p b       | h     s        p u       |         s
         / \                        / \
        c    f                     c    h


       2000-3000                  3000-4000
```

V

```
        a  l  r  u
        \/    \/
  s      \   /      f q
   \------- O ----/_/
   /              \
  p      t | b       m
         / \
        c   h
```

4000–5500

VI

```
         h  l
          \/
  s         \        f  q e
  u  O-------O ----/__/
     / / /   \
 p a c / b  r         m
       /\
       t  v
```

5500–6500

VII

```
      a h l
       \|/p
        Q/
  c  u  /\      q f e
   \__O__O/_/_/
   /      \
  s  b  /  r       m
       /\
      t   v
```

6500–7000

VIII

```
       a h l
        \|/p
         Q/
  c q u_O_b   f e
   \__\__O_/_/
   /       \
  s    /  r     m
      /\
     t   v
```

7000–7500

XI

```
        a h l
         \|/p
          Q/
  c  b r O_u  f e q
   \__O____/_/_/
   /   \       \
  s   /\         m
     t  v
```
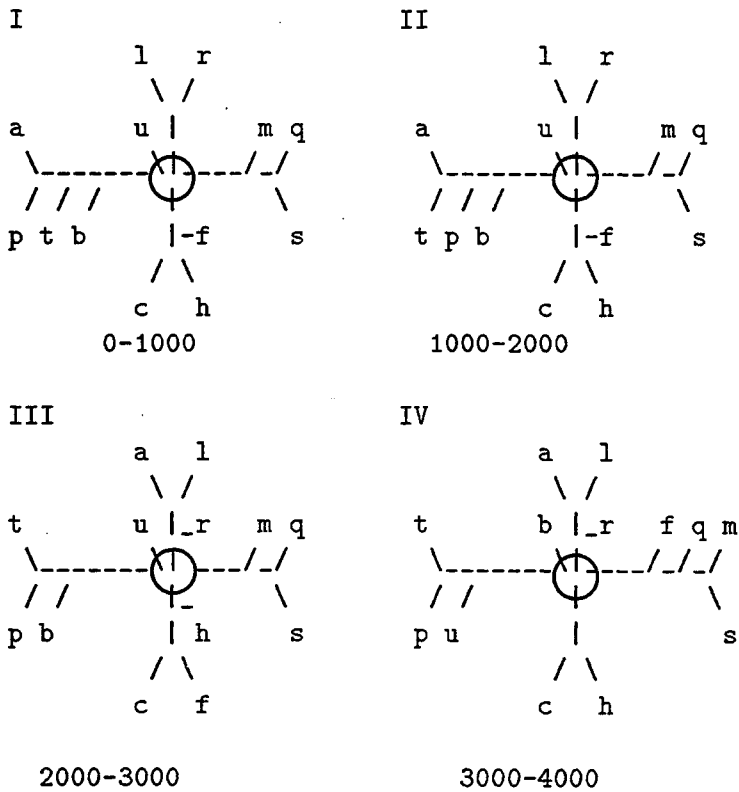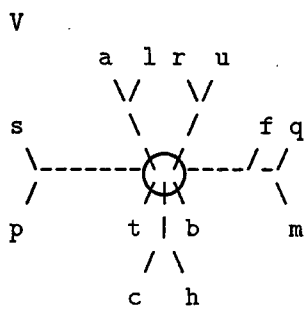
7500–8000
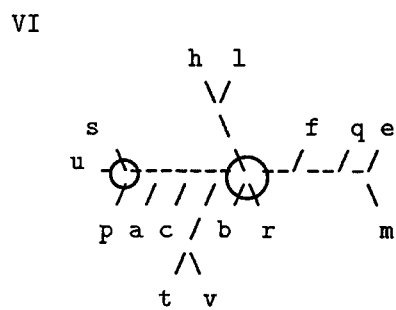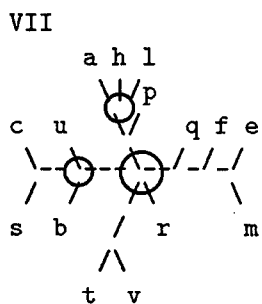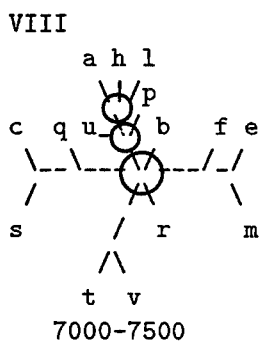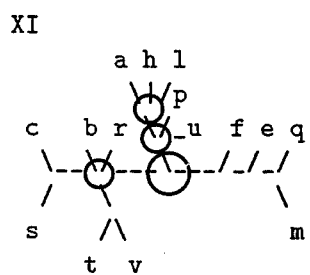
```
X                                  XI
      a h l                              a   l
       \|/p                               \/
  b  r  \|/   f  e  q              c  b    \    p   e  m
c  (\)--(/)-/_/_/                   \(\)(/)-/_/
   (\)  (/)        \                /(/)(\)      \
  u /\ s         m                 h r | s   u       q
    t   v                            / \
                                    t    v
   8000-8500                         8500-8960
```
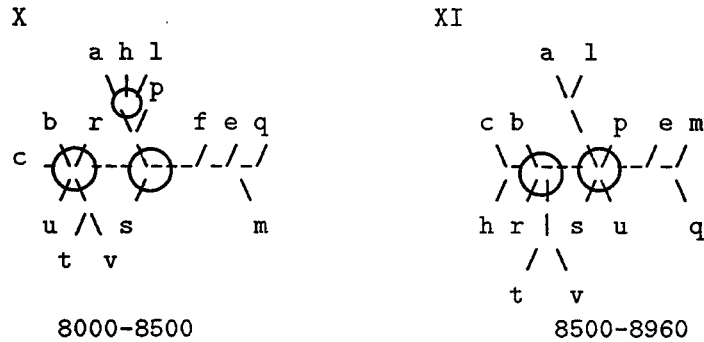
Verification

In the previous chapter, we have evaluated our global deep structure, based on the complete list of variants, by comparing the dichotomies to the initial variants. This evaluation produces a reliability percentage. We have seen that, without dividing up the MS tradition, 84 % of the initial variants has to be discarded.

The best way of verifying to see whether we have justly dissected the MS tradition is by re-evaluating the dichotomies of the different subtexts. If the percentage of variants we have maintained increases significantly, we have been right in dividing up the tradition (see Table 3.5).

We see that the number of inconsistent variants is still considerable ($\pm 77\%$). However, in most cases, we have managed to obtain an increment which amounts to more than 100 % of the initial output. Nevertheless, we still have to discard 2027 variants!

We have compared the eleven structures to the outcome of the global procedure discussed in the previous chapter. It appears that no less than 30 quadruples are consistent with all substructures *and* the global structures. The position of these manuscripts can be considered steady[16].

We are aware of the fact that 2027 variants is still a very large amount to be discarded. We wish to remind the reader that the main reason for

---

[16]abfm aflm aflq afmt afmu afmv afpq afpv afqv afqt afqu afqv ahmq almq ampq amqu bfmp bfmt cehm chtv cmqv flmr flqu fmpt hlmq hmqu lmpq lmqu mpqu mqtv.

Table 3.5: Verification of subdivisions

subtext	# variants	conflict variants	remainder %	remainder #
vv. 0-1000	169	140	18%	29
vv. 1000-2000	252	201	20%	51
vv. 2000-3000	259	223	13%	36
vv. 3000-4000	334	306	8%	28
vv. 4000-5500	518	378	27%	140
vv. 5500-6500	390	296	24%	94
vv. 6500-7000	163	109	33%	54
vv. 7000-7500	130	78	40%	52
vv. 7500-8000	135	115	15%	20
vv. 8000-8500	133	96	28%	37
vv. 8500-8960	132	85	35%	47
	2615	2027	23%	588
(0-8960	2615	2275	13%	340)

discarding so many variants is the fact that many of them are spoiled by the accidental meeting of manuscripts with truly genealogical groups.

The dichotomy *abl/cefhlmpqrstuv*, for example, cannot be maintained in any of the structures we determined for the *Perceval*. This implies that all variants supporting this dichotomy *abl/cefhmpqrstuv* must be discarded. Still, 75% of the genealogical information in *abl/cefhlmpqstuv* is in agreement with the dichotomy *alr/bcefhmpqstuv* of the third and fourth structure. The 'subdichotomy' *al/cefhmpqstuv* makes up part of both variants, *abl/cefhlmpqrstuv* and *alr/bcefhlmpqstuv*. We are aware that our method of verification is quite severe.

The Explosion of Hypotheses

Now that we have outlined the methodological approach, the successive subtexts, and the corresponding stemmas in the *Perceval*, we would like to know whether the subtexts correspond with any historical reality. With the results until now we have established that the genealogy of the *Perceval* cannot be accounted for within one, linear pedigree: stemmatological proof forces us to assume a succession of trees. As we have said, successive contamination

refers to a situation where exemplars have been switched.

If the length of such a subtext corresponds with the length of a quire, the length of a page, the length of column, or with the amount of verses a scribe could produce in one day (in other words, if the subtext corresponds with a 'material' length), we might be able to explain the change in relationship by means of external information.

Since the amount of verses that can be transcribed in one day is a too variable quantity, we are unable to use it in our calculations[17]. The quantity of verses in a quire is a more stable unit. Micha has published a list with common dispositions of columns and the number of verses per column, per page, and per quire in the *Perceval* (Micha 1966:209)[18]. Of course, in the very likely case that switches have taken place in a stage anterior to our extant manuscripts, the length of a subtext will differ according to other conventions, other conditions, or other motivations for the shift. Besides, if switching has occurred on several occasions within the genealogy of a manuscript, the number of subtexts and stemmas will increase enormously.

Moreover, a change in relationship does not necessarily affect all manuscripts. On the contrary, it generally applies only to a limited number of manuscripts. Once a change in relationships has occurred, however, it is quite possible that, at another point in the MS tradition, other manuscripts (or even the same) will become involved in a new change in relationships.

All these contingencies imply that we might have to define various domains of validity for the subtexts in the MS tradition, such that each subtext corresponds with a different deep structures. The boundaries of these domains might occur shortly after one another.

Since we are obliged to define these boundaries with the help of verses[19] and not with that of quadruples, the number of successive stemmas that we are obliged to draw increases even more. We can detect successive contamination with the help of quadruples, which are based on the variance in the

---

[17]Bozzolo & Ernato 1983:47 calculated an average amount of 2.85 leaves a day, but they admit that the deviation from this norm could have been enormous (as much as 5, or even 10 leaves a day could have been produced).

[18]The importance of a thorough study of the composition of quires has recently been called attention to by two renowned codicologists: Gumbert 1989:4-8, Bischoff 1992:3-27.

[19]Although it remains a possibility that a boundary will occur in the middle of a verse (a copyist switching models precisely at an inconvenient reading in the text), we nevertheless use verse numbers to delimit our subtexts.

MS tradition. One variant usually gives rise to several quadruples. So, while the one quadruple remains constant in a certain place in the MS tradition, the next quadruple, from the same variant, may be subject to change in relationships. At the next place in the MS tradition, however, the former quadruple changes, and the latter remains constant: thus, we observe two changes in relationship in two successive places.

The simple insertion of a miniature or an illustration may cause a sudden shift of verses, such that the boundaries of the quire of the model are breached.

Since our definition of variance essentially depends on the presence of differences among manuscripts, the detection of changes in relationships might be dependent on very little evidence, or the change might even remain undiscovered for lack of variants. In that case, differentiation would remain unexpressed (Cf. Chapter 1, 18). However, we think it disadvantageous to assume more changes than we can possibly substantiate (i. e. ,the principle of simplicity)[20].

We have to consider all of these contigencies in the case of the *Perceval*. We will illustrate this necessity below, using a fictitious example borrowed from Micha (Micha 1964:196ff). His assumption of an underlying reality of a collaboration of scribes is audacious, but probably correct.

Stimulated by the intriguing investigations of Destrez (1935)[21], scholars who are confronted with the phenomenon of contamination often refer to the pecia system at university communities and assume that scriptoria and writing offices functioned in a similar way. We quote Lemaire 1989:

> Traditionnellement, on représente le copiste médiéval travaillant seul [...] à l'exception des cas de transcription sous dictée qui associe plusieurs individus à la réalisation d'une même tâche. [But, in the high

---

[20]Cf. Kochendörfer: "Es ist zwar möglich, Kontaminationen anzunehmen, die auch bei Berücksichtigung alles denkbaren Materials nicht als solche erkennbar werden, eine solche Annahme dürfte aber kaum wissenschaftlich sinnvoll sein (Grundsatz der Einfachheit)." (Kochendörfer 1971:356)

[21]C.f. the pecia system in the University cities, Detrez 1935, Micha 1966:205 ff.; Cf. Benskin & Laing 1981:65 "Indeed, considering that long texts were not uncommonly reproduced on the pecia system, with a separate scribe responsible for each gathering, it is at least likely that linguistically composite exemplars lie at only one remove from many of the extant MSS of long texts, MSS. which are themselves the work of but a single hand." On industrial copying and scribal collaboration see Gillissen 1972:passim, Bozzolo & Ornato 1983:125-212, Klein 1990:532.

> Middle Ages:] il arrivait sans doute plus fréquemment que plusieurs
> copistes y collaborassent. Deux situations distinctes sont susceptibles
> de se produire: soit plusieurs scribes se relaient ou se succèdent dans
> la transcription des textes, soit, afin d'accélérer le rythme de leur pro-
> duction, il travaillent simultanément à la copie d'une même oeuvre.
> (Lemaire 1989:158)

Recent research has modified the picture of industrial copying, however:
the image of well-organized scriptoria is anachronistic. Book production in
the Middle Ages remained an ad hoc collaboration of artisans. It sometimes
happened that a group of professional scribes, used to working independently
though perhaps in adjacent premises, were brought together to execute a
specific commission. "The exemplar was split up and circulated in quires for
simultaneous copying" (Griffiths & Pearsall 1978:260).

Let us suppose that several scribes were working together in a writing
office and that they were using several models, each of which was separated
into quires, to assure a quick reproduction. Suppose further that, the exem-
plars in the library were not from the same ancestral branch, and differed
considerably in different places. In such a case, the

> scribes themselves, given the nature of their part in the production
> [...], are most unlikely to have retained exemplars or to have noticed
> the differences among different exemplars in copying the same text
> (Griffith & Pearsall p.263).

Suppose, finally, that, when the transcription was completed, the quires were
bound together again, since, in the eyes of the copyists, all quires (new ones
and models) were alike. Quires of varying origin were randomly bound to-
gether, and thus manuscripts with a mixed genealogical background were
produced.

The same situation could obtain (newly copied quires of differing origin
being bound together randomly) even if the actual exemplars used in such
an office were never actually bound as books: it is possible that exemplar-
quires were intended to be floating and were therefore never 'torn up' and
presumably also never 'rebound'[22].

In figure 3 we have graphically represented the conflated text of one of
these fictitious manuscripts, composed of three quires, the second quire ha-

---

[22]This situation resembles even more the pecia system. We thank Tom Johnston for
this suggestion.

Table 3.6:

```
-------------------ooooooooooooooooooooo--------------------
```
linear representation of ms x ; — = ancestor A, ooo = ancestor B

ving been inserted by mistake. Let us assume that this manuscript, x, has served as a model for further generations all of which have the same mixed genealogical background.

In a later stage of the MS tradition, one of the descendants of x has been used in a writing office, the library of which also possessed another model of the same work. The scribe who is producing a new copy of the text starts copying from the descendant of x, but, half way through his transcription, he abandons this model and turns to the second exemplar. In this case, the new copy will present the following mixed up background:

```
-------------------oooo****************************
```
linear representation of ms x'; — = ancestor A, ooo = ancestor B,
***= ancestor C

If such a text has come down to us, we are obliged to draw at least four different stemmas, each corresponding with one of the four different subtexts:

```
-------------------oooooooooooooooooooo----------------
-------------------oooo***************************
<------------------><--><--------------><---------------->
```
   stemma 1   st2   stemma 3   stemma 4

In manuscript f of the *Perceval* tradition, we find an exemple of scribal collaboration: the first eight quires are comprised of eight folios each, the ninth quire is a bifolium, the tenth quire is comprised of 12 folios, as is the eleventh. The bifolium is written in the same hand as the previous quires, whereas, at the beginning of the tenth quire the hand suddenly changes. The first hand resumes writing from the beginning of the twelfth quire.

The first scribe must have noticed that he would be short of space for the transcription of the remaining verses before the tenth quire for which the second scribe had been responsible, was reached. He now writes two verses per line for 21 lines (f. 100v), hoping to gain space by changing the distribution of the text on the page. In any case, the (beginning of the) tenth quire must have been written before the ninth quire had been finished. We see, then, that we are able to deduce that *f* has been produced by more than one scribe, even if it were impossible to detect several hands.

Linguistic evidence shows that the *Perceval* in *b*, *s* (subtitles vs. text) and *l* must have been the work of several scribes, too. Busby 1993:xl esteems, on paleographic grounds, the volumes *bchlqt* to have been the result of a collaboration of scribes in 'ateliers'. It is clear that in the majority of cases, the extant manuscripts are products of 'team work'. We consider it therefore not improbable that the ancestors of the extant manuscripts, and the ancestors of the ancestors, have been produced in a similar fashion. If so, this must correspond with a pile of subtexts, for which different stemmas have to be constructed.

Quires

The most important question in this analysis of the *Perceval* is, of course, whether the different subtexts correspond to domains of material length. It is essential to know what the eleven deep structures correspond with in reality.

We have reconstructed the number of verses per quire in the extant manuscripts to the furthest possible extent.

Table 3.7 shows the distributions of verses per quire on the basis of information in Micha 1966 and micro-films at the Free University Amsterdam. The columns in this table represent the number of columns per page, the number of verses per column, the number of leaves per quire (if traceable)[23], the total number of verses per quire, and possible events disqualifying the total number, respectively.

We will now check to see whether any of our eleven deep structures on page 91 corresponds to lengths of the quires of the extant manuscripts.

---

[23]'?' in table 3.7 means thatthe number of folios per quire cannot be determined from the micro-films; '(ancestor?)' means that the hiatus is probably due to one of the ancestors of the extant manuscripts.

Table 3.7: particularities per ms.

ms	col./p.	vv./c.	leafs/quire	tot. vv.	exceptions
a	3	44	?	2112	uncials; saut en avant 50 vv. (ancestor?)
b	2	30	8	960	2 scribes; 50vv missing (ancestor?)
c	1	30	?	480	
e	2	40	?	1280	
f	1	30,31	8	480, 496	9th quire=bifolium; 2 scribes (vv. 6419-7413); pp. missing; vv. 2475-2535 (30vv), 6231-6377 (145vv), 6547-6796 (250vv), 7916-7976 (60vv); corrected
h	2	34	8	1088	
l	2	30,32	8	1024	corrector
m	2	40	?	1280	illustrations
p	2	45	8	1440	illustrations
q	2	30	8	960	2 scribes; pp. missing
r	3	59	12	4248	
s	2	36	8	1152	3rd quire 6 folios, illustrations
t	3	43	12	3312	corrector
u	2	45	8	1440	illustrations; 60vv missing (ancestor?)
v	3	40	?	1920	

From Structure I to Structure II (See page 91.)

The difference between the first two deep structures we established for the *Perceval* seems to be the result of a local change. The shifts from *ap* towards *at* and *qs* towards *ms* are internal changes within the groups *apt* and *mqs*. These may also be cases of simultaneous contamination.

From Structure II to Structure III

Of far greater importance is the change in relations between the second and the third structure. We see that manuscript *a* has moved away from the *bpt* group towards the *lr* group. We notice, too, that a quire in manuscript *a* contains approximately 2000 verses[24]. It is conceivable that the ancestor of manuscript *a*, or manuscript *a* itself, underwent a switching of exemplars in the course of the transcription, and that the second quire derives from an ancestor much more closely related to the *lr* group than to the *pt* group.

From Structure III to Structure IV

The move from stemma III to stemma IV is provoked by the shift of manuscript *b* and *u*. Since the position of one of these two manuscripts is always in a contracted position, we cannot say anything about the possibility of a material motivation for this shift.

Another provocation for the move is on the account of manuscript *f*. Suddenly, manuscript *f* prefers the *mqs* group. This change occurs between verse 2647 (*cf/abhlmpqrstu*) and 3465 (*a/bchlprtu/fmqs*). Quires in manuscript *f* count approximately 500 verses. Since *f* is still sharing readings with the *ch* group in verse 2854 but already forming a group with *q* in 3091, we assume that the boundaries of the two subtexts coincide with a change in the genealogy of the fifth and the sixth quire of manuscript *f*[25].

---

[24]Micha points out that the insertion of miniatures and large initials makes the establishment of the precise number of verses difficult for this manuscript.

[25]In order to locate the exact point at which the transition from the third to the fourth stemma takes place, we have made a subdivision of the present sections 2500-3000 and 3000-3500.

From Structure IV to Structure V

A further important change occurs when manuscript r joins manuscript u in the fifth structure. We notice that the number of verses per quire in manuscript r is approximately 4000 verses, which coincides with the location of this change.

Very important are the vicissitudes of manuscript s: it joins manuscript p in the neighborhood of verse 3900, remaining there for some 1300 verses before changing again near verse 6500. The actual distribution of verses in manuscript s does not coincide with the length of these domains. If we assume the existence of an underlying quire of 8 folios with 2 columns and 40 verses per column, however, then the first change occurs after the presumed third quire (3840 verses) the second change after the fourth quire, the third change after the fifth quire, and the final change after the sixth quire. Manuscript s appears to be the most 'restless' manuscript, and this is confirmed by the findings of Micha (Cf. Micha 1966:382-6).

Perhaps due to the eye-catching movements of s, we have lost sight of what happened to the other partner of p, manuscript t. The fifth structure is characterised by extremely pronounced peripheral branches attached to a center which is difficult to perceive.

From Structure V to the Structure VI

In the vicinity of verse 5875, manuscript a seems to rejoin that pt group, or whatever has become of it: the group has been expanded with the company of the manuscripts s, u, and (occasionally) c. Manuscript a remains for some 600 verses with this group (perhaps indicating an underlying quire of 40 verses per column and one column per page) before returning to manuscript l again. We have to admit that a seems never to leave l completely[26] thus the impression of a case of mixed contamination enforces itself! The definite return to manuscript l is one of the reasons for the seventh structure.

Manuscript h joins manuscript l for some 2800 verses, (in variants: from 5820.10 until 8509) and this matches approximately two and a half quire of the actual quire length in manuscript h.

---

[26]Even in passages where manuscript a distinctly prefers the company of p and t, the variants forming a group al are important and relatively numerous.

In the sixth structure, the fragments *e* and *v* have joined the other manuscripts. Fortunately, these are rather steady manuscripts and continue to keep the company of *m* and *t* respectively.

From Structure VI to Structure VII

We have already mentioned the definite return of manuscript *a* to *l* in the seventh structure. Manuscript *a* is accompanied by *p* in this change. Perhaps *a* and *p* have a very distant ancestor in common, because, both in the first two structures and in the final structures, *p* remains in the neighborhood of *a* without that relation actually being very close.

We also note that, in this structure, manuscript *b* has come out of nowhere and seems to have taken the place of manuscripts *a* and *p* in the former structure. This promotion does not last longer than 500 verses, a length which coincides with half a quire of the extant manuscript *b*, or with an underlying quire of 8 folios, one column per page, and 30 verses per column.

From Structure VII to Structure VIII

Manuscript *q* leaves the *efm* branch for some 500 verses. This coincides with an underlying quire of 8 folios of one column per page and 30 verses per column. Manuscript *u* joins the *ahlp* group, a change which coincides with the length of half a quire of *u*.

From Structure VIII to Structure IX

The ninth structure accounts for the return of manuscript *q* to the *efm* branch, where it is now closer to *m* than *e*. We also note a promotion of the *bcrstv* branch, although we immediately admit that this branch is not very well pronounced.

From Structure IX to Structure X

In the tenth structure, manuscript *u* returns to the branch dominated by manuscript *b* *cum suis*, where it was in the seventh structure; on the other hand, *s* leaves that same cluster at this stage.

From Structure X to Structure XI

The final structure accounts for the return of manuscript h to c^{27}. Manuscript h leaves l to rejoin c for some 500 verses, his former partner.

We have traced the material lengths in the MS tradition of the *Perceval* as far as possible. It is quite conceivable that some changes might coincide with material lengths other than that of quires, but there is, unfortunately, even less objective ground for assuming an underlying length of these types.

Auxiliary Fields

Micha has investigated the relations among the volumes comprising other romances by Chrétien. As far as the corpus of the *Perceval* is concerned, only two, manuscripts a and r, contain a collection of Chrétien's other work. The relation among the manuscripts in the genealogy of the corresponding romances gives us no clue as to the solution of the problem in the *Perceval* (Micha 1966:277).

The same holds true for the various *dossiers*[28]: they do not enlighten us about the tangled web of the *Perceval* either. Micha 1966 and Busby 1993 present a detailed discussion of the content of these volumes. The manuscripts c and f contain only the story of the *Perceval*, while the other manuscripts are collections of Arthurian romances and/or Continuations (*aempqrsuv*) or collections of divergent literary works (*bhlt*). The insertion of the *Perceval* into the various compilations or its presentation as an independant work show the diversity in the use of this literary work (Busby 1993:xxxix).

At first sight, the distribution of initials, illuminations, lombard letters and the text also fails to inform us about eventual family relations among the

---

[27]We note, however, that we have found no evidence for the assumption maintained by Micha (1966:56), Pickens (1990:xxvi) and Hilka that the *Perceval* ends at the same verse in c and h (i.e. 6 verses before the normal ending). Our transcription shows manuscript c ending in verse 8938 whereas manuscript h ends in verse 8954. The fact that Hilka did not have the "Weißschwarzphotographien" of the manuscripts *bcfhp* at his disposal might be the reason for his conjecture (Hilka 1932:xxiii). Micha and Pickens based their variants on Hilka's apparatus.

[28]A collection of medieval works occurring frequently together in manuscripts, notion introduced by Voorbij, forthcoming.

members of the MS tradition. Further analysis might well lead to a different conclusion[29].

Epilogue

It should be clear that the family relations among the manuscripts in the *Perceval* are extremely complicated and very opaque. This analysis does not pretend to present a final solution to the domestic tangle, although we hope to have started to cut the Gordian knot.

A final representation of the manuscripts within one stemma turned out to be impossible for the *Perceval*: we have shown that such a single representation is not applicable to this MS tradition.

The changes in relationship have occurred so often, that we would want to "zoom in" on every variant or, even better, every verse, in order to verify whether or not we have overlooked a case of change. Unfortunately, neither variants nor verses provide enough evidence to allow the construction of complete relationship structures and we are therefore forced to expand from this micro-level. We have 'pulled out' the pedigrees of the *Perceval* as far as possible, like an accordeon.

We stress the fact that the stemmatological outcome of our research on the *Perceval* is in any case pluriform and to some extent three-dimensional, since simultaneous contamination is also present.

We have chosen to present the underlying relationships among the extant members of the MS tradition in unrooted structures. According to our findings, no manuscript of the *Perceval* tradition can be considered an intermediary[30].

The orientation of the successive structures leaves us with some considerable problems: changes in relationship may entail changes in the choice of the point of suspension. The scholar should be fully aware of the possibility of a number of manuscripts serving as 'closest to the archetype' within different domains[31].

---

[29]See Busby:1988:41-52 for a discussion of the rôle of illustrations in the *Perceval*.

[30]Cf. Busby forthcoming/p.c. will seek to prove that manuscript *v* has served as an intermediary manuscript for *t*.

[31]Although we are extremely pleased that Westgeest 1993:149-169 reaffirms the discovery of changes in relationship that have been suggested by Mulder 1988, we note, among other discrepancies in his approach, that the orientation of the successive trees of *Der*

We have not analyzed the tradition with the intention to reconstruct or to approach any archetype of a *Perceval* such as Chrétien might have intended. The tradition is entangled to such an extent, that decisions about the originality of readings do not lead to the favoring of one particular manuscript. Moreover, the purpose of this analysis is most of all to stress and to visualize the network of relations among all members of the text family. The relationship structures must been seen as an important achievement in the study of text genealogy of the *Perceval*.

The representation of the manuscripts in (on occasions) provisional underlying structures has the advantage of visualizing the relations among the manuscripts. The quantity of stemmas may seem too large, but compared to the scheme of Micha(1966:190), our solution is even economic: according to his findings we should have drawn at least 13 stemmas.

This genealogical analysis of the MS tradition of the *Perceval* seeks to amplify and, if possible, to improve on the results of Micha. The tendencies we have discovered agree on the whole with his findings, although we do not share his views on every group formation he mentions (but does not comment upon) in the *résumé* on p. 190 of his unsurpassed *La tradition manuscrite des romans de Chrétien de Troyes*[32].

What is the ultimate use of our stemmas? What should any future editor of the *Perceval* do with these results? In our opinion, a synoptic edition is the only way to do justice to the true heritage of Chrétien. A synoptic edition allows us to appreciate precisely the accumulation of variants, the clustering of family members, and the cross-references among the manuscripts which are so very typical of the *Perceval*. We are fully aware of the expense involved in such an edition, and, in the mean time, the method of the *best manuscript* might be sufficient, as long as it is well executed and as long as the editor acknowledges that any manuscript in this tradition (even the 'worst') deserves to be judged *best*.

In our view, the ultimate advantage of these stemmas is that the three-dimensional aspect of the *Perceval* is brought to the surface. Thanks to Evert Wattel, we have been able to illustrate this aspect by printing three figures of four successive stemmas and one figure of four arbitrary stemmas

---

naturen bloeme remains - as in a faithful imitation of the Lachmannian tradition - totally unquestioned.

[32]We are inclined to believe that he based some of his groupings on the critical apparatus of Hilka 1932, which is not always impeccable.

in perspective (see figures on page 107 and 108).
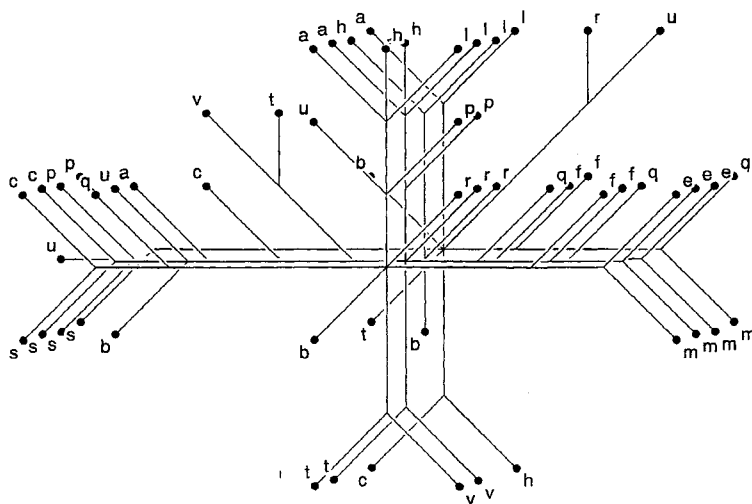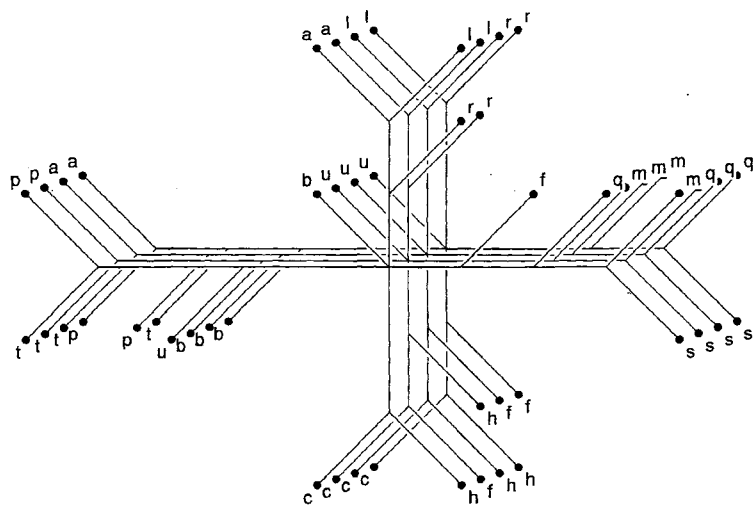
Three-dimensional representation of the stemmas in the *Perceval*
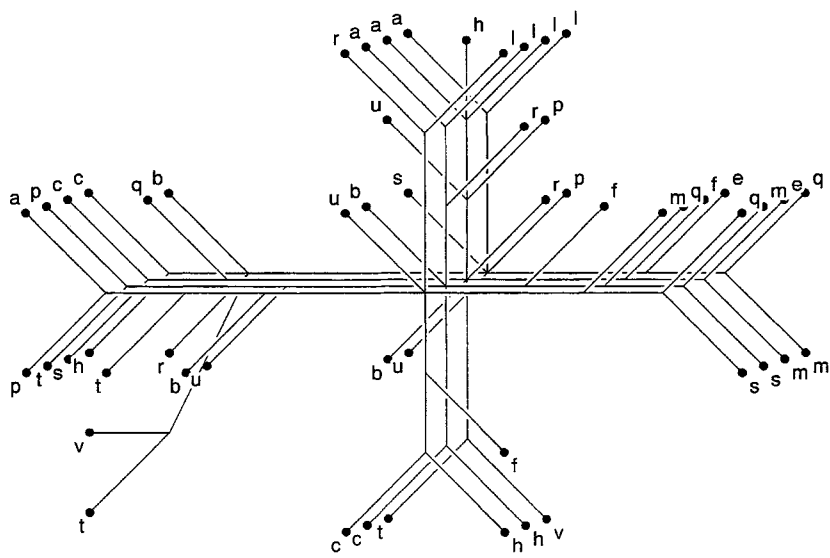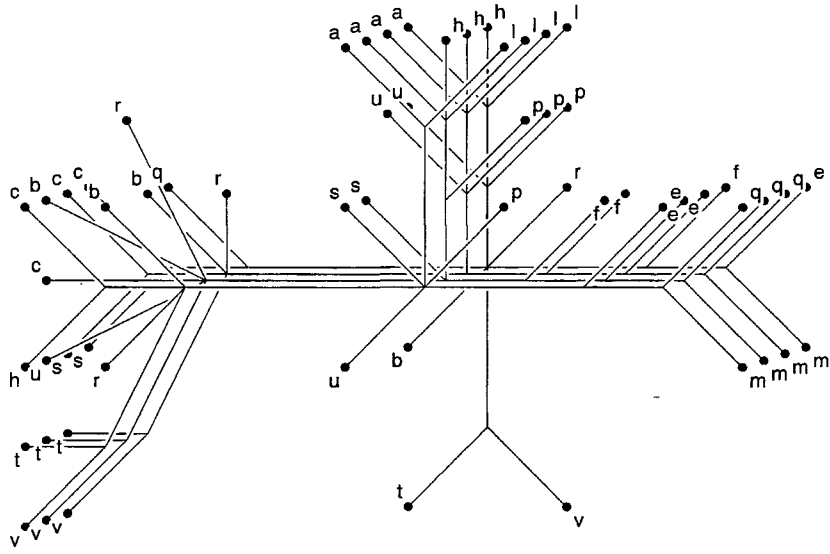
Three-dimensional representation of the stemmas in the *Perceval*

Future scholars investigating medieval vernacular MS traditions should be aware that the nature of family relations among manuscripts often surpasses the powers of their twentieth century imagination. The case of the *Perceval* has shown that a MS tradition can definitely be capricious and even savage, but is nevertheless capable of being tamed enough to allow inspection.

Appendix to Chapter 3

The Distance Computation

In the outline above, we have opted for the computation of quadruples (=relative distances), since the Three Level Method stresses the use of deep structures and since a quadruple is the smallest possible deep structure. We would like to stress that we have opted for the Three Level Method for its sophistication and logic, although, of course, there are several roads leading to Rome, as it were. In the last decade, several scholars have tried to combine stemmatology and other auxiliary disciplines, with varying degrees of success. We will briefly discuss the most promising among them, although we have not always been able to verify their outcomes, since the relevant software has not always been available to us.

However promising these new methods might be, only one of them offers a methodological solution to the problem of 'contamination'. The developers of all the methods, except for Wattel who advocates 'quire-splitting', advise against applying their method to contaminated traditions.

Zarri, Flight

Zarri and Flight have continued the work of Dom Quentin by developing software for using the Dom Quentin triples in establishing stemmas. Both scholars try to solve complicated MS traditions by refining Dom Quentin's method. Flight's solution is borrowed from graph theory but only reckons, like Zarri's solution, with simultaneous contamination (Flight 1992: 37-51; Zarri 1979:121-140).

Poole, Griffith, Galloway, Hruby

The methods of Poole, Griffith, Galloway, and Hruby try to implement cluster analysis in stemmatological problems. Especially in case of a large MS tradition, this approach might well be of use.

The disadvantage these methods entail is that the outcome is a result of the highest common factor. In other words, the eventual pedigree is, in most cases, an overgeneralization. Until now, these methods have not been capable of dealing with 'open' MS traditions.

Salemans

Salemans' algorithmic method qualifies itself as neo-Lachmannian, since the use of selected variants is considered of the highest importance: the stress is laid on the evaluation of variants. This method acknowledges the necessity of distinguishing the unrooted level from the orientation level. The determination of the unrooted chain is made with the help of an algorithm based on biological cladistics and uses Wagner-parsimony. Salemans was kind enough to test his PAUP soft-ware on the variants in the *Perceval*; the nonunivocal outcome, although not definitive, predicted a very high degree of contamination. If contamination can be defined as change in relationships, this outcome agrees with our findings[33].

Wattel

Thanks to recent research of E. Wattel of the Free University, Amsterdam, we have also been able to experiment with distance computation. Whereas the Three Level Method is a discrete approach, the computation of distance, as developed by Wattel has a more statistical pendant.

The computation of distances among the manuscripts is a widespread statistical convention in the field of stemmatological studies. Although this method is compromised by the inconveniences mentioned above (p. 62), it can certainly be used to verify the results obtained by quadruple computation.

Distance computation benefits from the fact that it makes the manipulation of data far more easy and that it has already been applied in other disciplines (among which are biology, chemistry, and archeology).

The main objection to distance computation is that it cannot account for "contamination". On the other hand, it allows us to bring general tendencies to the surface much more easy.

Wattel has developed a method, based on distances, which allows the deduction of the general trends in the *Perceval* with a maximum of refinement. Just like the quadruple method, this method is essentially based on the calculus of variants. A similarity score is developed, based on pairs of manuscripts and which is not necessary positive (Wattel 1993:iii).

In a variant *ab/cd*, the distances are computed as follows: if 'G' is the number of equal pairs in a formula, and if 'D' is the number of unequal pairs,

---

[33]For a discussion of the PAUP-software, see Salemans:*forthcoming*.

then the distance is $\sqrt{G/D}$ for an unequal pair and $-\sqrt{D/G}$ for an equal pair. In the formula ab/cd, the distance between a/b and c/d is $-\sqrt{4/2}$ and between the pairs a/c, a/d, b/c, and b/d $\sqrt{2/4}$. This sums the total distance registered in a formula up to 0, which allows the computation of formulas with missing manuscripts[34].

A distance matrix is deduced, and, starting from the two most extreme points (=mss.) of the tradition (the mss. for which the distance to other mss. is greater than the standard deviation of the average distances between the other mss.), the centre of the tradition is computed. The relations among the manuscripts can be represented in a dendrogram, from which patterns of affiliation can be deduced.

The dendrogram is evaluated by computing the amount of variants in accordance with the pedigree. Each variant can be considered to be a dichotomy accounting for the branches in the tree (cf. p. 51). If a variant is in accordance with the tree, then the variant is given a full score for reliability. If a variant is only partially in accordance with the tree, then the number of agreements and the number of disagreements are calculated. The outcome is measured per variant, and each variant is given a reliability score.

- If a variant matches completely with a branch in the dendrogram, the variant gives full support (there is no group in the variant for which the members (mss.) occur in different parts (groups) of the dichotomy).
  ex: variant *0001 abc/de* matches dichotomy *abc/de*

- A variant gives half support if all implicated manuscripts occur on one side of the dichotomy.
  ex. variant *0002 abcde/fg* gives half support to the dichotomy *abc/de*

- A variant gives no support if one of the members of the groups occurs in a different group in the dichotomy.
  ex. variant *0003 abcd/eg* does not support the dichotomy *abc/de*

- A variant is in full contradiction with a branch of the dendrogram if several members of the groups in the variant occur in several different

---

[34]The weight factor of a formula is multiplied afterwards.

groups in the dichotomy. This variant would then suggest a 'penalization' of the branch in the dendrogram.

ex. variant *0004 abe/cd* contradicts the dichotomy *abc/de*

The negative and positive support for each dichotomy can be calculated and allows an evaluation of the tree (cf. the evaluation of the variants as discussed in chapter 2:p. 67).

The dendrogram can be considered to reflect genealogical relationships and provides us with a glimpse at the general tendencies in the *Perceval*. Once again, the *rez de chaussée* appears clearly, the inner, connecting branches remain uncertain. The dendrogram should thus be considered a provisional tree.

In order to ascertain these connecting branches, each line (in this case branch) is evaluated by disconnecting it from the provisional tree and by reappending it to one of the lines adjacent to the former hanging point. If the support for the tree increases (done by the evaluation program discussed above), the new connecting point suggests a tree which is a better reflection of the genealogical relationships. This iterative evaluation is based on quadruple computation and is limited to the adjacent lines. This purely economic restriction for keeping the degree of complexity to a minimum (factorial explosions are avoided) implies that the program never suggests improvements which surpass the second dimension. A manuscript cannot jump from one peripheral branch to the other. In other words, not all types of contamination can be detected by means of this evaluation, and the evaluation departs from the principle that the computation of distance comes up with the nearly optimal solution. Only mininal changes in each step are allowed by this evaluation.

Since we hope to have shown that changes in relationship are inherent in the MS tradition of the *Perceval*, we are obliged to reject the dendrogram approach.

The Heartbeat

In this chapter, we decided to divide the MS tradition into preliminary, though rather arbitrary subtexts of 500 verses each, hoping to encounter consistency in each subtext. The procedure would be enormously improved if the MS tradition were to suggest its own subtexts. It would be preferable

to trace subtexts without having to dissect the MS tradition into preliminary subtexts, which are perhaps too small or too large.

Wattel has devised a tool for tracing sudden changes in partnership in a MS tradition with the help of unilateral distances among manuscripts. He departs from the principle that the distance between two manuscripts remains steady, be it small or great, if the relationships between the manuscripts are not subject to change. In a straightforward MS tradition, the distances between the manuscripts are always steady. If, in a certain place in the MS tradition, a sudden change in distance occurs, from small to great or from great to small, then it is likely that the MS tradition is subject to change in relationships and is thus not straightforward. Precisely at the place where the distances change, partner shift must have occurred.

The 'quire splitting' program uses intervals of, for example, 50 verses, and, using a moving keyhole, it systematically compares the distances among all manuscripts for each 50 verses, with steps of 5 verses. If there is a change in the distances between two manuscripts within two intervals, the tool will deflect and indicate the place in the MS tradition which is likely to be subject to changes[35].

The result is a diagram presenting the deflections of each manuscript in relation to one of the other manuscripts: this is best referred to as the 'heartbeat' of the MS tradition.

We will illustrate the procedure with an example. Let us suppose the following list of variants in a MS tradition *abcdef* for a text of 100 verses:

> 001 abcd/ef
> 003 abcd/ef
> 015 abc/def
> 045 abc/def
> 061 aef/bcd
> 063 aef/bcd
> 071 ae/bcdf
> 080 ae/bcdf

In this MS tradition the distance between *a* and *b* comes down to four similarities and four oppositions. In the first fifty verses, however, we note

---

[35] A leveller and a weighing function have been devised to streamline the output. Cf. Wattel 1989:6-8

that there are only similarities between these manuscripts, whereas in the second fifty verses, the two manuscripts are consistently opposed to each other. In a 'cardiogram' this sudden change would be represented as in page 115.

In the case of the *Perceval*, this tool might be used as an indicator of changes in partnership. However, as table 3 shows, the heartbeat of the *Perceval* looks more like that of someone having a heartattack.
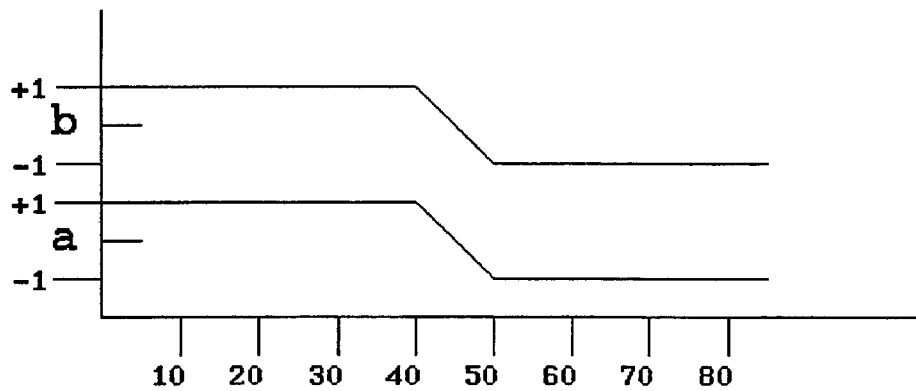
Example of a cardiogram of a fictitious tradition *abcdef*

The rises and falls of the distance indicator come in such a rapid succession that it seems almost impossible to discover any stability. An interval of stability is, however, a necessary condition for the construction of a stemma. Again, this cardiogram illustrates how complex the disturbance of the *Perceval* is (See page 116).
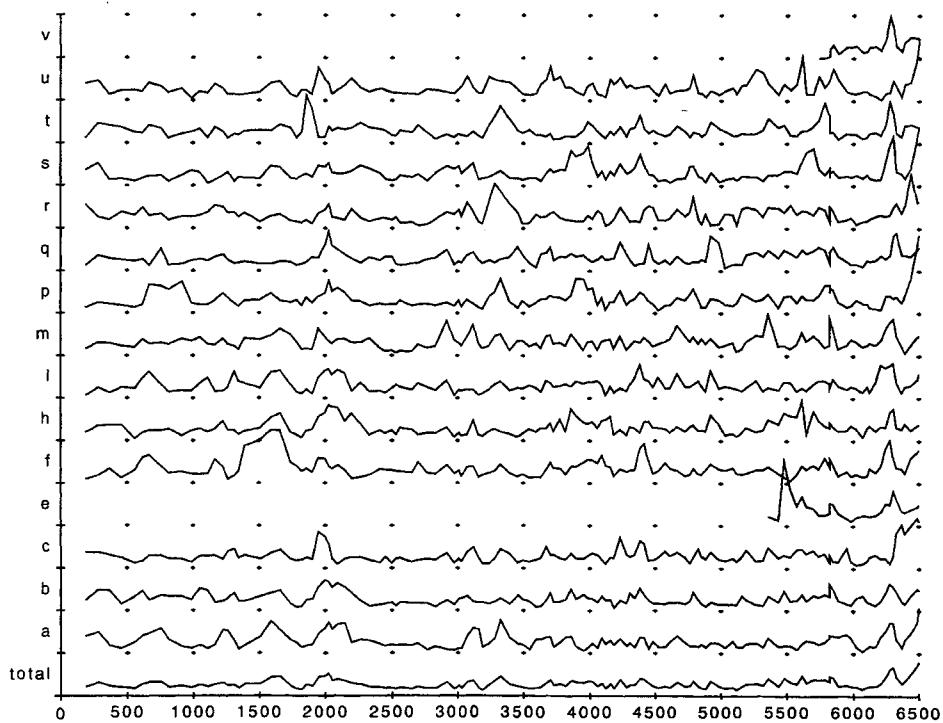
Cardiogram of the *Perceval*, vv. 1-6500

We may conclude therefore that both quadruple and distance computation confirm the disturbed past of this medieval MS tradition.

Centrality

In the preceding sections we have outlined a bottom-up procedure for unraveling the changes in relationship in the *Perceval.* We have defined subtexts, and we have tried to telescope them.

A top-down strategy is suggested by distance computation. It is the practice in graph theory to define the center of a tree. The advantage of working with such a center is that the spanning tree will have branches of more or less equal length. However, centrality as a stemmatological notion is not the same as in graph theory. In stemmatology, centrality is closely related to the orientation of the pedigree: central manuscripts are supposed to be of a hierarchically higher level. Other manuscripts depend from these central manuscripts.

When defining central manuscripts, we investigate which of the manuscripts shares its readings most often with the largest group of manuscripts: we are looking for the least pronounced manuscript. We have seen, in Chapter 1, that the positioning of manuscripts occurring in well-proportioned dichotomies ('abcde/efgh') is the most difficult part of the Three Level Method: these are the manuscripts for which we lack the most information (cf. Chapter 1, p. 24).

With the help of a function devised by Wattel, it is possible to isolate the most central manuscripts[36], for this function allows us to define the manuscripts with a similarity score close to zero in relation to the peripheral manuscripts (see Appendix). The *centrality rank* of the MS tradition, according to this method, is:

$$b, \ t, \ p, \ l, \ s \ \ldots^{37}$$

Since we know the centrality rank of the MS tradition, we could start by defining the deep structure of the four most central manuscripts and append

---

[36]Note that Wattel did not develop this function in order to define an archetype, but in order to distinguish the several clusters in the MS tradition (Wattel 1993:iv).

[37]Manuscript *b* being the manuscript that occurs most often in the largest grouping of manuscripts in variants. Lacunair manuscripts *e, f, v* have not been integrated. Cf. Wattel 1993

each subsequent manuscript to this structure. Whenever the quadruples suggest a case of change in relationships, we would divide the text into subtexts and determine the respective deep structures.

The disadvantage of this procedure is that change is considered to be chronological: whenever a subtext exists, the next manuscript to be appended is not allowed to divide the tradition into subtexts which surpass the boundaries of the previously determined domains. Manuscripts which are next in rank will only be allowed to divide subtexts into smaller subtexts, they are not allowed to regroup subtexts into other subtexts.

A close examination of our stemmas shows us that practically all our extant manuscripts behave like moving satellites. It is only the manuscripts m, b, t, and l that are not subject to change, along with the two fragments, e and v. This implies that almost every quadruple is subject to change and that stable manuscripts can only be found by trial and error or with the help of suggestions made by the 'centrality program' developed by Wattel.

The addition of manuscript r implies the occurrence of a first change in relationships at the very beginning of the text history: r moved from l to bt. In its wake, m brought along the manuscripts f and q, which, for their part, were subject to changes in relationships on a later moment in the genealogical development. The same is true for a, c, h, p, s and u which can be considered descendants of the (direct) ancestors of l and t, although each of them has had a different ancestral past.

The different flight patterns of the manuscripts could be represented in a virtual pattern, in which the combination possibilities of the 'moving satellites' are indicated such that the orientation of the tradition is not reserved to one manuscript exclusively, but to a restricted number of manuscripts.

Conclusion

Research in distance computation is still in progress. Less complicated MS traditions may take advantage of the advanced programs developed in the past two years at the Free University Amsterdam. In the case of the *Perceval*, distance computation affirms the disturbed past of the MS tradition, but does not allow introspection.

Part 2 Dialectological Approach
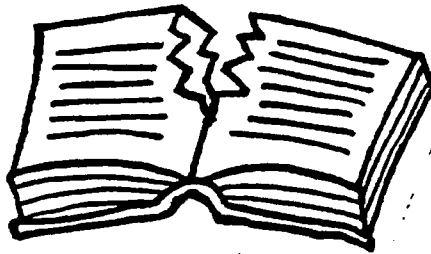
Chapter 4

Par le Sornon: Was Chrétien from Troyes?

N'aiez longuement conpaignon
que vos ne demandiez son non
le non sachiez a la parsome
car par le non conuist an l'ome 566-8a

In this part we will demonstrate the importance of dialectal differences in a MS tradition. We will highlight the linguistic aspects of the reception of a text from one region in another region. We will characterize each manuscript as to its linguistic features. The case of the *Perceval* will serve to illustrate that dialectal variation has been of major importance for the development of the MS tradition. Dialect analysis can bring a variety of language levels within the same text to the surface. Cf. Laing 1988: *By examining the language of scribal texts, it may be possible to identify and isolate archetypal and even authorial spellings* (p. 83). In this chapter and the next, we will focus on the linguistic consequences of the fact that Chrétien's text has been copied over and over again.

Scholars are aware that it was the scribe's task to copy the text and, in the case of altered socio-cultural circumstances, to adapt it both in terms of time and space. When a scribe at the end of the 14th century was ordered to produce a new copy of the *Perceval* he presumably felt obliged to 'update' the text to meet the contemporary standards. He adjusted the text to suit his customer, the intended audience, or his own sense of aesthetics. This may

have included changes in point of view, in tone, or in subject matter. Socio-cultural circumstances can also account for the interpolations or omissions that may occur in a copy. These can be considered events of secondary creativity.

It was not only socio-cultural circumstances, but also the need for linguistic adaptation which caused the scribes to intervene. Diachronic and synchronic language emendations belonged to the scribe's editorial routine.

In the chapters of this part, we will focus mainly on the dialectal aspects of scribal intervention: the scribe's task included the adaptation of the model to his own or his customer's dialect. At least seven of the extant copies of the *Perceval* must have been 'translated' into another dialect[1]. These dialectal changes may have had a serious effect on the transmission of the text as a text.

The topic of the first following chapter is the localization of Chrétien. Was he from Troyes? We will use rhyme analysis to locate him. By comparing the rhymes that have been respected in all manuscripts to the language found in thirteenth century Old French charters, we investigate whether it is possible to confine Chrétien's language to a specific dialect. First, we will elaborate the linguistic methodology we have chosen. Then, we will discuss (and if possible reconstruct) characteristics of the language of Chrétien; once the various characteristics of his language have been established, we will locate him on these linguistic grounds. If possible, we will try to refine the localization.

---

[1]The notion 'translation' may well be inordinate in this context. We agree that there is a considerable difference between our sort and that of the translation of the *Perceval* into Middle German, as made by Wolfram von Eschenbach. The wide scale of interpretations of the notions 'adaptation' and 'translation' suggests that the 'job' of a scribe is not very well established. Since there is little evidence about the social position of the scribe, and since written references show extreme differences in regard to clerks entitled 'scribe', 'translator' etc., we assume that, depending on to the task, the same dominator covered several different entities. We use the notion 'translation' here to draw attention to this too often ignored aspect of text transmission. For the localization of the extant manuscripts, see infra: Appendix Map 4.1.

Chrétien: Nomen est Omen?

In order to fully understand the linguistic dimension of the MS tradition and its consequences for genealogical approaches, we think it necessary to start with a tentative reconstruction of the initial language of the *Perceval*, the language of Chrétien de Troyes: the first level of the text.

It is a widespread misunderstanding that medieval authors consciously used alleged supra-dialectal features or borrowed from other dialects in order to produce a rhyming text[2]. The existence of literary dialects never has been ascertained (Cf. Dees 1985:89). At the end of the twelfth century, the linguistic territory of the Domain d'Oïl was divided into many, regional dialects, and we can take it for granted that Chrétien wrote in one of them. We wish to ascertain the dialectal background of Chrétien.

It may seem somewhat superfluous to localize the language of an author who is called 'de Troyes': the Champenois coloring of his written speech is already suggested by his name[3]. There are some arguments to question this Champenois provenance, however. First of all, a surname 'de Troyes', is only really useful *outside* the Troyes region - within Troyes everybody is 'de Troyes'. It is possible that Chrétien worked elsewhere and that his language was characterized by his use of non-Champenois features. It might even be the case that he did not speak the language of Troyes at all, but the language of the place where he actually lived and worked. Some scholars maintain that Chrétien probably used the language of his maecenas, the count of Flanders, for the *Perceval*. They claim to see a Picardian influence in the language of Chrétien. Roach even suggests that the author wanted to use the so-called literary *koinè* to please his audience (Roach 1959:x, Micha 1966:257, note 2).

We would rather do not take the Champenois localization of the language of Chrétien for granted and would prefer to have a more solid basis than just the external argument of his surname for localizing the language of the author. In this chapter, we will use internal linguistic arguments to determine the provenance of the text, namely, the rhymes in the *Perceval*.

---

[2]See Huber & Van Reenen-Stein 1988 about regiolects.

Van de Berg & Berteloot 1991:263-4 have argued that the famous passage in the Middle Dutch *Leven van Sint Franciscus* by Jacob van Maerlant cannot be interpreted as an argument for the existence of such supradialectal languages for established medieval authors.

[3]...*par le sornon connoist on l'ome*...(*Perceval*:554)

There are several ways to ascertain the provenance of the language of a text, of which we do not possess the autograph. It is possible to use the dialectal purity and consistency of a text in order to deduce the geographical distance to its place of origin. The less orthograhic uniformity a text presents, the more it will be removed from its origins. This method entails many risks, however: scholars often mistake dialectal purity for original language. They tend to mix up the language in the manuscripts which is localized close to the poet's own native area with the authentic language of the text, an understandable conjecture, to be sure. A more solid and objective procedure for establishing the provenance of the language is the use of rhyme analysis, since rhymes have been more resistant to copyists' interventions than the rest of the text has[4]. In other words, copyists observed a more conservative attitude with regard to words in rhyme position.

Since all the extant copies of the text may have been influenced by diachronic or synchronic language changes, it is only the rhymes that allow us to perceive a trace of the author's own language. We are by no means permitted to use one of the extant copies - however genealogically close to the archetype it may be - as a straightforward illustration of the author's language.

The thorough rhyme analysis done by W. Foerster at the end of the nineteenth century (Foerster 1884) has been reviewed and adjusted by T. B. W. Reid and by B. Woledge in the case of the *Yvain* (Reid 1961, Woledge 1985). Foerster had been fully aware of the necessity of rhyme analysis and of a confrontation with other authentic, primary sources (charters in the Champenois vernacular)[5]. He states repeatedly that he is exclusively using rhymes to analyze Chrétien's language, but in his 'Vorwort', he unfortunately allows his assumptions about Chrétien's language to interfere with the orthographic analysis of a cherished manuscript, ms. BN 794, *la copie de Guiot* (lix-lxvi). The same is true for Woledge when he states, for instance:

> *ē* tonique + *l* palatal > *oi*. Aucune rime n'atteste ce développement, mais les graphies sont nombreuses chez Guiot et chez Foerster: oroilles 150, consoil 1335 (WF 1331), etc...Woledge 1988:19, iv[6].

---

[4]Meter analysis can also be a tool for language reconstruction. See B. Woledge 1986.

[5]"[...] die Reime und eine Vergleigung der Urkunden und anderer der Champagne und der ihr westlich angrenzenden Gebiete gehörigen Schriftwerke beweisen, dass Kristian in der Mundart seiner Heimat, in jener der westlichen Champagne, geschrieben hat." (Foerster 1914:271).

[6]Note that Woledge even considers Foerster's edition as a competitive version of the

As for the conclusions Foerster has drawn on the basis of his rhyme analysis, we share most of his views. Since a lot of progress has been made in the last decades on the analysis of language in charters (Dees c.s.), we believe that a verification of Foerster's findings and an elaboration of some of his conclusions is useful as a preliminary to the study of the language in the MS tradition.

Rhyme Analysis

Rhyme analysis may serve as a tool for the identification of the poet's own language[7]. By isolating the rhymes of the texts, we may be able to reconstruct the possible sound and syllabic structure of the poet's language and to separate it from that of the copyist. Rhymes are important in this regard, since they presuppose a uniformity of sound, a phonetic identity, which is independent from the spelling of the scribe.

Changes in rhymes were most likely relatively rare. In most cases, scribes will have been reluctant to change rhymes, since their aim was to produce a rhyming copy. Socio-cultural circumstances may have incited them to adapt the text to their (or their customer's) needs, but changes in rhyme would generally have demanded more creative skills. It would not have been easy to contrive a new rhyme that also fits in the context. In short, rhyme words were more resistant to changes than the other words the text[8]. We stress, nevertheless, that changes in rhyme, though seldom, were not altogether absent.

Our goal is a partial (= word ending) reconstruction of the spoken language of Chrétien.

Yvain.

[7]For our analysis, we used the definition of rhyme in Bénac: "rime: retour, à la fin de deux ou plusieurs vers, de la même *'consonance'* de la terminaison accentuée (voyelle et consonne qui suit) du mot final" (Bénac 1972:172).

If the rich rhyme hypothesis is accepted (Cf. §Chapter 1:Orientation), then the penultimate syllable may also be used as a guideline for the reconstruction of Chrétien's language, we have, nevertheless, not included the information about the penultimate syllable in our corpus.

[8]Cf. Benskin and Laing 1981:69 "It occurs commonly that copyists reproduce rhyme-spellings [...] [which means that they] preserve the authorial rhyme-spellings."

Constant / Variable

To avoid as much as possible any misinterpretation we begin our investigations with those rhymes that have been preserved in all the extant manuscripts. To eliminate the contigency of a rhyme modification as much as possible (the need for dialectal translation being one of the main reasons for changes in rhyme position) we have isolated the rhymes which have been respected in all manuscripts[9] from those where the MS tradition presents variant readings. Our localisation is based exclusively on rhymes that can be ascertained to have belonged to Chrétien's repertoire: we have only used constant rhymes to localize Chrétien's language (i.e. the Constant Rhyme Corpus).

Once a trait of Chrétien's language has been established with the help of the Constant Corpus, we return to the entire corpus of words in rhyme position and include the variable rhymes. In the Variable Corpus, some manuscripts will present the same type of rhyme combination as that which we have been able to qualify as being characteristic for Chrétien, while other manuscripts will present a different rhyme.

We assume now that whenever a rhyme combination in the Variable Rhyme Corpus presents a feature that is characteristic for Chrétien, the manuscripts presenting this combination have an authentic rhyme. On the other hand, the manuscripts in which this rhyme is avoided reveal a modification in the original reading, a modification which was made for dialectal reasons.

assumption: If a group of manuscripts in the Variable Corpus presents a (regional) rhyme combination that has been qualified as belonging to Chrétien's repertoire, than this group can be considered to present an authorial reading[10].

As a consequence of the fact that we automatically assume that a feature

---

[9]We made exceptions for nonlinguistic omissions (e.g. fragmentary manuscripts, sauts du même au même, etc.).

[10]We acknowledge that we willingly disregard the possibility of a scribal correction. It remains possible that an early copyist (producing a version close to the archetype) has contrived a non-authorial rhyme which meets the linguistic features that we have attributed to Chrétien. The analysis of the constant rhyme pairs functions, thus, as a guide line, an orientation point with which to explain the direction of the possible rhyme interventions (Cf. *Leitmotive*, Maas 1955).

is characteristic of Chrétien's language if a combination of rhyme classes occurs in the Constant Corpus, we pass over the possibility of language change in Chrétien's language or of intentional defective rhymes[11].

Regional rhymes

In view of a productive use of rhymes for the reconstruction of the initial language of the text, we make use of rhyme classes. To avoid being influenced by the present manuscript, we assign each word in rhyme position to a canonical class, using a not yet dialectally differentiated stage of Old French as a referential framework, a sort of 'common denominator'. Old French 'arjant', for example, is assigned to the 'ENT' class (< argEntum) (Cf. Dees 1990:passim). We stress that we used this classification as a mere heuristic device. Having assigned each word in rhyme position to a particular rhyme class, we are provided with a complete inventory of rhymes and their respective rhyme classes. Now there are three possibilities.

1. It is possible that the same two words appear persistently in rhyme position throughout the whole of the Domain d'Oïl. This will often occur: it simply means that two words, or two classes rhymed everywhere. Old French 'sui' (< sum) could always be rhymed with Old French 'hui' (< hodie).

2. It is also possible that two words would never occur together in rhyme position, that they were systematically separated, simply because they did not rhyme: 'maison' never rhymed with 'palais'.

   It will be clear that these first two kinds of combinations do not provide us with information about any specific linguistic characteristics of Chrétien's language.

3. In order to localize Chrétien's language, we are interested in rhyme combinations that rhymed in some regions, *but not everywhere*. We therefore depend heavily on a third type of rhymes, the regional rhymes, in our attempt to localize Chrétien.

---

[11]We acknowledge that the presence of some rhyme combinations does not automatically imply that a possible combination is characteristic of a poet's language: an occasional case of *licence poétique* is not to be ruled out.

Since Chrétien's language is our object, regional rhymes imply that two of our rhyme classes converged in his dialect, but were separate in other dialects[12].

In other words, to this category belong those words in rhyme position which had not been subject to identical processes of phonetic evolution in the different dialects[13].

A couple of examples can serve to illustrate the situation involved in regional rhymes. In some dialects, 'tour' may have rhymed with 'seignour', but in the center and north of the Domain d'Oïl, rhyming those two words would have given a scribe considerable problems: he would have been inclined to write (and pronounce) 'seigneur' (Cf. triangle de Suchier). Another example is the case of the diphthong [yi]. Some dialects stressed the second part of the diphthong in 'nuit' (< noctem) and rhymed 'nuit' with 'dit', while other dialects stressed the first part and rhymed 'nuit' with 'brut' (Cf. Dees:forthcoming). It is the pursuit of such regional rhymes that enables us to localize Chrétien's language[14].

Whenever we come across a combination of two different rhyme classes (of the third type) in the Constant Rhyme Corpus, we may have isolated a distinct feature of Chrétien's language. Words in rhyme position essentially tell us something about pronunciation. Words in rhyme position must have been pronounced virtually identically. We know, then, that the sound qualities of certain words were alike in Chrétien's phonetic repertoire, but in order to localize a trait, we need to 'trans-ship' from pronunciation to orthography: extrapolating from the information about pronunciation in rhyme, we look

---

[12]The inverse is possible too: divergence in Chrétien's language and convergence in other regions (for example S:Z combinations: 'plus': 'tenuz'). However, these rhymes are irrelevant for the localization of Chrétien. We will discuss some of these rhymes in Chapter 5.

[13]The words can be judged 'intranslatable'. Cf. Van de Berg & Berteloot 1991:240

[14]We remind the reader that a number of words have been subject to a particular language evolution (on occasions, lexical diffusion). Words like 'sergent' (vv. 1518, 1704, 1876, 3328, 7435 !!) or 'chalonges' (v. 2189) have had a different dialectal evolution ('sergent' perhaps under influence of the morphological ending in 'anz, ant' of the present participle). In the south of the Domain d'Oïl 'sergent' may have easily rhymed with 'argent', whereas in the Picardian region, they would have preferred a rhyme of 'serjant' with, for example, 'avant' (Cf. Van Reenen 1988).

into the orthography in general.

Localization is based on the principle that, in the Middle Ages, phonetic qualities were directly reflected in orthography; the grapheme (usually) coincided with phonetic reality and can be considered a mirror-reflection of the pronunciation (Dees 1988). If the convergence of rhyme classes can be represented graphically, then the phenomenon can be localized, the result being that a feature of Chrétien's speech is determined geographically. Localization implies a 'translation' of sound qualities into the 13th or 14th century written representation of comparable traits. If we know that Chrétien rhymed the classes EN with AN, we then check whether and where in the Domain d'Oïl, these two classes coincided as well.

Verification of the localization of phenomena can only be done by comparison with spellings in primary witnesses, namely, in the localized and dated, 13th and 14th century charters.

A crucial element of any investigation of an author's repertoire of possible rhymes is the inevitable implication that the scholar also attempts to pronounce a verdict on what might be called the author's repertoire of 'impossible rhymes'. Of course, predicting and questioning the choices of an author in his creative, artistic process is a risky thing to do. The absence of a rhyme combination cannot be considered to be an indication of the poet's 'impossible rhyme' repertoire. We have to bear in mind that the absence of positive evidence is not equal to negative evidence[15]. If the analyzed material is not limited to the works of one literary author, but embodies for instance all Old French literary texts produced in the 13th and 14th centuries, for which the provenance can be maximally ascertained, then conclusions with regard to the absence of convergences in rhyme position are much more justifiable.

Preliminaries

In the presentation of our rhyme classification, we discussed the use of rhyme classes. These classes are principally based on what has become the dialectal

---

[15]Some scholars believe that the absence of a collision of rhyme classes (for example S:Z), indicates something about Chrétien's provenance. It has been argued elsewhere (Van Mulken 1990) that absence of features in literary documents cannot be treated as proof for the characteristics of Chrétien's language. There is, admittedly, a certain likeliness, but this argument can never be used in a methodological argumentation.

differentiality of Old French. The computation of a large corpus of rhymed Old French texts, spread over the whole of the Domain d'Oïl, allows for a comparison of dialectal features in rhyme position as well as for conclusions and predictions about the possibilities of rhyme combinations in the whole of the Domain d'Oïl.

In the following paragraphs, we have assembled all dialectal features (rhyme combinations of the third type) in the Constant Rhyme Corpus which allow localization and which show a convergence of two different rhyme classes in Chrétiens dialect.

It is useful to define the range of the deductions based on this type of rhyme analysis within our field of investigation. We would like to emphasize that we are reconstructing elements of the spoken language of Chrétien, and that rhyme analysis enables us to deduce characteristics of his phonetic, morphological and lexical repertoire.

We are aware of the absolute character of our approach: deductions may have been made on the basis of one single occurrence in rhyme position. Therefore, the question as to whether we can expect Chrétien's language usage to have been one hundred percent homogeneous is a very categorical one. We remind the reader that strict homogeneity in language performance can only be established by statistical analysis and that our approach does not enable us to make this kind of verification. It is quite possible that some features in Chrétien's language were subject to change and that the process of change (e.g. [us] to [øs]) had not yet been fully completed. It is also possible that Chrétien allowed competing features in his idiolect: we note that he used 'voise', 'aille', and 'aut' for the third person singular of the present subjunctive of the verb 'aler' in the Constant Corpus[16]. The necessary statistical approach, the usefulness of which has been described in Van Reenen 1987, cannot be applied within our procedure, since we have mitigated the corpus by selecting the constant verses. The contingent change in the language Chrétien used will be the subject of future investigations.

We also stress that, in localizing Chrétien, we are not describing the specifities of his own particular competence, but we are defining a *region* within the Domain d'Oïl in which all the characteristics of his usage match with the language specificities of that region: we are narrowing down the

---

[16]Localization of these features with the help of Old French charters shows, by the way, that none of these forms is in contradiction with Chrétien's dialect. Cf. infra.

Domain d'Oïl to find the area corresponding to Chrétien's native language. Some features will be characteristic of the whole eastern part of the Domain d'Oïl. It will be clear that such features are not typical of Chrétien alone, but of a widespread area. It is precisely the overlapping of the geographical distributions of characteristics in Chrétien's language that allows us to define his linguistic provenance.

The Constant Rhyme Corpus

Legend

Rhyme classes will be represented in capitals (AN), phonetic representations will occur between brackets ([an]), and Old French spellings will be represented between single quotes ('enfes'). The '[' stands for an open syllable.

EN:AN

The first category which stands out is the coincidence of the rhyme classes EN and AN, a fact which has frequently been mentioned by scholars. We have found that Chrétien brought these classes together in a considerable number of rhymes.

In the Constant Rhyme Corpus we find 19 combinations of EN:AN. Chrétien rhymes, for instance, 'espande':'rande' (v. 0003), 'seanz':'dedanz'(v. 1385), and 'esciant':'contraliant' (v. 5484)[17].

The Variable Rhyme Corpus presents another 27 of such rhyme pairs, and where some manuscripts associate these rhyme class EN and AN with each other, other manuscripts have contrived another solution[18].

---

[17]Other occurrences at verses: 749, 947, 1206, 1789, 2344, 2981, 3977, 4687, 4987, 5483, 5820.75, 7103, 7399, 8355, 8721, 6950.

[18]Verses: 1278, 1398, 1629, 1827, 1919, 19 92, 2005, 2037, 2118, 2995, 3106, 3219, 3275, 3371, 5665, 6391, 6540, 7615, 7457, 7575, 7646, 7703, 7777, 8683, 8799, 8919, 6917.

We have left out of consideration the words that are known to have had a pluriform distribution (Suchier 1887, Van Reenen 1988, p. 149), 'dolenz'(6 rhyme pairs) , 'sergenz' (5 rhyme pairs) and 'tans' (3 rhyme pairs), 'sens' (< sine) and forms with 'tremble' or 'semble'.

We have compared this phenomenon to primary witnesses as reflected in the maps in Dees 1980 and with additional research in Van Reenen 1988.

These comparisons tell us that the 'en':'an' interchange is typical of the southeastern part of the Domain d'Oïl (specifically, the regions of Burgundy, Haute-Marne, Aube, Marne, and Franche-Comté in decreasing order (Van Reenen 1988:157)). Here, an underlying EN was often represented in spelling by 'an' (just as, of course, underlying AN), so that the same word, for example 'enfant', could be represented arbitrarily as 'enfes' or 'anfes', which seems to imply that the acoustic perception of the two spellings 'en' and 'an' was more or less identical. In the rest of northern France, the distinction between EN and AN was neatly preserved in writing (especially in Picardy) and, thus, in pronunciation. (Dees, et al. 1980, Maps 124, 193, 205, 242, 253, 254, Van Reenen pp. 158-9, Appendix Map 4.2). We have thus come across a regional trait in the language of Chrétien and one which might have caused difficulties in the case of a translation outside the area mentioned above. The problems that arose due to these kinds of combination will be the subject of the next chapter.

Ĕ:AI

Preconsonantal [ai] had been leveled to [ę] (< [ęi]) first before consonant groups and 's' (Pope 1952:§529). This development spread from the south-western, southcentral, and southeastern regions to the rest of the Domain d'Oïl (Pope 1952:§533). This can also be seen in the maps in Dees 1980 where the features 'maison', 'maître', 'raison', 'fait', and 'faire' show the same development (Dees 1980: Maps 147, 171, 175, 178, 248; Appendix Map 4.3).

This leveling also had an effect on the language of Chrétien, since the occurrence of the vowel or the diphthong before 's' allows a mixture in rhyme position in the Constant Rhyme Corpus: Chrétien rhymes 'apres' with 'palais'(v. 8195), 'maistre' with 'estre'(v. 5513), and 'fais' with 'ades'(7957)[19].

Unlike the confusion of EN and AN, this feature is more typical of western and central dialects. Even with this geographic narrowing, all manuscripts have respected these rhymes: we do not find them in the Variable Rhyme Corpus, inspite of the suggestion in the maps in Dees 1980 which leads us to

---

[19]Other occurrences: vv. 0277, 0641, 1125, 1277, 5029, 0975, 7932, 7957.

presume that the mixture of 'ai' and 'ę' will cause difficulties in the northern and eastern regions.

Preconsonantal L

It appears that, in the language of Chrétien, the preconsonantal L seems to have disappeared when preceded by Ö or U. In the Constant Rhyme Corpus there are but a few attesting rhymes, 'dos' (< dorsum):'fos' (< follem)(v. 6896), and 'ebenus':'nus'(v. 3259), 'nus':'plus' (v. 3547, 3839). (Cf. Foerster 1884:lxviii).

According to Pope the effacement of L has been recorded over a widespread region (Pope 1952:§391). The vocabulary in charters does not feature occurrences of underlying ÖLS. In order to verify the development pointed out by Pope, we assembled all occurrences of the word 'fols' in literary texts localized according to the method described in chapter 5[20]. Map 4.4 in the Appendix demonstrates the spread of the 'fos' spelling and reveals the rather eastern character of this feature. Map 4.4 in the Appendix also demonstrates the widespread 'nus' spelling in 13th century charters[21]. In the Variable Rhyme Corpus we find one rhyme pair combining ÖLS:ÖS. Some manuscripts have a rhyme on 'sos' (< sot+s) :'los' (<laus) in stead of 'fos':'los' in verse 6356[22].

There is another interesting rhyme combination in the Variable Rhyme Corpus which, in the light of the attested effacement of preconsonantal L in the Constant Rhyme Corpus, must be interpreted as being characteristic of Chrétien: in verse 6747, all manuscripts (except for f, s and h) have a rhyme on 'autretes'(> talis):'nes'(< nasum). Chrétien also rhymes A tonic free LS with ÉS. This feature is also represented in other romances of Chrétien. Map 95 'quel' in Dees 1980 shows the widespread distribution of this feature.

The pronunciation [es] for underlying ELS < ALIS can also be admitted for the word 'dex', which only rhymes with this category. In other words, since L has been effaced in preconsonantal position after E, the semivowel [u] or the syneretic [u] that has been attested in pronunciations of the word 'dex'

---

[20]Only texts with a localization coefficient higher than 75 % are used for this verification.

[21]We have not been able to ascertain the effacement of R in preconsonantal position for rhyme words. It is conceivable that Chrétien effaced R and in that case the rhyme in verse 4357 is not 'cos':'fos' but 'cors':'fos' as in mss. *bmp*.

[22]The reading 'sos' can also be refuted, because 'sos' would presuppose an -S:-Z combination.

cannot be assumed for Chrétien, whose pronunciation was probably [des][23].

ICE:ISE

It appears from the Constant Rhyme Corpus that Chrétien freely rhymes the class ISE with ICE (< ITIA): 'eglise':'justice' (v. 0025), 'guise':'service'(v. 6649)[24]. In most of the rhymes all manuscripts have respected the rhymes, there being but four occurrences where the manuscripts differ.

When we try to localize this feature, it appears from Dees 1988 Map 197 (literary texts) and from Map 4.5 in the Appendix (charters) that the 'ise' spelling for ICE words occurs in the southeastern dialects, as well as in some southwestern ones. There are no occurrences of an 'ice' spelling for ISE words in 13th century charters. We therefore assume an [ise] pronunciation for Chrétien in both cases.

UEU:Ọ[

We have reason to believe that tonic free final Ọ (not followed by R) had already diphthongized in Chrétien's language, since we find rhymes of the initial triphthong in 'leu' (< locus) with 'preu' (v. 0009), 'corageus':'leus' (v. 8066) and 'leus':'deus' (v. 4465) in the Constant Rhyme Corpus [25] (Cf. Pope 1952:§556; Van Reenen-Stein 1986).

In the documentation of 13th century charters, we find that, apart from the northern regions, the 'leu' spelling was the then current form of the substantive < locus (Map 4.6 in the Appendix).

We assume an [ø] pronunciation for both the initial triphthongs and the Ọ tonic free final (except when followed by R) for Chrétien.

---

[23]On the pronunciation of the grapheme 'x', see De Jong 1991. The eastern region is known for its surprising occurrences of plurals on '-x', where 'x' is not expected, for instance 'abbex', 'decex'. Note that we do not agree with Foerster on the 'ẹu + Cons.'-pronunciation. Cf. Foerster 1884:lxviii

[24]Other occurrences: 0864, 2957, 0581, 6735, 7241, 7675, 6883. In the Variable Rhyme Corpus: 2321, 0581, 6133, 8689.

[25]Other occurrences: 4425, 8815, 8249. Variable Corpus: 2569, 4642.

Morpho-syntactic Class: GIE

As might be expected, Chrétien had also some dialectally colored morphological preferences.

In the Constant Rhyme Corpus, we find that, on several occasions, Chrétien used the stressed form of the personal pronoun EGO: 'gié', since it occurs in rhymes with nouns like 'congié' and with past participles ('congié':'gié' v. 5315, 'pechié':'gié' v. 6217, 'pié':'gié' v. 6487[26].

The geographical distribution of the stressed form 'gie' covers mainly the southern regions, as can be observed in Map 1 of Dees 1980 (Map 4.8 in the Appendix).

Morpho-syntactic Class: VA

Chrétien used the 'va' spelling for the third person singular of the present indicative of the verb 'aler'. The Constant Rhyme Corpus contains rhymes like 'va':'trova' (v. 6671), 'gardera':'va' (v. 7781)[27]. There are four exceptions to this univocity in the Variable Rhyme Corpus.

From Map 4.7 in the Appendix, it appears that the 'va' spelling is most frequent in the northern, central and southcentral parts of the Domain d'Oïl.

Morpho-syntactic Class: IEe & liee, maisniee

According to Foerster, there are no specific problems with rhymes in '-ié', since "Die Reime auf *ié* entsprechen genau den Lautgesetzen" (p. lxii). In other words, 'IĘ < Ę' rhymes with 'IĘ < A tonic free' preceded by a palatal or palatalized consonant.

The same goes for the feminine variant of 'ié', Foerster: "Feminin stets -*ié-e*, nie *í-e*. Die mehrfachen Ausnahmen einzelner Handschriften gehören den Copisten an", (p. lxiii).

We have found no indications of conflicts in rhyme positions; we do assume, however, that Chrétien will have pronounced 'maisniee' (< mansionata) with the stress on the second element of the diphthong (Cf. Dees 1988:

---

[26]Other occurrences: vv. 0562, 6785, 7501, 7973. In the Variable Rhyme Corpus: vv. 0800, 0826, 1759, 5878.

[27]Other occurrences: 0837, 4785, 4805, 6671, 7182, 8941. In the Variable Rhyme Corpus: 2326, 3677, 6497, 7977.

Map 199)[28]. The same goes for the word 'liee' (< laeta) (Cf. Map 4.10 Appendix).

Morpho-syntactic Class: OT

Chrétien rhymed the initially different imperfect indicative of verbs of the first conjugation (those ending in < ARE) with the imperfect indicative of other verbs. This combination occurs frequently in the Constant Rhyme Corpus ('menoit':'tenoit' v. 3439, 'voient':'aportoient' v. 2560), but it also happens that words like 'ioie' (< AU) are combined with, for example, 'coie'(< Ẹ)[29].

Maps 227 and 442 in Dees 1980 and 1988 respectively, suggest a persistant difference in the imperfect indicative endings for the western dialects (Cf. Map 4.9 Appendix). In Chrétien's language, the two imperfect endings seem to have already assimilated (Cf. Pope 1952:§914, 915, 916).

On one occasion, Chrétien rhymes 'menoit' (< Ọ) with 'droit' (where the vowel has been influenced by palatalization). In all the other cases, 'droit', 'droiz' rhymes with underlying Ẹ open or final.

Localization

Since we have been able to ascertain some dialectal features of Chrétien's language using the Constant Rhyme Corpus, we are now able to localize his language. The rhyme class combinations EN:AN, the ĚS:AIS, the LS:S, UEU:Õ[, the ISE:ICE and the morpho-syntactic classes VA, OT, and GIE permit us to determine the provenance of Chrétien's language, since the geographical distributions of these phenomena have but a small area in common. We would like to point out again that a dialectal feature need not be predominant in Chrétien's language. We have combined the phenomena in one table 4.1 and we see that it is precisely the Champagne region (Aube) where all the phenomena meet. With this we have ascertained the first language level of the text.

---

[28]There are insufficient entries for this word in 13th century charters.

[29]Other occurrences: 0085, 0942, 0642, 0673, 1253, 2575, 1581, 2559, 3205, 3225, 3439, 3527, 3609, 4341, 4939, 5229, 6219, 7013, 7123. In the Variable Corpus: 0145, 0694, 1960, 2157, 3169, 3245, 3991, 4145, 4267, 4791, 4952, 5609, 5641, 5645, 6523, 6553, 7007, 5771.

The fact that Chrétien used the pronunciations [an], [ise], [oi], [ie], the present indicative 'va' , the termination '-oit' the stressed pronoun 'gie' *and* [ɛs], has enabled us to narrow down the area of his linguistic provenance. The geographical distributions of the respective features only overlap in a small area. While the region of Champagne is the place where all these characteristics meet, this does not necessarily mean that all of them are predominant in Champagne: it only implies that the features are present in the Champenois dialect.

In conclusion, the Constant Corpus shows that Chrétien's language is true to his name: 'de Troyes'. The external argument has been confirmed by text internal linguistic motivations.

Champenois?

> "In its linguistic development Champagne shows the lack of unity that characterises its cultural history. The speech of the northern part of the province is linked with the northern and northeastern region; the speech of the eastern with Lorraine, of the southern with Burgundy and the western is but little differentiated from the Île the France" (Pope 1952:§1324).

The linguistic geography of Champagne constitutes a problem. Manuals often refer to the absence of distinghuishing linguistic features[30]. Moreover, scholars tend to refer to the works of Chrétien de Troyes in order to describe the Champenois dialect. Since our goal is precisely definition of Chrétien's language, reference to these manuals would amount to circular reasoning.

Ever since Suchier, the existence of a supradialectal literary language has been assumed by scholars. According to this hypothesis, Chrétien is supposed to have used these *dialectes littéraires, qui sont des langues artificielles* (cf. Bruneau 1927:75), in order to appeal to a much larger audience (cf. Wacker 1916:5, Pope 1952:24)[31].

---

[30]Cf. Reid 1942:xvii "Mediaeval Champagne did not possess a clearly-defined dialect of its own; it was rather a meeting-place of dialect features of the Centre (Ile-de -France), North and East. The language of southern Champagne, with Troyes as its capital, is largely identical with that of the Ile-de-France, but has certain characteristics in common with the dialect of the East (Lorraine) and North-East (Walloon)". (Cf. Brunot 1966:318)

[31]Cf. Roach on this subject: "[...] on n'a aucune preuve que Chrétien ait préféré pour ces derniers romans, le dialecte champenois qu'il a peut-être employé dans sa jeunesse

Table 4.1: Distribution of Characteristics of Chrétien's language

region	AN	ES	S	EU	ISE	OIT	VAIT	GIE
Chte, Chte-Maritime	+	+	-	+	-	-	+	+
Vendée, Deux-Sèvres	+	+	-	+	-	-	+	+
Vienne	-	+	-	+	-	-	-	-
Berry	+	+	-	+	-	-	-	-
Orléanais	+	+	-	+	-	-	+	-
Indre-et-Loire	+	+	-	+	-	-	+	-
Maine-et-Loire	-	+	-	+	+	-	-	-
Mayenne, Sarthe	-	+	-	+	+	-	-	-
Bretagne	-	+	-	+	-	-	-	-
Normandie	-	+	-	+	+	-	+	-
Somme, Pas-de-Calais	-	-	-	-	+	+	+	-
Oise	+	+	-	-	-	+	+	-
Aisne	+	+	-	-	-	+	+	-
Nord	-	-	-	-	-	+	+	-
Hainaut	-	-	+	-	-	+	-	-
Wallonie	+	-	+	-	-	+	+	-
Ardennes	+	-	+	+	-	+	+	-
Marne	+	+	+	+	-	+	+	-
Région parisienne	+	+	-	+	+	+	+	+
Yonne	+	-	-	+	+	+	+	+
Aube	+	+	+	+	+	+	+	+
Haute-Marne	+	+	+	+	-	+	+	+
Meuse	+	-	-	+	+	+	+	-
Moselle, Mthe-et-Mlle	+	-	-	+	-	+	+	+
Vosges	+	-	-	+	-	+	+	+
Franche-Comté	+	+	-	+	-	+	+	-
Bourgogne	+	-	+	+	+	+	+	+
Bourbonnais, Nièvre	+	+	-	+	+	+	+	+

The probability that such a language existed is very doubtful, however, and we suspect scholars of accepting this assumption in hopes of being saved from further, delicate linguistic research. In other words, the literary dialect hypothesis has always served as a comfortable excuse for not having applied any form of dialectological precision.

The most that can be said of Chrétien's so-called 'supradialect' is that the language of that author appears to be colored by the Champenois dialects as they appear from primary Old French witnesses and that he can be linguistically localized at a dialectal crossroad.

Having ascertained the provenance of Chrétien's language, we are now able to determine the origin of some rhymes that occur only in the Variable Rhyme Corpus.

The Variable Rhyme Corpus

In the previous sections, we have used the Variable Rhyme Corpus to verify and to refine the tendencies we had come across in the Constant Corpus. The constant rhymes have been used as a guide line for interpreting the variants in the Variable Corpus.

However, in some rhyme classes, scribes have indeed succeeded in consistently modifying dialectal features in a rhyme pair, which means that these rhyme classes - no less characteristic of Chrétien's language - are not present in our Constant Rhyme Corpus.

We will discuss these particular rhymes in the second part of the analysis of Chrétien's language. Having been able to identify Chrétien's original dialect with the help of the constant rhymes, we can extrapolate from them and ascertain the linguistic background of all the rhymes: we can reconstruct the original rhyme in the Variable Rhyme Corpus now that we have localized the author.

In the Variable Corpus, we come across combinations of rhyme classes that are not shared by all manuscripts. Since we are now sure of the Champenois background of Chrétien's language, however, we can now compare the traits in that corpus with authentic Champenois documentation. We can now use additional arguments about the linguistic features of his dialect,

---

plutôt que la langue littéraire commune (ou koinè) en usage général en France dans la seconde moitié du 12e siècle. Roach 1956:x

motivated by texts other than Chrétien's, to interpret the features in the Variable Rhyme Corpus. Variable rhymes can be emended, and the direction of the modification can be explained. The variant readings in rhyme position can be evaluated in the light of the localization of the author: some manuscripts have preserved the authentic verse endings, other manuscripts have altered the text for dialectal reasons.

Q Tonic Free R: Q Tonic Blocked R

In the Variable Rhyme Corpus there are only two rhymes attesting a combination of Q tonic free followed by R with an Q tonic blocked followed by R, which gives reason to believe that, in Chrétien's 12th century language, Q remains undiphthongized before R, due to the checking influence of R (Foerster 1884:lviii). By the time of the transcription of most of our extant manuscripts, Q had already diphthongized before R in Picardy and the Ile de France, since the sound change is reflected in spelling: the spelling 'eur' occurs in writing.

The geographic spread of this feature is characterized by the so-called 'triangle of Suchier', and can be verified in 13th century charters as depicted in maps 87a, 87b, 194, and 188 in Dees 1980[32]. We see that the Champenois character of Chrétien's language once again qualifies him as a border speaker as far as this feature is concerned: he must be situated precisely at the switch from [or] (to [our] and) to [eur].

If this combination of rhymes is indeed authentic[33], it seems to have caused considerable problems for the copyists of the members of the MS tradition. On two stemmatologically very important occasions, manuscript *a* proves to have been able to rhyme 'vavasor' (<Q tonic free R) with 'ior' (< Q tonic blocked R) (v. 5139-40) and 'honor' (< Q tonic free R) with 'tor' (< Q tonic blocked R) (v. 5879-80).

On the first occasion, manuscript *a* shares a reading with *l*, but on the second occasion, manuscript *a* forms a separate group with the manuscripts *p*, *s*, and *u*. The other manuscripts have readings where a tonic free Q

---

[32]Cf. Pope 1952:§230 "[...] poets who show little dialectal influence couple not infrequently words containing u(< o tonic free) with those containing u(< o tonic blocked)".

[33]Interpolation may also be the reason for the presence of these verses in the Variable Corpus.

simply rhymes with another tonic free Ọ (5139-40 'vavasor':'seignor'), or a tonic blocked Ọ with another tonic blocked Ọ (5879-80 'tor':'entor').

Whereas manuscripts *a* and *l* read:

et devant la porte ancontra	In front of the gate he met
le prodome le vavasor	the gentleman vavasor
qui au seignor dona le jor	who had advised his lord the day
consoil del tornoi comancier 5138:a	to commence the tournament,

the other manuscripts read:

...

le prodome lo vavasor	the gentleman vavasor
qui lo consoil a son seignor	who had advised his lord
dona do tornoi commancier 5139:b	to commence the tournament.

We believe, however, that the latter reading is the more logical, probably original reading. A similarly important division of manuscript groups occurs at verse 5879. Here, manuscript *a* and partners *psu* read:

li porterai ge grant honor	I will honor him greatly
ensi vienent jusqu a la tor 5879a	and so they approach the tower,

while the other manuscripts read:

ensint vienent jusqu a la tor	and so they approach the tower
et trovent la commune entor 5879b	which they find surrounded by townspeople.

With Micha (1956:184), we think that, while the *apsu*-reading is not indispensable, the other manuscripts present a more consistent reading.

Nevertheless, if we assume that Chrétien was capable of rhyming tonic free ỌR with tonic blocked ỌR, a hypothesis which is confirmed by similar (but again very few) rhymes in other romances of Chrétien (Reid 1942:xvii)[34], then it is conceivable that the variant readings found in the other manuscripts

---

[34]The mixed rhymes are seven in number in the case of *Cligès*. Getzler 1931:246 furnishes an interesting, but unsatisfactory explanation for this relatively high number.

Very interesting in this respect is the 'interpolation' in *t*: *lors comencent felon estour/ainc mais veistes greignor* v. 3926s/t (Roach edition), in which tonic free Ọ is combined with tonic blocked Ọ, something which is not to be expected in a Picardian dialect.

have been dialectally motivated. Because of this combination, scribes were motivated to alter the text.

However, apart from these two exceptions, the *Perceval* corpus strictly separates tonic free QR from tonic blocked QR. We assume that that rhyme combination was not a regular one in Chrétien's repertoire. There was perhaps no strict phonetic identity of sound in the case of Q tonic blocked and Q tonic free, but the diphthongization of Q tonic free when followed by R had not yet been fully completed (Cf. Dees and Van Reenen 1980:270-1).

Ẹ:Ę̧

In the *Perceval*, underlying Ẹ is generaly separated from Ę̧, except when followed by nasal consonant. There are but two exceptions in the Variable Rhyme Corpus, and, if they are authentic, they too have led to scribal interventions.

Manuscript *a* (=*bceflmqru*) rhymes in verse 5805:

et mes sire gauvains l ahert	my lord Gawain gathered her in his arms
si l en leva et pale et vert 5805-6a	and raised her up, pale and discolored.

Manuscript *h* and the manuscripts *p*, *s*, and *t*, have other readings:

et me sire gavains l en lieve	and my lord Gawain raises her
cui il anuie molt et grieve 5805-6t (=ps)	he is much annoyed (by her fainting)
e mi sire gawein la prent	and my lord Gawain takes her
si l ad suslevé errantment 5805-6h	and he has raised her immediately

It is highly conceivable that the intervention of the manuscripts *h*, *p*, *s*, and *t* has been motivated by dialectal grounds.

The authenticity of the second occurrence, in verse 6363, is much more disputable than the case in verse 5805. Now, *a* (= *cpsu*) rhymes:

mout dure et mout est felenesse	very difficult and very wild
et s i est la genz mout perversse 6363-4a	and the people are very ferocious there.

Apart from the fact that this might be considered to be a highly peculiar rhyme, due to the assimilation of R before S (ESSE:ERSE), it combines Ẹ with Ẹ̦ also. This, too, can be the reason for its absence in the other manuscripts.

Since the difference between Ẹ and Ẹ̦ does not appear in writing, it is impossible to localize this feature on the basis of charter analysis, nor is it enlighting to study the reflection of this combination in the orthographic analysis of the manuscripts. According to Van den Bussche 1984:87, this combination is typical of the northern dialects, including the *"régions champenoises picardisantes* (sic)".

OIN:EIN

On three occasions in the Variable Corpus, we find a combination of the rhyme classes OIN and EIN.

All manuscripts, except *p*, allow a rhyme 'ramoine':'moine' (EINE:OINE) in verse 2965 and a rhyme 'diemoine':'moine'(EIN:OIN) in verse 2937. If we accept these rhymes as being originally Chrétien's, we have to establish the pronunciation of the diphthongs. We wish to verify whether there is a tendency towards a rounding or towards a spreading of the nasal vowel.

If the pronunciation tended towards [oin], then we should encounter 'oin' spellings for underlying EIN in 13th century charters, and, indeed, we do find evidence for 'oin'-spelling for words with underlying EIN (see Maps 4.11 and 4.12 in the Appendix). The spread of the 'oin' spelling coincides with the eastern part of the Domain d'Oïl. As for the quality of the [oin] sound, the lowered pronunciation [uẽ] is typical of the southeastern and the southern regions (Pope 1952:§475)[35].

There is another rhyme combination belonging to this group, in the Variable Rhyme Corpus, for which it is very difficult to establish the authenticity of the variant readings. The rhyme pair in verse 615-16 is a stemmatologically disputable one. Only the manuscripts *a*, *l*, *f*, and *q* share the 'doint' reading

---

[35]But, cf. Foerster 1884:lxi "Die einem andern Dialekt angehörige Entwicklung eines solchen *ei+N* in *oi* ist Christian fremd. Wenn eine der Handschriften einen solchen Reim bietet [...], so ist er sicher verderbt. [...] die vereinzelten *moinne, poinne* müssen der Mundart des Copisten einer andern Vorlage angehören".

(present subjunctive of the verb 'doner'), while the other manuscripts prefer a *rime équivoque* with 'remaindre'. Whereas *a, l, f,* and *q* read:

'biax filz' fet ele, 'dex vos doint'	Dear son, she says, may God give you
'joie plus qu'il ne me remoint' a:615-6	More joy than remains with me,

the other manuscripts prefer:

'filz', fait ele, 'dex uos ramaint'	Son, she says, may God bring you
'joie plus qu'il ne me remaint' b:615-6	More joy than remains with me.

Hilka accepts the possibility of the authenticity of 'doint':'remoint', although he has not included that reading in his critical text (Hilka 1932:629). We would like to call to mind, however, that *a, l,* and *q* are Champenois manuscripts and that the rhyme combination matches Champenois possibilities.

Morpho-syntactic Class: AINT

Chrétien seems to have used the palatalized form of the verbs 'tenir' and 'venir'.

Foerster and Brunot have already observed that Chrétien rhymed 'vaigne' and 'taigne' with 'praigne' and 'remaigne' (Cf. Dees 1998: Map 423). In the Variable Corpus there is but one confronting rhyme, which is found only in manuscripts *b, t* and *v*, namely, 'maignes':'taignes'. The other manuscripts prefer 'veignes':'teignes', or even 'viengnes':'tiengnes' (= *chprsu;* vv. 6597-8).

In verse 5115-6, Chrétien rhymes:

'diva' fet il 'a toi que taint'	What is it to you,
'la chose par coi il remaint 5115-6a	the reason why he stays.

This implies that Chrétien not only preferred the palatalized stems in the subjunctive, but also in the present indicative (Cf. Foerster 1884:lxii).

Morpho-syntactic Class: IST

Although the combination occurs solely in the Variable Corpus, we are convinced of the fact that Chrétien, in accordance with the custom in Champ-

enois dialects (cf. Dees 1988 Map 355, Pope 1952:§1024, Foerster 1884:lvii)[36], used the imperfect subjunctive endings on -*i* ('-ist', 'ismes') of some verbs of the weak *u* perfect.

In verse 1895-6, the readings 'veist':'poist' are assuredly authentic. Only *q* rhymes 'eust':'peust', which is highly surprising, since *q* is a Champenois manuscript according to our localization (see Appendix Map 4.1). This gives reason to believe that the ancestor(s) of *q* (at least for this part of the text) have traveled before returning back to Champagne.

A second occurrence in the Variable Corpus rhymes 'poismes' with 'meismes' (v. 4505-6). Now it is only manuscript *f* that provides a different reading, namely: 'ce me peise':'meimese' (sic), while all the other manuscripts have the same '-i(s)mes' for the imperfect subjunctive.

On a third occasion, the Variable Corpus presents a highly peculiar rhyme, 'sist':'morist' (v. 7731-2). We see that the northern manuscripts prefer the 'ust' ending, a preference which is even more pronounced in the case of 'morist'. Manuscripts *t* and *v* managed to avoid the difficult 'morist' form and produced a new rhyme. Where the rest has:

que onques chevaliers n i sist	for no knight has ever sat
an ce lit que il ne morist 7551-2a	upon this bed who didn't die,

t and *v* have contrived a very intelligent solution:

que unques chevaliers ne sist	for no knight has ever sat
en cel lit que vis en issist 7551-2t	upon this bed who escaped alive

Lexical Preferences

It is quite conceivable that some of the words in Chrétien's vocabulary are dialectally colored. The lexical diffusion of words is difficult to prove. We have some reason to believe that, in the rhyme:

que il n an a ceanz remeis	until there's not enough left here
don se poist repestre un eis 2017-8a	to feed a bee,

---

[36]Unless Chrétien was able to use both endings 'eust' and 'oist', the rhyme in verse 8459-60 'deust':'peust' (*a*, *l*, *s*, and *t*) must be qualified as inauthentic: Chrétien probably wrote 'deust':'eust'.

the expression 'une eis povant se repestre'[37] had been unknown to all scribes, which caused them to change the rhyme, as in the following examples:

t: qu il n en a caiens remez		*dont .1. hom se fust bien diguez*
s: si n a ceenz vaillant un oef		*dont l'en peust repestre .1. buef,*

manuscripts *l* and *f* on the other hand have left a blank.

The same goes for an expression like *li vaslez ne prise une cive* (1006a) which has been changed into *pie* (*p*), *bille* (*m*), *figue* (*s*). And what are we to think of the modification of *saint davi* (v.4114) into *saint remi* (=*t, v*)?[38].

Conclusion

In this chapter, we have demonstrated how rhyme analysis allows us to localize the language of the original author of a medieval text.

In this case, extra-linguistic information about the provenance of Chrétien has been confirmed by text internal information: the linguistic background of Chrétien must indeed be localized in the vicinity of Troyes.

We have managed to investigate the rhymes in the *Perceval* without having to favor any one of the manuscripts - as would have been the most logical step if one manuscript had turned out to be the 'best' (= nearest to the archetype) in the stemmatological procedure. Since we refused to allow the prominence of any one of the manuscripts, we have assumed that rhymes that have been respected by all manuscripts are authentic and can be assembled in a Constant Rhyme Corpus.

The analysis of the Constant Rhyme Corpus allows deductions about the language of Chrétien[39], and the output may be extrapolated to the Variable Rhyme Corpus. The direction of the changes in variable rhymes can be reconstructed; the Constant Rhyme Corpus provides us with *Leitmotive* for the Variable Corpus.

These *Leitmotive* can be used as 'suspension' points, that is indications for what must have been the original reading[40]. The determination of the

---

[37]The irregular feminine nominative case on -s may have been the reason for *h* to write *deus es.*

[38]Cf. v.1291 *par ahatine*

[39]Provided that the manuscripts do not all descend from a non original manuscript.

[40]C.f. the Lachmannian notions of emendatio and recensio.

original language in the romance gives us indications of the directions of the interventions. The MS tradition can thus be linguistically orientated. If we know that a certain feature is typical of Chrétien's dialect, and not of the other regions, changes in the opposite direction of the preference of the author can be classified as being motivated by linguistic constraint and, thus, not original.

The dialectal analysis of Chrétien's *Perceval* proves to be of the highest importance in the light of the internal organization of the MS tradition.

Appendix
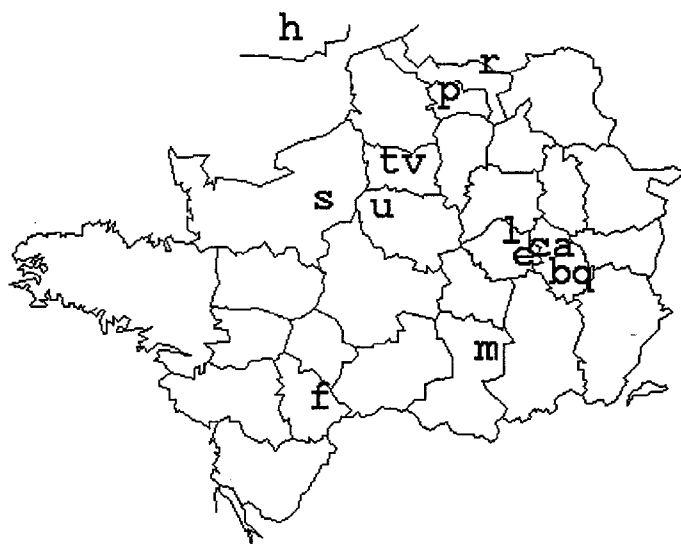
Map 4.1 Geographical Distribution of the Manuscripts
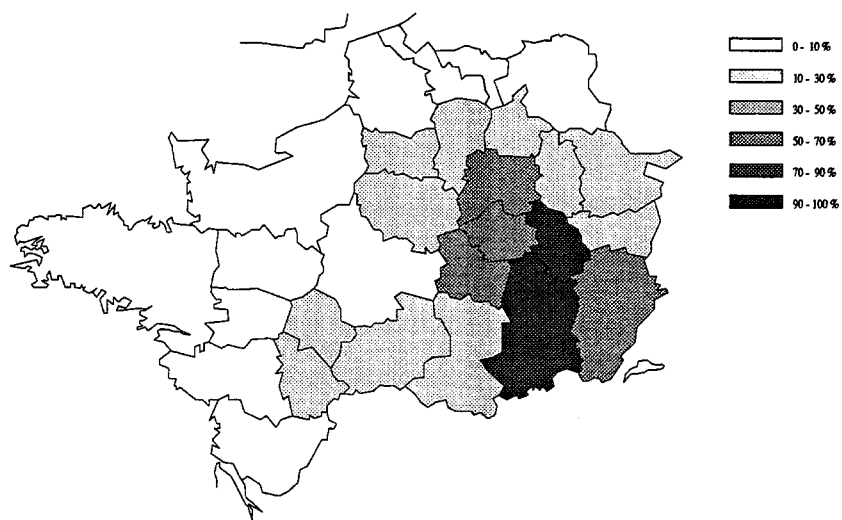
Map 4.2 'en':'an' Distribution in forms of substantives, adverbs, verbs and adjectives in 13th century charters - Van Reenen 1988, p.158-9
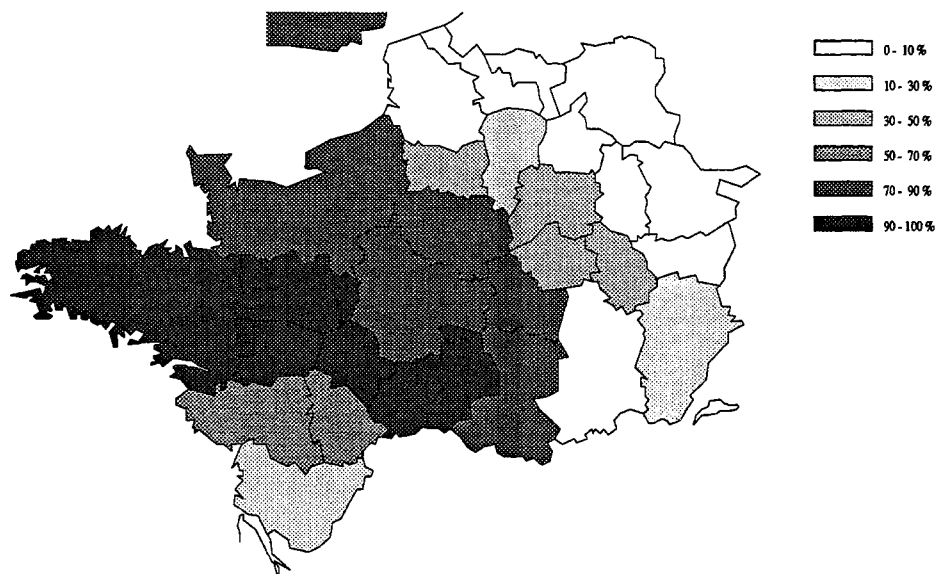
Map 4.3 'es':'ais' Distribution in forms of substantives, adverbs, verbs and adjectives in 13th century charters en literary texts
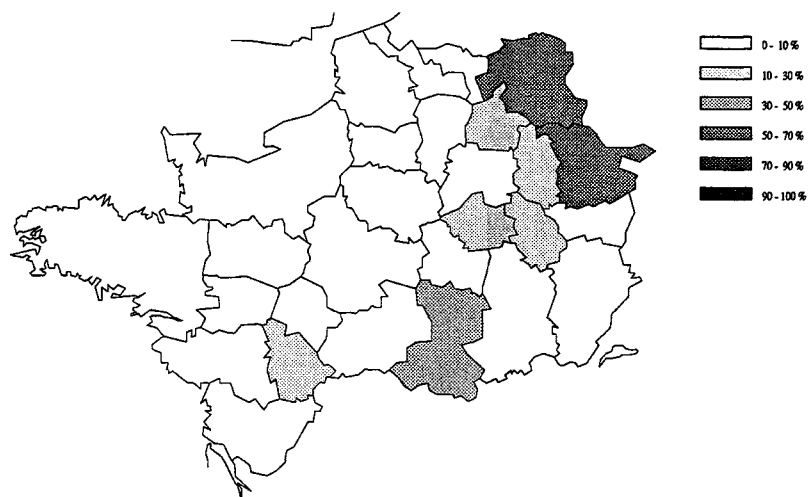
Map 4.4 Absence or presence of preconsonantal L in forms of 'fols', 'nuls' and 'tels' in literary texts
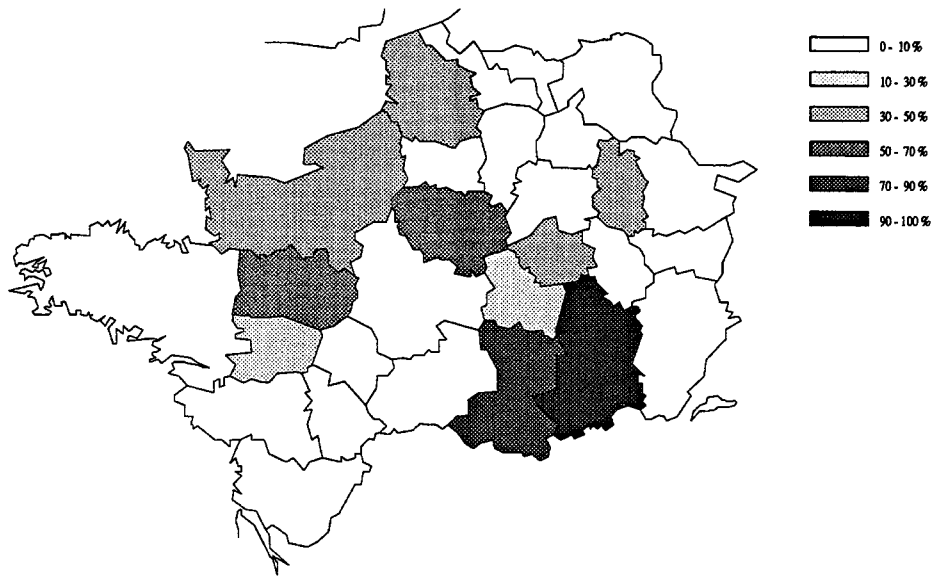
Map 4.5 Alternation 'ise':'ice' in forms of substantives in 13th century charters
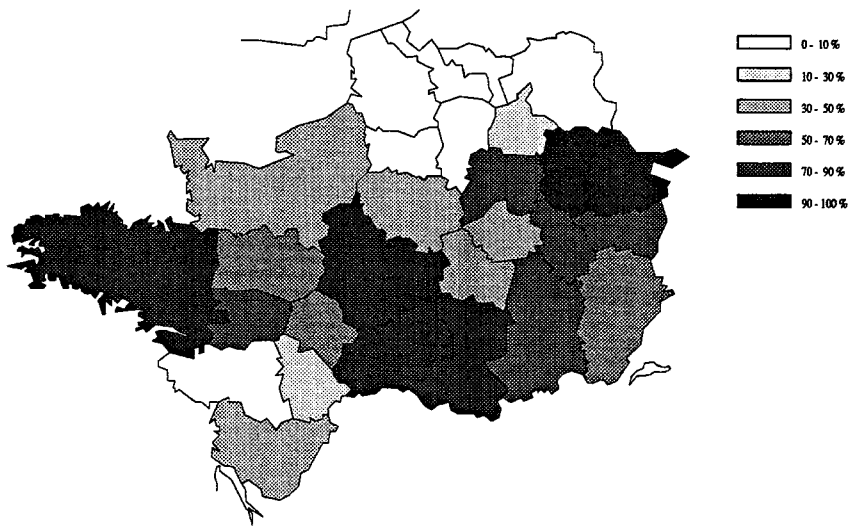
Map 4.6 Alternation 'eu':'ueu, ue, uy, ui' etc. in forms of the substantive 'leu' in 13th century charters
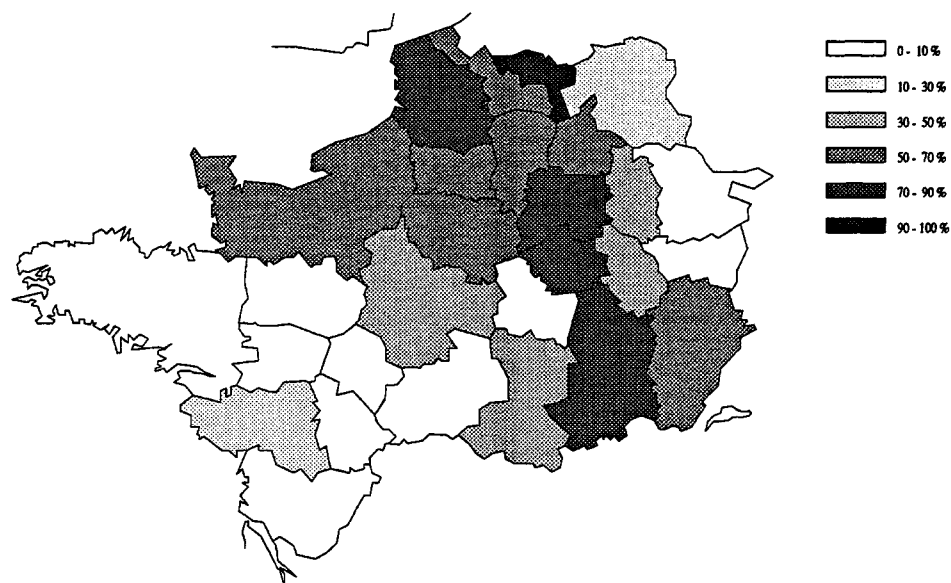
Map 4.7 Alternation 'va':'vait', 'vat', 'vet' in forms of the 3rd person sg of the present indicative of the verb 'aler' in 13th century charters
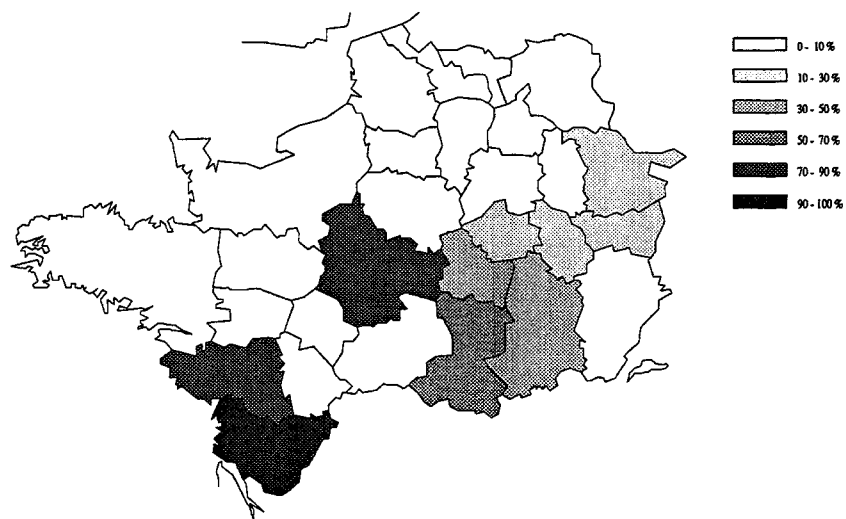
Map 4.8 Alternation 'g-':'i-', 'j-' in the form of the personal pronoun 'je' in 13th century charters - Dees 1980:1
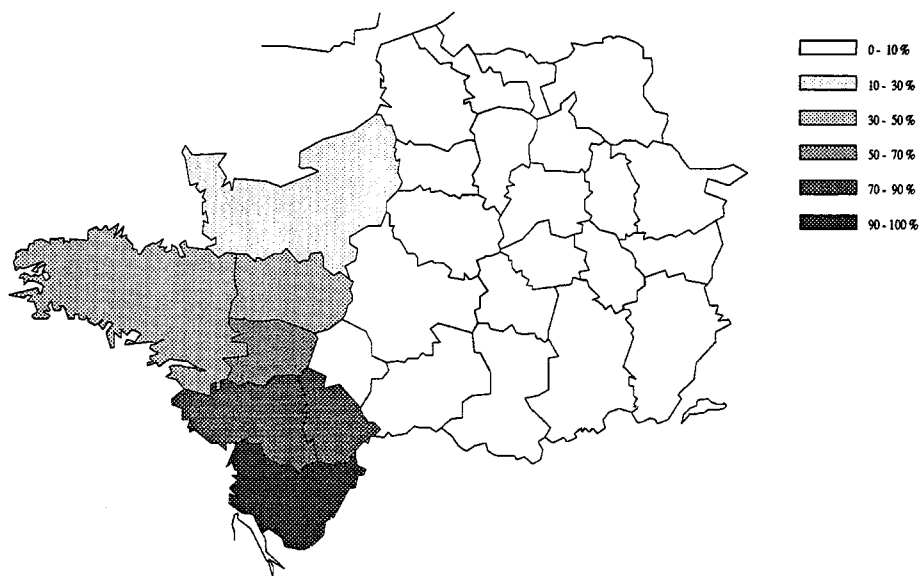
Map 4.9 Alternation -ei-, -e-, -ai-:-oi-, -oe-, -o- in the desinance of the 1st and the 3rd person sg. and 3rd person pl. in the indicative imperfect of the verb 'avoir' - Dees 1980:241
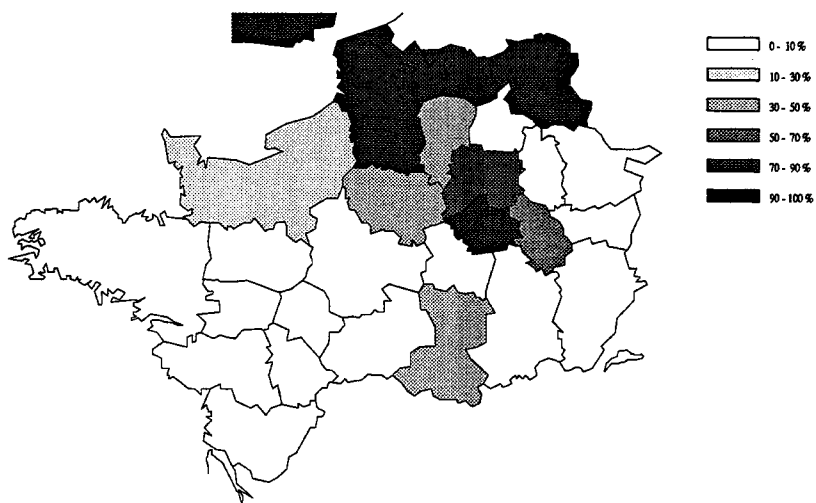
Map 4.10 Alternation 'liee':'lie' in 13th century charters
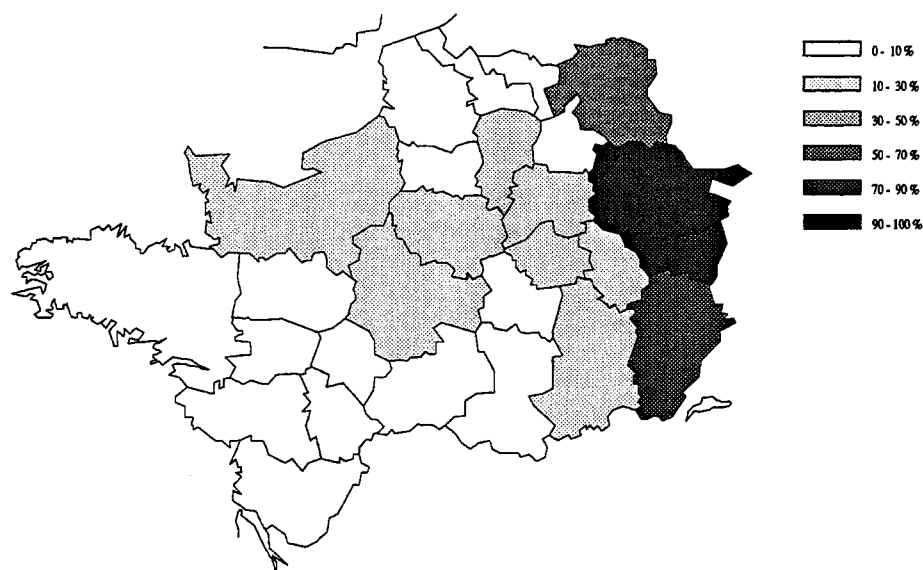
Map 4.11 Alternation 'moins':'mains', 'meins' in the adverb 'moins' in literary texts
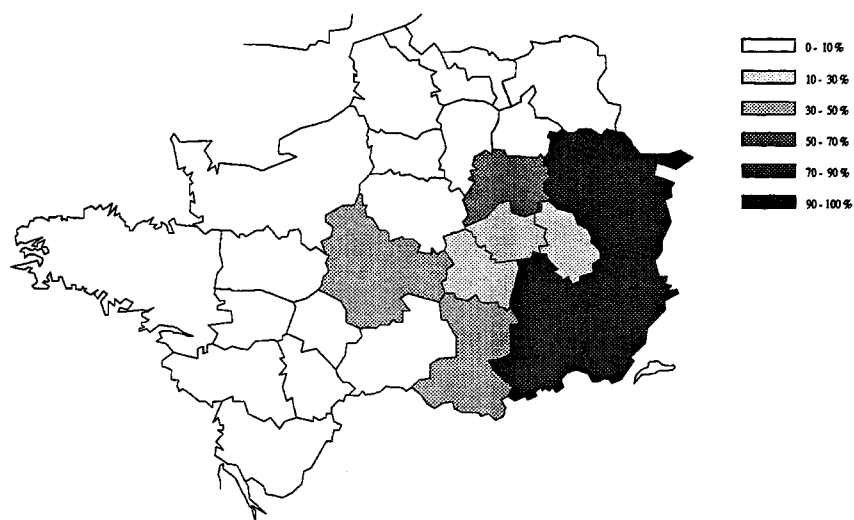
Map 4.12 Alternation '-oine':'-eine', '-aine' in forms of the 3rd p. sg of the present indicative of the verb 'mener' in literary texts

Chapter 5

Scattered Throughout the Country: Dialectal Variance

Introduction

> ...Et parce que le langaige dudict Mennessier ne de son predecesseur
> n'est en usaige en nostre vulgaire Françoys mais fort non acoustumete
> estrange. Je pour satisfaire aux desirs plaisirs et voulontez des Princes
> seigneurs et aultres suyvans la maternelle langue de France ay bien
> voulu m'employer a traduire et mectre de Rithme en prose familiere
> les faictz et vie dudict vertueux chevallier Perceval en ensuyvant au
> plus pres selon ma possibilité et povair le sens de mes predecesseurs
> translateurs/ comme ay trouvé par leur escript[1]

'Traduire et mectre de Rithme en prose familiere' is what two Parisian librarians commanded and the 'acteur' admits, in the year 1530, that he is effectively speaking a different language from the one Mennassier and his predecessor (= Chrétien) used.

In this chapter, we will investigate the linguistic reception of Chrétien's linguistic characteristics, as have been established in the preceding chapter. We will concentrate on the dialect dimension of the *Perceval*, that is to say, the implications of the geographical distribution of the MS tradition.

This reception is studied in the fifteen extant manuscripts, which have been written in 13th and 14th century Old French dialects. In order to

---

[1] *Der Percevalprosadruck 1530*, published in Hilka 1932:502

understand the full implications of dialectal adaptations, we have localized these extant versions of the tradition (Cf. Appendix Chapter 4).

The works of Chrétien were enjoyed throughout the entire Domain d'Oïl. The *Perceval* was read in England (*h*), Picardy (*p, r, t, v*), Normandy (*s*), Vendée (*f*) and Nièvre-Allier (*m*), to name only the outlying areas in the geographical distribution of the Old French *Perceval*. The reception of the *Perceval* took place in an area covering some 90.000 square kilometres and it will come as no surprise that the geographical spread of the text also involved dialectal transformations. We could formulate the hypothesis that the more a literary work is removed from its original linguistic background, the more dialectal emendations are considered to be necessary.

We are thus provided with an originally Champenois text which has been imbued with various dialectal colorings. We will be investigating the extent of this tincturing, what has remained of the original dialect, and to what degree the original language has obstructed the translation. These questions will be answered in the following chapter.

The localization of the manuscripts is based on a systematic comparison of the language in the manuscripts to the language in primary sources - 13th century charters in the vernacular (Cf. Huber 1990).

The large documentation of 13th century charters in Old French, which cover the entire area of the Domain d'Oïl and which account for authentic language sources for 87 different geographical points in northern France, forms a dense and intricate network which permits us to compare the various versions of the *Perceval* to each of these 87 points for 268 different language features. Charters have only been chosen as primary documents if their date and place of origin is known.

This type of localization allows an infinitely higher degree of precision than the usual determination of textual provenance does. Traditional localizations consist of an approximative confinement of a text to one of the pronounced dialect territories, or, even worse, to dialectal 'scriptae'. The localization by means of charters does away with the old idea of well-defined dialects or scriptae, which allegedly coincided with generally accepted political or historical boundaries.

The differences in spelling attested in these primary documents can be interpreted as differences in pronunciation and can be used to account for regional linguistic differences. Written symbols are considered to represent phonetic realities (Dees 1990:122, Dees 1988:92).

The two dimensional network of 87 geographical points and 268 linguistic features accounts for the phenomenon of linguistic variance and for the characteristic transitional stages among the various spheres of influence of the dialects.

The localization procedure consists of choosing the geographical point for which the linguistic features present the maximum resemblance to the forms in a given literary text, in this case, a manuscript of the *Perceval* tradition. For each feature and in each geographical point the text is given a score, which varies on a scale from minus 3 to plus 5, and the particular geographical point for which the highest degree of similarity is calculated, is assumed to be the linguistic provenance of the extant text. The degree of similarity is expressed in a dialectal coefficient, a quotient of the sum of all positive and negative scores for the geographical point and the total of all positive and negative scores (Dees 1988:xxvii).

Since literary works may have 'travelled' throughout France, the language in the literary text may be colored by remnants of earlier stages in the MS tradition ('derivative' language witnesses, Dees 1990:121). These traces of earlier and other language phases may affect the determination of the actual dialect of the text. A localization coefficient of 100 is therefore highly exceptional, if not improbable, for a literary text.

If the maximum score established for a text is relatively low (for instance, dialectal coefficient of ≤ 70), the reliability of the localization coefficient decreases rapidly. The reason for this uncertainty may be that some linguistic features in the text are characteristic of one area, whereas other linguistic traits are typical of other dialects (similar to pseudo-*Mischsprache* referred to by Benskin and Laing 1981:67-69, 77 ff). This may imply that the text still carries the remainders of an earlier text phase. It is also possible that the text does not present any characteristic features itself, so that the number of geographic points matching the features in the text is subsequently high. These reservations imply that the localization in Vendée in the case of manuscript f (dial. coef. 61) for instance, must not be considered to be as definite as the localization of s in Eure (dial. coef. 89).

We have localized the 15 versions of the manuscripts of the *Perceval*[2] according to this method. This provides us with the geographical distribution of the texts as presented in Map 4.1. We have added the dialectal coefficient,

---

[2]Transcriptions of these manuscripts were made by R. Lops and M. van Tooren

Table 5.1: Localization coefficients MS tradition *Perceval*

a	77	Langres & env.	*p*	75	Lille & env.
b	90	Haute Soane	*q*	92	Langres & env.
c	66	Yonne	*r*	65	Tournai
e	90	Chaumont	*s*	89	Eure
f	57	Deux-Sevres	*t*	68	Oise
h	59	Angleterre	*u*	86	Val d'Oise
l	79	Aube	*v*	65	Oise
m	80	Nièvre Allier			

which is a proportionate representation of the maximum score. The results of the localizations are presented in Table 5.1.

The localization of the extant manuscripts shows the impressive geographical radius of Chrétien's work. The extent to which a literal redaction of Chrétien's text could be respected if the text is destinated for a different audience will be studied in the next sections.

We have already mentioned the possibility that a literary text might be colored by relicts of earlier text phases. The method described above allows a second localization, namely, a derivative one. This consists in regrouping all the features for which the manuscript presented a negative score in the geographical point with the highest dialectal coefficient. That point is considered to be the departure point, and all features which score negatively with regard to this geographical point are extracted from the literary text and are relocalized (as if they constituted a new literary text, composed solely of these 'anomalous' features). The outcome of this second localization allows us - on some occasions - to establish the prior or second language stage. The outcome of the second localization can be used as an indication for the provenance of the atypical linguistic features in the text i.e., those features which do not match the dialect in the region to which the first localization has attributed the text. In the case of the *Perceval*, the second localization usually points in the direction of Aube, which should come as no surprise, since the language in which the text was first written is Champenois, as has been established in the previous chapter.

The second localization has been very convincing in the case of manuscript *l*, which shows a high dialectal coefficient for the Champagne region, and a second localization for the Walloon region. These Walloon features

are detectable precisely in the first 120 verses of the *Perceval* to which the Bliocadrean prologue has been added later. To facilitate the insertion of this second prologue, verses 69 to 113 of Chrétien's prologue had first to be erased and rewritten afterwards[3]. The retranscription of Chrétien's prologue was executed according to the model which contained the Bliocadrean prologue: a Picardian examplar. In other words, we have been able to detect at least two direct ancestors of manuscript *l*.

Method

We will now concentrate on the question as to whether translation, i.e. the adaptation of the initial language to the target language, caused linguistic problems. In the previous chapter, we have seen that the convergence of some rhyme classes in Chrétien's language produced regional rhymes.

The convergence of different rhyme classes in rhymes may have caused problems for scribes in the various regions of the Domain d'Oïl. How did they manage to reproduce a rhyming copy of the *Perceval*?

In the following subsections, we take once again the features that we have identified as being characteristic of Chrétien's language and investigate their reception. We can formulate a working hypothesis:

hypothesis The more the manuscripts of the *Perceval* tradition are removed, in terms of their localization, from the area of the Champenois dialect, the more these manuscripts will differ from the original text, even in rhyme position[4].

This implies that the manuscripts *h* (Anglo-Norman), *f* (Vendée), *p* (Lille), *r* (Tournai), *s* (Eure), *t*, *v* (Oise), *u* (Val d'Oise) and to a lesser extent *m* (Nièvre Allier) will probably present more distinct dialectal features, differing from the authentic language, than *a, b, c, e, l,* and *q*, which remained in or returned to the vicinity of Champagne.

The reactions of the different scribes permit a classification of scribal behavior. Benskin and Laing (1981) suggest a threefold typology of scribes:

---

[3]Since this intervention concerns such a small number of verses, the removal of these Picard verses for a refinement of the localization of the rest of the text has no significantly effect.

[4]Huber & Van Reenen-Stein 1988 have convincingly shown that some dialectal boundaries are more persistant than others, so overgeneralizations are to be avoided.

translators, (mirror)copyists and contaminators; their classification allows combinations of these types in various degrees. Since a (mirror)copyist is undetectable with respect to his own dialectal features, scholars can only study the behavior of translators and contaminators.

Since we have constructed a linguistic touchstone (i.e. some characteristics of the language of Chrétien de Troyes), we believe we are able to refine this typology, by studying, in detail, the various reactions of the scribe(s) to the authentic repertoire.

We have managed to define some characteristics of Chrétien's language thanks to the fact that we have isolated the combinations of different rhyme classes in the Constant Corpus, and have verified those places in the Domain d'Oïl where we found a similar convergence in the evolution of initially different classes (Chrétien rhymed 'gent' with 'regardant', whereas northern dialects strictly separated EN from AN). These features will be analysed in the section entitled "Combination in Rhyme Position".

The opposite movement is also possible in the *Perceval*: we have observed that, although two words in rhyme position belong to the same rhyme class, the evolution of the language in one dialect caused the words to diverge, whereas in the language of Chrétien, the two word endings remained steady[5]. This type of dialectal divergence has led to several scribal interventions which will be discussed in a later section entitled "Distinction in Rhyme Position".

In order to study the behavior of the copyist, we are entirely dependent upon the variant readings and spellings. We have investigated whether some variant readings can be explained by some linguistic motivation of the scribes; in doing so, we diminish the genealogical value of variants.

We have consistently distinguished the spelling in rhyme position from the spelling in the rest of the text, in consequence of the observations of Benskin & Laing (1981:70) regarding the *diglossic* aspect of some manuscripts[6].

We are fully aware of the fact that the following dialectological substudies could have been elaborated in far more intricate and detailed descriptions of phonetic features and developments. We have limited ourselves to a brief

---

[5]For example, The Constant Corpus of the *Perceval* lacks rhyme combinations of -S:-Z, in the Variable Rhyme Corpus we find that, where *a, b, c, f, l, m,* and *q* rhyme 'fos':'los' (v. 6355-6), the northern manuscripts *p, r, s, t,* and *u* rhyme 'sos':'los' (= S:Z).

[6]Benskin & Laing define diglossia as follows: "In rhyming texts [...] scribes on occasion scrutinize rather carefully that class of words marked by the line-end, translating where possible but otherwise maintaining the authorial rhyme."

discussion of each feature, however, in order to show how a new philological approach can shed light on the linguistic aspects of the transcription habits of copyists.

Combination in Rhyme Position

In the previous chapter we have isolated several Champenois characteristics of Chrétien's language. In this section, we will study the reception of Champenois features in other dialects. We will be investigating features for which Chrétien combined two different rhyme classes in rhyme position, thus allowing two classes to converge, which in other dialects, would have remained separate.

EN:AN

We have argued that Chrétien rhymed the classes EN:AN, but that this combination would lead to friction in other regions, since the two classes did not coincide in the whole of the Domain d'Oïl. Indeed, orthographic analysis shows us that some copyists were apparently annoyed by this feature. The maps in Van Reenen 1988 show that the [ɛn]-pronunciation had not been lowered to [an] in the northern regions (with a few exceptions).

The following examples may illustrate these difficulties: in verses 1349-50, the manuscripts *a, b, f, l, m, p, r,* and *u* [7] have a rhyme on 'esbatant':'atent', an evident AN:EN combination. Manuscript *a* reads:

s aloit uns prodom esbatant	A gentleman was strolling
par sus le pont et si atant 1349-50a	on the bridge and he awaits

The scribes of (the ancestor of) manuscripts c^8 and *h* appear to have been annoyed by this combination, so they write:

---

[7]*q* vacat; It is striking that *p* (Lille) and *r* (Tournai) have copied the EN:AN combination, although it must have caused friction in their dialect. This reinforces our hypothesis that scribes were not always capable of inventing new rhymes.

[8]Manuscript *c* is localized in Haute Marne: the EN:AN combination should not have caused any problems for scribes writing in this dialect. We therefore mention the probability of an ancestor.

jst del chastel ignielment	[a gentleman] comes quickly out of the castel
par sus le pont et si attent 1349-50h	over the bridge and he awaits.

Manuscript *s* has contrived yet another solution for this 'problem':

s aloit .i. preudome esbatant	A gentleman was strolling
desus le pont et atendant 1349-50s	on the bridge and awaiting.

Manuscript *t* has found a most elegant solution, simply by changing the meaning of the annoying spelling, 'atant':

s aloit uns preudom esbatant	A gentleman was strolling
par sus le pont es vos atant 1349-50t	on the bridge and hey, there was....

On another occasion, it appears to be the scribe of manuscript p^9 who was particularly troubled by the combination of EN:AN. On several occasions, he was tempted to deviate from his model and to rewrite the text in order to produce a 'sound' rhyme. Where the bulk of the manuscripts read:

qui tint un tailleor d'argent	who held a silver carving platter
le graal qui aloit devant 3219-20b	the graal which preceded,

manuscript *p* produces[10]:

qui tint une taule ensement	who held a plate likewise
icou vos dit veraiement 3219-20p	this I tell you truly.

The scribe of manuscript *p* (or perhaps one of its ancestors) proves to have been a very conscious and creative artist. His ability to adapt the text shows his concern with the text's versification and rhyme. His colleague, the scribe of manuscript *r*, appears to have been less concerned with those things. He also prefers the [ɛn] pronunciation, but in every case he is satisfied with a merely 'visually adapted' rhyme. Although he has a distinct preference for

---

[9]Whenever we refer in this context to 'the scribe', we never rule out the possibility that it might have been his predecessor or one of his contemporary colleagues who has altered the text. For reasons of economy, 'scribe' stands for one of the possibly long range of copyists who might have contributed to the text.

[10]We are aware of the fact that the modification of *p* implies two interventions and that the scribe has contrived a rich rhyme.

the 'en' spelling for EN-rhyme class in the body of the text, he allows some concessions in rhyme position: instead of contriving a new rhyme, he adopts the spelling of the model. In the case of the 'argent':'devant' rhyme, *r* has:

qui tint .1. tailleor d argant	who held a silver carving platter
le graal qui aloit devant 3219-20r	the graal which preceded

This 'evasive' behavior of *r*, but also of other manuscripts, appears from the orthographic analysis of the manuscripts. We have investigated the different spellings in the manuscripts for underlying EN and AN words. Table 5.2[11] shows the spelling of underlying EN and AN words in all the extant manuscripts. The table distinguishes spelling in rhyme ('r.' column) from spelling in the body ('i.' column (interior)) of the text. We see that manuscript *b*, for example, has a preference for the 'ant' spelling: out of 1544 occurrences, 1368 (144 + 904 (='i') + 103 + 217 (='r')) ;(=± 88 %) present the 'ant' spelling, and the manuscript makes no difference for spellings in rhyme position. Manuscripts *f, h, p, r*, and *t*, on the other hand, have a tendancy to allow a deviant spelling only in rhyme position. This illustrates the fact that the respective scribes must have been conscious of the problems inherent in a rhymed text. They adopted a conservative attitude towards words in rhyme position by distinguishing spelling in rhyme from spelling in the rest of the text. Following Benskin & Laing (1988), we refer to this phenomenon as the *diglossic* attitude.

Table 5.2 shows that the 'an' spellings for EN words in manuscripts *c, f, h, p, t*, and *v* are 'anomalous' almost exclusively in rhyme position. These exceptional occurrences (marked with '!'), show the diglossic attitude of these manuscripts. In the same table we present the frequencies of ANT words with 'ent' spelling and ENT words with 'ant' spelling.

In table 5.3 (deduced from table 5.2), we present the proportional distribution of the spellings 'en' and 'an' in the respective rhyme classes. We note a general tendency for replacing EN words with 'an' spellings in the manuscripts *a, b, e*, and *q*, and to a lesser extent *l, m*, and *r*. We note further that in some manuscripts the interchangeability of 'en' and 'an' has become

---

[11]The number of occurrences may vary from manuscript to manuscript, since some manuscripts are fragmentary and others may have modified the text individually.

Table 5.2: Orthographic Analysis of EN:AN

	i	r	i	r	i	r	i	r	i	r	i	r	i	r
	a		b		c		e		f		h		l	
ENT & 'ent'	75	58	93	55	165	117	29	24	186	140	228	164	150	131
ENT & 'ant'	128	100	144	103	2	18!	54	37	-	6!	-	6!	59	39
ANT & 'ant'	948	219	904	217	690	99	410	71	720	112	876	115	894	150
ANT & 'ent'	-	-	26	2	-	-	4	3	1	-	-	-	6	2
ENZ & 'enz'	34	7	47	10	74	16	10	6	73	14	90	30	46	13
ENZ & 'anz'	57	22	55	22	1	10!	27	14	1	4!	-	-	53	15
ANZ & 'anz'	249	67	237	67	128	47	82	43	95	19	135	21	248	58
ANZ & 'enz'	-	-	-	1	-	-	1	-	-	-	-	-	-	-

	i	r	i	r	i	r	i	r	i	r	i	r	i	r
	m		p		q		r		s		t		u	
ENT & 'ent'	176	151	208	151	76	59	180	130	220	162	147	147	222	175
ENT & 'ant'	24	15	1	18!	148	_97_	46	24	2	3	1	17!	1	-
ANT & 'ant'	898	134	856	132	953	205	913	144	925	127	837	133	904	104
ANT & 'ent'	-	1!	-	-	4	4	-	-	-	-	-	-	-	3!
ENZ & 'enz'	68	15	105	28	30	12	64	14	102	24	109	22	103	40
ENZ & 'anz'	33	15	1	10!	60	16	26	14	1	2!	-	8!	-	-
ANZ & 'anz'	198	47	199	49	223	63	218	59	140	37	198	49	151	39
ANZ & 'enz'	-	-	1	-	-	-	1	-	1	-	1	-	1	-

so consistent that these manuscripts even allow 'en' spellings in AN words: *b*, *e*, *l*, and *q* occasionally have 'en' for AN.

Since the AN:EN combination is the best documented trait in the *Perceval* corpus, we have studied various types of scribal behavior with regard to this combination. We have investigated all rhyme modifications in the *Perceval* which have been motivated by the EN:AN convergence by assembling all occurrences of EN:AN combinations in the Variable and Constant Rhyme Corpora[12]. Table 5.4 shows that the scribes of some manuscripts have been more reluctant than others to modify rhymes. Manuscripts which have been localized in the vicinity of Troyes should have had no problem with the EN:AN combination. It remains possible that these manuscripts descend from *non*-eastern manuscripts, however, and, that the modifications could derive from earlier ancestors. We have marked these interventions with '?'.

---

[12]Again, we have left the words out of consideration which have had a divergent regional evolution even though they belong to the EN or AN class (cf. Van Reenen 1988): 'dolenz' (6 rhyme pairs), 'sergenz' (5 rhyme pairs), 'tans' (3 rhyme pairs), and words on '-ance', '-ence', '-emble', 'sanz' (< sine).

Table 5.3: proportional analysis EN:AN

	a	b	c	e	f	h	l	
AN with 'en' in %	0	3	0	2	0	0	1	
(AN with 'an'	100	97	100	97	100	100	99)	
EN with 'an' in %	63	67	5	66	2	1	27	
(EN with 'en'	37	33	95	34	98	99	73)	
	m	p	q	r	s	t	u	v
AN with 'en' in %	0	0	1	0	0	0	0	0
(AN with 'an'	100	100	99	100	100	100	100	100)
EN with 'an' in %	11	6	66	19	4	5	2	2
(EN with 'en'	89	94	34	81	96	95	98	98)

We have also mentioned the number of blanks left in rhymes where EN and AN should convergence[13]. A scribe leaving blanks must be qualified as a reluctant but scrupulous copyist, one who was apparently not inspired enough to contrive a new rhyme.

We add an example which confirms the regional variance and lexical diffusion of the final vowel of the word 'serjanz' or 'sergenz'. Although 'serjant' is 'etymologically' an underlying EN (< servientem) word, the scribes in the northern regions will have preferred a rhyming 'serjanz' with a word with underlying AN. So, where in verse 1741, the bulk of the manuscripts have a rhyme 'enz' (< intus): 'sergenz' (< servientem), the manuscripts *c*, *f*, *h*, and *t* contrived a different reading and a different rhyme: 'avant' (< ab ante):'serjant'. Manuscript *a* (= *blmprsu*), in contrast, reads:

et dient sire venez anz	and said: 'Sir, come in."
se bien esteust as sergenz 1741-2a	Had the men-at-arms been in good health ...

This is a combination of etymological 'EN:EN' (although *a* has the spelling 'anz') but these were probably pronounced [an] (see the previous chapter). An ancestor of the manuscripts *cfht* was probably written by a northern copyist who felt the need to alter the rhyme 'enz':'sergenz'. Having perceived two different sounds in rhyme position and being annoyed by 'enz', he therefore produced a rhyme juxtaposing an underlying AN with 'serjanz'.

---

[13]It goes without saying that whenever these 'blanks' can easily be motivated by other means (fragmentary manuscripts, 'saut du même au même'), the blanks are not considered to be linguistically motivated.

Table 5.4: Rhyme modifications motivated by EN:AN

ms	verse	total	blanks
a	1629 3106?	2	-
b		-	-
c	1827 2995 5665 8800	4	-
e		-	-
f	1629 1827 2004 2923 2995 6950 7616	7	1
h	1398 1629 1827 2995 6917 8392 8800	7	1
l	1629 2923? 3372?	3	2
m	2923? 7615?	2	-
p	1385 1629 3105 3219 7703	5	-
q	2923? 8683?	2	-
r	1629 2923 3372 6391	4	1
s	1398 1726? 3276	3	2
t	1398 1629 1827 2923 3372	5	1
u	1629 2923 3105	3	-
v		-	-

Fortunately, he managed to do this by operating a simple change in case (oblique > nominative) and by replacing the word 'enz' by 'avant' (*t=cfh*):

puis li ont dit venez avant	then they have said: 'Come further.'
s a aise fuissent li serjant 1741-2t	If the men-at-arms had been at ease ...

It remains to be seen whether the intervention in *c*, *f*, *h*, and *t* could have been conceived of simultaneously by independent scribes.

There are similar interventions (for words with divergent dialectal evolution, e.g. 'tans' (< tempus)) in the rest of the MS tradition[14] .

OR/OS

We have seen (p. 139) that there are only two occasions in the Variable Corpus where Chrétien might have combined OR tonic free with OR tonic blocked. The scribes of practically all of the manuscripts, or their common

---

[14]vv. 1630, 2003, 2037, 3371, 6053, 6391, 8391(?).

Table 5.5: Orthographic Analysis OR Diphthongation Expected

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
-eur	-	-	2	3	1	1	-	-	-	1	-	1	1	-
-our	-	-	-	-	-	-	-	-	1	-	47	20	1	-
-or	69	28	84	31	67	30	34	12	71	31	26	12	80	32

	m		p		q		r		s		t		u		v	
-eur	3	6	2	1	-	-	3	2	44	14	2	2	73	19	2	-
-our	-	-	28	12	1	-	-	-	8	11	-	1	12	15	-	1
-or	49	25	51	21	75	34	91	29	40	8	77	32	3	1	22	13

ancestors, have contrived other solutions for these rhymes. To make a decision regarding the authenticity of these rhymes is a very precarious job.

It remains worthwhile, however, to investigate the behavior of OR tonic blocked or free in rhymes and in the body of the text (Table 5.5[15]).

We see, then, that all of the manuscripts have a preference for the 'or' spelling, with the exception of *h*, *s*, *u*, and to a lesser extent *p*. The behavior of manuscript *r* is somewhat surprising. There the diphthong 'eu' has apparently not yet been accepted, contrary to the evidence found in charters for the Tournai region[16]. However, Dees 1988 Maps 116, 140, 237, and 205 show that the Hainaut region manifests a rather different pattern, in comparison to other Picardian regions, as to the 'eur':'o(u)r' alternation: the '-eur' spelling is certainly not generally accepted there (varying from 0 to 33 %). Perhaps this can explain the peculiar behavior of *r*.

We call attention here to the behavior of manuscript *u*, since it manifests a typical scribal habit which we shall encounter more often. The scribe of manuscript *u* has a distinct preference for the 'eur' spelling, but, strangely enough, the 'our' spelling is very persistent in rhyme. Poetic necessity cannot have obliged the scribe in this respect, since all rhyme pairs (but two) allow an adapted '-eur' spelling. This scribe was very conscious of the fact that, when adapting the text to the dialect of his own region, he had to

---

[15]The table includes all nouns ending with '-or'. We have to stipulate that we did not count the occurrences of the noun 'seigneur', since this word is generally abbreviated in manuscripts nor did we count them for the word 'peor' since this word shows a different behavior.

[16]Dees 1980 Map 187: 80 % of the charters in Hainaut present 'eur', Map 194: 100 % of the charters in Hainaut present 'eur'.

take the possibility into consideration that rhymed texts may present rhyme
combinations which may be unusual in his own dialect. He thus modified the
spelling of OR words in the body of the text, although he strictly refrained
from doing so when such words occur in rhyme[17]. We illustrate this behavior
with a very disturbing reading:

li porterai ie grant honnour	I will bring him great honor
ainsi viennent iusqu a l estour	So they approached the tower
ou il demenoient grant noise	where they made a great racket
au maieur dist que il s en voise 5879-	He ordered the mayor to leave
82u	

This scribe consciously applied the *diglossic* practice. Conscious of difficul-
ties in rhyme position, he automatically adopted the spelling of the model
in rhyme position, but felt free to alter spelling throughout the rest of the
text. This even occurs in cases where an adaptation of the spelling of words
in rhyme position could not have produced any rhyme friction in the target
dialect! This sheds new light on the *diglossic* practice: we perceive a direct
reflection of the copyist's model. The scribe was partially a mirror-copyist.

The diphthongization of QS tonic free final or preconsonantal had not
reached the domain of the southwestern or Anglo-Norman dialects. The ma-
nuscripts which have been localized in this region show a distinct preference
for the '-o(u)', '-o(u)s' and '-o(u)se' spelling (see Table 5.6[18]).

In table 5.6, the behavior of *a*, *b*, and *l* is particularly striking: *a* for
employing the '-os, -ose' spelling only in rhyme position, *b* for writing '-ous,
-ouse' three times in rhyme position, and *l* for using the spelling '-ous' and '-
os' on a few occasions in rhyme position, whereas, in the rest of the text, these
manuscripts use the spelling ' -us'. It is clear that, in the respective dialects
of *a*, *b*, and *l*, QS had already evolved into [øs], but, on these few occasions,
they probably respected the spelling of their examplars. The copyists must
have practiced *diglossia*.

Table 5.7 presents the proportional distribution of the QS-class and its
spellings. The frequency of the '-ous'-spelling is always low, except in *h*, *p*,

---

[17]Nine out of the 11 instances of the 'our' spelling in the body of the text in manu-
script *u* refer to the word 'vavassour'. Perhaps this genetive plural underwent different
development.

[18]The '-o' group includes formes on '-o', '-os', '-ose', '-oses'; the '-eu' group includes
endings with '-eus', '-euse', '-euses', '-eux', '-ex'; the '-ou' group includes endings with
'-ous', '-ouse', '-ouses', '-oux'.

Table 5.6: Orthographic Analysis OS

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
'-o'	-	6!	10	1	9	16	2	1	43	32	-	1	1	2!
'-eu'	74	59	87	58	42	40	29	25	41	17	68	25	115	58
'-ou'	-	-	1	3!	2	4	1	-	12	2	23	36	1	3!

	m		p		q		r		s		t		u		v	
'-o'	3	-	2	1	10	4	27	25	1	-	3	-	-	-	2	-
'-eu'	57	58	48	48	74	50	19	29	62	51	48	55	75	68	12	13
'-ou'	-	1	9	16	1	1	11	3	-	1	2	15!	4	2	1	7!

Table 5.7: Proportional Analysis OS

	a	b	c	e	f	h	l
OS with 'os' in %	4	6	22	5	51	-	1
OS with 'eus' in %	96	90	72	93	39	60	96
OS with 'ous' in %	-	4	6	2	10	40	3

	m	p	q	r	s	t	u	v
OS with 'os' in %	3	2	10	46	1	2	-	5
OS with 'eus' in %	96	78	89	42	98	83	95	71
OS with 'ous' in %	1	20	1	2	1	14	5	25

Table 5.8: Orthographic Analysis of the Triphthong [ueu] in LOCUS

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
leu	30	10	30	10	17	8	8	3	3	4	5	7	29	10
liu	-	-	-	-	-	-	-	-	1	2	20!	3	-	-
lieu	-	-	-	-	-	-	-	-	17!	4	-	-	-	-

	m		p		q		r		s		t		u		v	
leu	8	7	-	8	24	8	4	8	1	7	-	10	-	7	2!	3
liu	-	-	27!	-	-	-	18!	-	-	-	24!	-	-	-	2	-
lieu	19	3	-	-	-	-	-	-	27!	1	-	-	29!	1	-	-

and *v*. The same is true for '-os', except in *c, f,* and *r*. The behavior of *c, f, h,* and *p* is in total in congruence with evidence found in other, contemporary literary texts from the same regions (Dees 1988, Map 141). The behavior of *r* is, again, somewhat surprising, since evidence in other literary texts with the same provenance presents other percentages. There, one would have expected the '-eus' spelling in 73 % of the cases.

The behavior of manuscripts *t* and *v* once again illustrates the kind of scribal conservativism with regard to rhyme, known as *diglossia*, which we encountered in manuscript *u* for OR words: in rhyme position, manuscripts *t* and *v* occasionally use the 'ou' spelling, though there are no linguistic circumstances which would have obliged the scribes to modify their usual spelling. These partial mirror-copyists, too, seem to have preserved the spellings of their models in rhyme position, whereas they felt free to alter the spelling within the rest of the text.

Ǫ[:UEU

In the previous chapter, (p. 133we have seen that Chrétien was able to rhyme Ǫ tonic free with the triphthong [ueu]. It is interesting to see how the manuscripts treat a word like 'lieu'(see Table 5.8 [19]).

We observe that the manuscripts *p, r, s, t,* and *u* prefer to write 'leu' in rhyme position and that they use 'lieu' (*s, u*) or 'liu' (*p,r,t*) in the body of the text (=diglossia). The preference for 'lieu' or 'liu' respectively corre-

---

[19]The 'leu' group includes forms like 'leus', 'leux'; the 'liu' group includes 'lius'; the 'lieu' group includes 'lieus', 'lieux', 'liex'.

sponds exactly with the geographical distribution of the manuscripts: they behave as one expects them to do according to spellings found in primary documentation.

In the Variable Rhyme Corpus we come across some very interesting rhyme modifications produced by the scribes of *h* and *u*. Where all the other manuscripts read:

et li queuz ne sont pas oiseus	the cooks were not idle
li garcon alument les feus 2569-70a	the boys lit the fires,

h reads:

et li keu pas ne targerent	and the cooks did not tarry
cil garcon les feus alumerent 2569-70h	those boys lit the fires.

A similar intervention occurs in verse 4641-2. Where all the manuscripts except *c* (=vacat), *h*, and *u* read:

ce es tu li maleureus	you are that wretched man
qui veis qu il fu tans et leus 4641-2a	for you saw that it was the time and place,

h reads:

ceo es tu le maleurous	you are that wretched man
a demander trop perecous	too cowardous to ask
qu i veis qu il fu tens e leus	as you saw that it was the time and place
assez grant leisir en eus 4621-4h	you had enough opportunity,

and *u* reads:

ce est tu li maleureus	you are that wretched man
car bon lesir eustes vous 4621-2u	you had a good opportunity.

Ĕ:AI

We have already observed (p. 131) that all combinations of Ĕ:AI followed by S or T as in 'palais':'remes', occur in the Constant Rhyme Corpus, which means that there are no individual interventions by the scribes. The Orthographic Analysis reveals, however, that the scribes accepted the deviant spelling both in rhyme and in the body of the text, although they had their preferences.

Table 5.9: Orthographic Analysis 'ai':'e'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
fait	2	17	353	55	272	45	129	12	214	25	319	28	290	26
fet	342	39	3	4	-	-	2	6	-	2	-	-	22	3
mais	3	1	259	5	206	6	104	1	245	2	295	-	238	7
mes	291	13	30	4	31	1	22	5	14	5	14	9	73	3
palais	1	2	32	8	24	8	11	3	19	4	13	5	24	9
pales	29	8	-	-	1	1	16	8	5	3	19	5	6	2
pais	-	-	6	3	8	2	-	-	5	1	1	1	5	2
pes	6	3	-	-	1	1	1	1	-	4	2	2	-	1

	m		p		q		r		s		t		u		v	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r	i	r
fait	12	2	281	23	262	26	272	28	8	7	290	27	31	20	97	14
fet	290	26	14	3	4	-	2	-	280	19	6	1	275	6	1	-
mais	1	-	285	4	268	5	297	9	2	1	299	9	5	3	90	4
mes	294	9	11	2	31	3	5	1	305	6	5	1	292	5	-	-
palais	-	-	26	11	2	8	28	10	5	5	29	7	22	6	27	10
pales	33	10	4	-	24	3	-	1	27	5	-	2	5	3	-	1
pais	-	-	5	3	3	3	5	4	1	-	7	4	3	1	1	1
pes	7	4	1	-	1	1	-	-	5	3	-	-	3	2	-	-

Table 5.9 shows that *a, m, s*, and *u* prefer 'e', while *b, c, e, f, h, l, p, q, r, t,* and *v* have a predilection for the 'ai' spelling, although both groups accept the respective alternative spelling as well. Manuscript *p*, for instance, has a distinct preference for the 'fait' spelling ($\pm$ 80 %), whereas it allows the spelling 'fet' on several occasions, both in rhyme (3 instances) and in the body of the text (14 instances)[20].

Table 5.10 shows that manuscripts *a, m, s*, and *u* transform AIS into 'es' and AIT into 'et' in spelling most consequently. Other manuscripts seem to prefer the more 'etymologically correct' spellings. We would have expected *h* to present more '-eis', or '-es' spellings (cf. Dees 1988:498), but the other manuscripts all behave in agreement with the charters and other literary texts from their respective places of origin.

---

[20]'fait' includes 'faite', 'faites', 3p sg. faire, 'fat'; 'fet' includes 'feit', 'feite', 'feit'; 'mais' includes 'mas'; 'pales' includes 'paleis'; 'pais' includes 'paiz'; 'pes' includes 'peis', 'pees'.

Table 5.10: Proportional Analysis AI:Ē

	a	b	c	e	f	h	l
AI with 'e' in %	88	8	22	28	7	6	19

	m	p	q	r	s	t	u	v
AI with 'e' in %	93	5	16	2	86	2	76	2

The behavior of manuscript *b* is somewhat strange in this context. Rychner (1984) has already observed that *b* was produced by at least two different scribes, although evidence for this scribal cooperation has not been found in the quires containing the text of the *Perceval*. Méla has observed that, in the *Perceval*, too, there must have been an alternation of scribes, since the word 'mais' is written 'mas' in quires 8 and 9, while, in all the other quires, the 'mais' spelling is used. This would indicate an idiolectal preference of one of the scribes. Our investigations show that these idiolectal preferences are not restricted to the word 'mais', but also to the words 'reine:raine', 'pleine:plaine' etc. These idiolectal interventions do not invalidate the first localization of manuscript *b*, however.

OIN:EIN

We have seen, (p. 142) in the Variable Corpus, that Chrétien mixes OIN with EIN. The scribes of some of the manuscripts evidently had problems with this combination. The results of the orthographic analysis are presented in Table 5.11[21].

We have investigated the behavior of the manuscripts towards typical EIN words (for example 'paine' (< poena), 'maine' (< *minat). It appears that only the Anglo-Norman *h* and the Poitevin *f* manuscripts prefer the 'ein' spelling for these words, even in the case of 'meins' (< menus). Manuscripts *a, b, e, l*, and *q* occasionally use the 'oi' spelling for words with underlying EIN. We note that *a* shows a preference for 'poinne' in the body of the text and 'painne' in rhyme position, which may indicate a case of diglossia, motivated by lexical diffusion.

---

[21]The groups include feminine and plural declinations; '-ne' includes forms like '-nne', '-ngne', '-gne', '-nge'; the groups 'maine', 'meine', and 'moine' include the forms of the third person of the present indicative of the verb 'mener' (*mĭnat) and all compositions.

Table 5.11: Orthographic Analysis Nasal Diphthongs

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
paine	-	11!	6	10	7	7	1	1	-	-1	5	5	15	11
peine	1	1	2	1	2	4	9	7	11	11	6	8	-	1
poine	9!	-	8	1	-	-	2	2	1	-	1	-	-	1
maine	9	16	11	10	6	12	1	1	-	1	-	3	15	14
meine	-	1	2	-	1	1	-	3	7	13	12	16	-	-
moine	-	3	2	6	1	-	3	5	-	-	-	-	-	2
mains	-	10	1	9	3	9	1	5	-	-	-	4	3	11
meins	-	-	2	4	-	-	-	-	2	7	3	5	-	-
moins	2	-	1	-	-	-	-	-	-	-	-	-	-	-
avaine	-	2	1	3	-	-	-	-	-	-	-	1	3	2
aveine	1	-	-	-	3	2	-	-	3	3	-	2	1	2
avoine	-	1	1	-	-	-	-	-	-	-	5	-	-	-

	m		p		q		r		s		t		u		v	
paine	12	12	14	11	7	7	13	11	15	11	14	14	14	12	4	5
peine	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
poine	1	-	-	5	4	-	-	-	-	-	-	-	-	-	-	-
maine	5	14	10	16	-	3	12	16	9	21	11	16	11	19	1	8
meine	1	3	-	-	1	-	-	-	-	-	-	-	-	-	-	-
moine	-	1	-	1	7	15	-	1	-	-	-	-	-	-	-	-
mains	2	11	5	9	2	11	3	10	2	13	2	11	3	11	1	3
meins	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
moins	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
avaine	1	3	4	3	-	-	4	4	3	4	5	4	3	4	-	1
aveine	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
avoine	-	-	-	-	3	4	-	-	-	-	-	-	-	-	-	-

The scribe of manuscript *p* seems to have had considerable problems with the OIN-diphthong. On two occasions, he thought it necessary to intervene by changing the rhymes and the contents of the verses. When, for instance, Perceval leaves Blancheflor, the other manuscripts read[22]:

com s il fust jor d ascenssion	as if it were Ascension Day
alé i furent tuit li moinne	for all the monks came along
com a un jor de diemoinne 2936-8a	as if it were a Sunday.

Manuscript *p*, on the contrary, prefers to alter the rhyme pairs modifying the text as follows[23]:

com s il fust jors d assencion	as if it were Ascension Day
u autres come diemence	or as if it were a Sunday
li moinne en issirent sans tence 2936-8p	the monks went out without protection.

A few verses further, the text as found in the other manuscripts continues:

por s ame se dex me ramoinne	...for her soul if God brings me back
atant se departent li moinne	with that the monks left
et les nonains et tuit li autre 2965-8a	and the nuns and all the others.

From the reading which manuscript *p* gives, it is once again evident that that manuscript was written by a very conscious scribe. He invents:

por s arme se diex me ramoine	...for her soul if God brings me back
atant s en partirent a paine	with that went out in anger
moine et nonain et tuit li autre 2965-7p	the monks and nuns and all the others.

Moreover, even the word 'moins' (< menus) in rhyme position seems to have given the scribe of *p* problems: on two occasions he thought it necessary

---

[22]Inspite of an intervention resulting in a different verse order, we have chosen manuscript *a* to represent the other manuscripts.

[23]It remains possible that *p* was unfamiliar with the word "diemoinne" and therefore intervened.

to change the rhyme pairs and contrived a new rhyme pair accordingly[24]. For instance:

qui ne valt mie de lui mains	he's every bit as worthy
par foi dist misire gauweins 4801-2a	Upon my word, said my Lord Gauvain

is the version in all the manuscripts but *p*, which reads:

qui ne vaut mie mains de lui	he's every bit as worthy
e li respont sans anui 4901-2p	and he answers without restrictions.

It is possible that 'moins' had a particular evolution, as has been confirmed by Pope 1952:§487 (cf. also Pope 1952:§465), and then this can explain the interventions in manuscript p[25]. From the orthographic analysis (Table 5.11) however, it appears, that the extant manuscript p had no problem with a spelling 'mains', (in fact, that is the only representation of < menus which he accepts). The actual copyist of p could, therefore, not have been opposed to rhymes of the type 'gauvains':'meins' or 'mains':'meins'.

L preconsontal

We have seen that Chrétien evidently did not pronounce preconsonantal L before S. The 'nes':'autes' rhyme (v. 6747-8) has engaged the scribe of *s* to modify the rhyme endings. Where all manuscripts (except *f* (=vacat) and *h*) read:

et les sorcix ot autretes	his eyebrows were the same,
que tot le vis et tot le nes 6747-8a	and [they covered] all of his face and his nose

manuscript *s* shows its central provenance by rhyming[26]:

---

[24]Another invention is found in vv. 4597-8. Where all the other manuscripts read: '...le col et les mains':'...del mains', *p* has '...les mains et le cor':'mais del mains estoit cou encor'.

[25]The development of the words 'foin', 'avoine' and 'moins' was indeed a peculiar one. (Cf. Gilliéron 1918: 201-205).

[26]The dialectal preference for the diphthong 'ie' might have caused *s* to intervene, however.

et les sorciz ot autrestiex   his eyebrows were the same,
que tout le vis et touz les yex 6747-8s   and [they covered] all his face and
                                        his eyes

Having perhaps been blocked by this rhyme, manuscript *h* leaves a blank at this place and only continues the transcription 16 lines further[27].

Since the pronunciation of the letter 'x' can have been either [ᵘs] or simply [s], it is difficult to tell 'Chrétienian' influences apart from dialectal preferences for this feature (Table 5.12[28]).

We see, in Table 5.12, that the 'tes' or 'ques' spelling is not frequent in any of the manuscripts, the 'fos' spelling occurs mainly in *a* and *b*, and 'nus' has been accepted almost everywhere.

It is highly probable that 'x' was pronounced [ᵘs] in the non-eastern regions (thus, in the manuscripts *f, h, p, r, s, t, u,* and *v*). In the eastern regions, 'x' was probably more [s]-like (De Jong 1990).

Furthermore, we note a difference between *v* and *t*: *v* distinctly prefers the 'dex' spelling, whereas, according to our transcriptions, *t* prefers 'diex'[29].

ISE:ICE

Most of the manuscripts have adopted the mixed rhymes ISE:ICE of Chrétien (see p. 133), so the scribes apprently did not feel the need to modify the text. There are a few exceptions, however.

In verse 2321/2 Chrétien rhymes:

tant que vangece en aurai prise   before I am able to avenge her
et cil respont que ce servise 2321-2a   and he replied that this service...

The scribe of the (more or less) northern manuscript *u* felt the need to intervene, however, and produced:

---

[27]The fragmentary ms *f* lacks the verses from 6546 to 6796 (=250 verses, = 10 pages).

[28]'t(i)els' includes 'tels', teux', 'telx', 'tel', 'teus', 'tiels', 'tieus', 'tiel', and 'telz'; 'qu(i)els' includes 'quel', 'quels', 'quiel', 'quelz', and 'quiels'; 'dex' includes 'dex' and 'dez'; 'dieus' includes 'dieus', 'dieu', 'dieux', 'dieuz' and 'dix'; 'deus' includes 'deuls' and 'deux'; 'fous' includes 'fous', 'fols', and 'fol'; 'nus' includes 'nus' and 'nuns'; 'nuls' includes 'nuls', 'nul', and 'nulz'.

[29]There are several other dialectal differences between *t* and *v*: *t* prefers 'tor', 'nos', whereas *v* prefers 'tour', 'nous'.

Table 5.12: Orthographic Analysis of Preconsonantal L and 'dex'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
t(i)es	-	-	4	-	-	-	-	-	-	-	-	-	-	-
t(i)ex	13	4	6	4	-	1	7	2	-	-	-	-	14	4
t(i)els	-	-	2	1	11	2	-	-	9	1	11	4	-	-
qu(i)es	-	-	2	-	-	-	-	-	-	-	-	-	-	-
qu(i)ex	5	-	-	-	-	-	-	-	-	-	-	-	5	-
qu(i)els	-	-	3	-	3	-	2	-	4	-	5	-	-	-
dex	106	4	105	4	38	2	-	-	72	2	1	-	107	4
deus	-	-	-	-	55	2	1	-	-	-	55	4	1	-
deu	-	-	3	-	1	-	-	-	14	-	51	-	1	-
diex	1	-	-	-	-	-	46	2	-	-	-	-	-	-
dieus	-	-	-	-	1	-	-	-	1	-	-	-	-	-
fos	13	5	3	3	-	1	-	1	-	-	-	-	-	-
fox	6	2	2	1	2	1	-	-	-	-	-	-	6	1
fous	-	-	1	-	7	2	-	-	10	5	12	4	8	3
nus	44	3	52	4	39	4	24	-	33	4	12	-	55	4
nuls	4	-	4	-	5	-	-	-	13	-	58	4	8	-

	m		p		q		r		s		t		u		v	
t(i)es	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
t(i)ex	6	4	-	-	12	4	8	3	4	4	3	1	-	1	1	1
t(i)els	3	-	12	2	-	-	2	-	6	-	8	2	11	2	7	-
qu(i)es	-	-	5	-	-	-	1	-	-	-	-	-	-	-	-	-
qu(i)ex	4	-	-	-	5	-	-	-	-	-	-	-	-	-	-	-
qu(i)els	2	-	-	-	-	-	4	-	5	-	8	-	5	-	3	-
dex	17	-	84	3	60	1	100	3	1	-	7	1	-	-	31	-
deus	2	-	-	-	-	-	-	-	3	-	-	-	12	2	-	1
deu	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
diex	102	4	27	-	42	3	2	-	103	3	110	3	7	1	-	-
dieus	5	-	1	-	4	-	-	-	6	-	4	-	97	2	-	-
fos	-	-	2	1	-	2	-	-	-	1	-	-	-	1	-	-
fox	9	5	-	-	12	3	1	-	-	-	-	-	8	2	1	-
fous	3	-	6	1	-	-	7	3	14	2	11	3	2	-	1	1
nus	48	4	61	3	47	4	54	4	27	4	53	3	2	4	19	-
nuls	9	-	2	-	9	-	3	-	25	-	4	-	47	1	2	-

Table 5.13: Orthographic Analysis ISE:ICE

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
servise	3	9	5	7	2	8	2	5	2	6	4	9	5	9
service	-	-	-	-	-	-	-	1	-	-	-	-	-	-
justise	3	3	3	3	2	2	1	2	2	2	3	3	2	3
justice	-	-	-	-	-	-	1	-	-	-	-	-	-	-

	m		p		q		r		s		t		u		v	
servise	5	9	-	3	5	8	-	9	4	8	-	8	4	8	1	5
service	-	-	4	4	-	1	9	-	1	1	3	1	1	1	1	2
justise	3	2	-	-	2	2	-	-	-	3	1	4	-	1	1	-
justice	-	-	2	2	-	-	2	2	2	-	1	-	-	2	-	-

> *tant que en aie veniance prise*   before I have avenged her
> *et cil li dist ceste devise* 2321-2u   and he said that this wish...

Nevertheless, most of the manuscripts prefer to distinguish underlying ICE from underlying ISE. They maintained a difference in writing, as appears from the orthographic analysis in Table 5.13.

We see that the northern manuscripts *p*, *r*, and *t* have a distinct preference for the 'ice' spelling, but allow '-ise' whenever rhyme forces them to do so.

Morpho-syntactic IST

We have already discussed the scribal interventions for morpho-syntactic IST in the previous chapter (p. 144). As can be deduced from Dees 1988: Map 355, the non-eastern manuscripts seem to have had problems with this morphological ending. In Table 5.14, we present the orthographic analysis of 'poist' and 'morist'[30]. Although the frequencies are low, they perfectly show that manuscripts *f*, *h*, *m*, *p*, *r*, *s*, and *u* make a distinction between rhyme and the rest of the text in their use of the '-ist' or '-ust' endings.

---

[30]'morist' includes 'mourist' and 'moreist'; 'morust' includes 'moreust' and 'morut'; 'poist' includes 'poeist', 'pooist', 'puist', 'peist', and 'pouist'; 'peust' includes 'peuist'.

Table 5.14: Orthographic Analysis 'poist', 'morist'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
poist	13	1	16	1	11	1	3	-	-	1	2	1	9	1
peust	-	1	1	-	-	-	-	-	10	2	7	1	-	1
morist	1	1	1	1	-	1	-	1	-	1	-	1	1	1
morust	-	-	-	-	1	-	1	-	1	-	1	-	-	-

	m		p		q		r		s		t		u		v	
poist	1	1	-	1	9	1	-	2	3	-	5	1	1	1	2	-
peust	8	1	11	-	-	1	10	-	8	2	5	1	8	2	-	-
morist	-	1	-	1	-	1	-	1	-	1	-	-	-	1	-	-
morust	1	-	1	-	1	-	1	-	-	-	1	-	1	-	1	-

Morpho-syntactic VA

We have seen (p. 134) that Chrétien used the form 'il va' for the third person singular of the verb 'aler' (rhymes with 'a', 'trova', 'portera', etc.) instead of 'il vait' in rhyme position (though we do not know what he allowed in the body of the text).

The maps 0113 and 0110 in the Appendix show that the distribution of the 'vait(vet)/va' alternation was optional in the Champagne region. It is quite possible that Chrétien used the 'vet' spelling in the rest of the text.

Prefering the 'vait' form, h intervened in vv. 2325-6. Where all manuscripts except h and s read:

li chevaliers que vaincu l a	the knight that has conquered him
et cil an la prison s an va 2325-6a	and the other sets off for prison,

h has:

li chevaler qui bien l out fait	the knight that has done well
et cil en la prison s en vait 2325-6h	and the other sets off for prison

while the scribe of s, on the other hand, found a far more simple solution:

li bon vallet qui vaincu l a	the boy that has conquered him
et cil qui en prison ala 2325-6s	and the other set off for prison

Table 5.15: Orthographic Analysis of the 3rd pers. sg. pres. ind. of 'aler'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
va	24	12	28	11	14	8	4	5	23	10	12	11	35	11
vait	-	-	11	-	23	-	-	-	12	-	22	1	4	-
vet	11	-	2	-	-	-	9	1	-	1	-	-	1	-

	m		p		q		r		s		t		u		v	
va	8	13	31	13	11	12	30	11	19	12	32	10	35	12	8	4
vait	1	-	5	-	8	-	9	-	1	-	4	-	-	-	1	-
vet	30	-	-	-	16	-	-	-	17	-	1	-	7	-	-	-

This morpho-syntactic preference may also have played a role in the intervention made in *t* and *v* in v.v. 7977-8. Where all other manuscripts read[31]:

chevaliers qui mangie i a	the [first] knight that will eat here
atant la reine s an va 7977-8a	at that the queen departed,

manuscripts *t* and *v* read[32]:

chevaliers qui i mengast onques	the [first] knight ever to eat here
la roine s en part adonques 7977-8t	the queen departed then

Note that all of the manuscripts which present the differing readings are northwestern ones.

In Table 5.15 we present the orthographical analysis of the 3rd pers. sg. present indicative of the verb 'aler'.

Morpho-syntactic Class: IEe & Liee, Maisniee

Pope notes that, in some regions of the Domain d'Oïl, stress was put on the first element of the diphthong:

"In the northern and eastern regions, where stress was retained ordinarily longer on the first element, it is the second element that was

---

[31] *a* has 'mangie i a' (=Pickens), *bcehlmpqr* have 'mangera', *f* and *s* have 'menia'.

[32] We admit that another reason for this intervention might be the difficulty of the construction 'li premiers qui mangie i a'. There is a similar intervention in vv. 3677-8 in *r* 'entra' instead of 's en va'. Other occurrences are due to individual interpolations of the manuscripts.

> sometimes slurred [...].When 'ie was in hiatus with æ final, reduction
> was widespread and included north Normandy as well as the northern
> and eastern region, and the pronunciation 'iæ is made use of by poets
> of other regions. [...] The form 'lie < liee < laeta' was taken into
> standard French in the locution *chiere lie*". (Pope 1952: §513 p. 193)

This allows the assumption that the scribes of several manuscripts will have
had difficulties with 'maisniee', 'liee' in end position, depending, of course,
on the degree of their accuracy and scrupulousness. Indeed, some variant
readings in the manuscripts give reason to believe that combinations of 'liée'
and 'maisniée' with past participles in rhyme position must have annoyed
the scribes. The copyists of some manuscripts felt the need to intervene in
rhyme situations in which 'maisniée' and 'liée' occur.

In verse 7865-6, there is a rhyme combination with 'maisniee' which shows
perfectly the consequences of a difference in pronunciation for this word.
Manuscripts *b, c, e, f, l, m q,* and *s* read:

que mout l avez bien deraisniee	for you have well argued
mais iestes vos de la mainiee 7865-6l	but are you from the household?

The dialect of (the ancestor of) the other manuscripts, *a, h, p, r, t, u,* and
v (all of which but *a* are northern manuscripts), however, stressed the first
element in the diphthong of 'maisnie(e)', and thus rhymed[33]:

que mout l avez bien desservie	for you have well deserved it
mes estes vos de la mesnie 7865-6a	but are you from the household?

We note that precisely the manuscripts *a* and *t,* generally held to be the
best ones, contain the deviant reading, which illustrates the point that none
of them can be considered to reflect the complete rhyme repertoire of the
Perceval[34].

The orthographic analysis of IÉe (Table 5.16) presents a distinct separa-
tion between the eastern and northern manuscripts[35].

---

[33]Note that Pickens' 'majority-rule' has led him to choose the wrong variant (Pickens
1989:394). Unaware of the importance of language analysis, Pickens presents a mixture of
different dialects in his text edition. Hilka, on the other hand, being well informed of the
language of Chrétien, always has the right reading in his critical text.

[34]Other inventions for the same, dialectal reasons include: 0484-5 *ch* (lessiee:liee
> sache:damage; but cf. *Erec* v. 1000), 6959-60 *bcsutv* (enseigniee:afaitiee > enten-
dre:aprendre); 3962 *mqr* (liee > frangiee (=reprise 4052); 2166 *h* (liees > apparaillees).

[35]'maisniee' includes 'meisnee', 'mesnee', 'maisnee', 'mesniee', 'mainiee', and 'maisneiee';
'maisnie' includes 'mesnie' and 'mainie'; 'maisnee' includes 'mesnee'.

Table 5.16: Orthographic Analysis of IEe

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
maisniee	2	1	2	1	2	3	-	-	-	1	-	-	2	3
maisnie	-	2	1	1	-	-	-	1	2	2	-	-	-	-
maisnee	-	-	-	1	-	-	-	-	-	-	2	2	-	-
liee	1	2	3	1	-	2	2	-	-	-	-	-	2	2
lie	-	-	-	-	-	-	-	-	4	2	-	-	1	-
lee	-	-	-	-	-	-	-	-	-	-	2	3	-	-
pp.-iee	26	68	31	49	22	40	10	16	2	4	7	18	28	54
pp. -ie	2	6	10	10	8	13	2	12	30	71	3	12	7	22
pp. -ee	1	3	-	4	1	5	-	-	-	3	22	36	-	-

	m		p		q		r		s		t		u		v	
maisniee	1	2	-	1	1	3	-	-	-	3	-	-	2	2	-	-
maisnie	-	1	2	2	1	-	2	3	2	-	2	3	-	1	-	1
maisnee	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
liee	3	2	-	-	3	1	-	-	2	1	-	2	3	2	-	-
lie	-	-	2	2	-	-	2	-	-	-	2	-	-	-	2	-
lee	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-
pp.-iee	27	39	2	4	27	51	-	1	18	39	3	15	35	44	3	2
pp. -ie	7	22	25	58	6	8	36	57	21	26	28	50	2	12	5	18
pp. -ee	1	3	-	1	1	3	1	2	1	2	1	1	-	2	1	-

Table 5.17: Proportional Analysis IEe

	a	b	c	e	f	h	l
IEe with 'iee' in %	89	77	67	65	8	25	84
IEe with 'ie' in %	8	19	27	35	88	15	16
IEe with 'ee' in %	3	4	5	-	4	59	-

	m	p	q	r	s	t	u	v
IEe with 'iee' in %	66	6	81	2	52	19	83	17
IEe with 'ie' in %	30	92	14	95	44	79	15	80
IEe with 'ee' in %	4	2	5	3	4	2	2	3

In Table 5.17, we have given the proportional distribution of the spellings 'iee', 'ie', and 'ee' in the feminine past participle of verbs which end in '-ier'. That table shows that manuscripts *f, p, r, t*, and *v* have a distinct preference for the 'ie' spelling, while manuscript *h* prefers the 'ee' spelling.

Table 5.17 also shows that those same northern manuscripts exhibit a tendency to stress the first element of the diphthong when in hiatus. The Anglo-Norman manuscript *h* often reduces the first element of the initial diphthong to zero and stresses the second part, thus producing forms like 'apareillee' and 'enseignee'.

Morpho-syntactic Class: GIE

Chrétien used the stressed form of the personal pronoun 'je' in rhyme position. Not all dialects were familiar with this usage. Occasionally, they invented new rhymes in order to produce an acceptable copy. Some of these interventions are rather acceptable alternatives. For instance, when the majority of the manuscripts read:

or ne dites ja mes, biau frere	"Now never again say, dear brother,"
fait li prodom, que vostre mere	said the gentleman, "that your mother
vous ait apris et anseignié	has taught or instructed you
de ce mie ne vos blas gie 1773-6a	I do not blame you at all,

the cluster of manuscripts *c, f, h*, and *t* (cf. §EN:AN) performs a simple change in number and reads:

> *vous ait apris rien si ieo non*
> *et sachiez que ne vos blasmon* 1775-76t

has taught you but me
and know that we do not blame
you.

We cite another intervention made on the same linguistical grounds. Manuscript *p* betrays its Picardian background by altering a rhyme 'mangié':'gié' in 'beu':'gu' (v. 795-6) (Cf. Dees 1980: map 4):

> *s il eust beu et mangié*
> *trestot, si le volsisse gié* 795-6a

If he'd drunk and eaten
everything, I wouldn't have cared.

Manuscript *p* only needed a slight inversion of the words to produce a 'sound' rhyme in his own dialect:

> *s il eust mangié et beu*
> *trestout si le vossisce gu* 795-6p

If he'd eaten and drunk
everything, I wouldn't have cared

Manuscript *t* has left a blank at this place[36].

In Table 5.18 we present the orthographic analysis of the first person nominative of the personal pronoun[37]. We see that *q* is the only manuscript that uses 'gie' more frequently. We see, furthermore, that Anglo-Norman *h* has a distinct preference for the 'ieo' spelling, whereas *r* prefers 'io/iou'. These are interesting predilections, for they make it difficult to elide this personal pronoun and, this, in turn, may have had consequences for the internal structure of the verses, but it may also have led to other rhyme or verse interventions.

Morpho-syntactic Class: OT

We have seen (p. 135) that, in the language of Chrétien, the rhyme class with the desinence OT in the imperfect indicative of verbs ending in '-er' and the rhyme class with the imperfect of other verbs, have converged. In Table 5.19 the spellings of the manuscripts in such cases are presented.

It appears that the manuscripts *f* and *h* are the only two which occasionally make a distinction between the conjugations, with *f* doing this more

---

[36]Other inventions made for the same dialectal reasons include: 766 *h* (gié:congié > guerredonerai:m'irrai); 5877 *f* (garderai gié:ai herbergié > garderai:herbergié ai).

[37]'gie' includes 'gei' (ms. *b*), 'i' includes all spellings with 'j', ms. *p* has one occurrence 'gu'

Table 5.18: Orthographic Analysis 1st pers. sg. nom. pers. pron.

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
ie/i'	248	-	620	-	11	-	244	-	250	8	4	-	509	-
ge/g'	356	-	6	-	520	-	14	-	5	1	-	-	83	-
io/iou	1	-	-	-	-	-	7	-	170	1	2	-	1	-
ieo	-	-	-	-	-	-	-	-	3	-	600	9	1	-
gie	1	12	2	9	-	8	2	7	-	1	-	1	-	12

	m		p		q		r		s		t		u		v	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r	i	r
ie/i'	71	1	407	1	323	-	74	-	249	-	578	-	588	-	212	-
ge/g'	529	2	28	-	228	-	11	-	338	-	17	-	3	-	3	-
io/iou	-	-	186	-	6	-	514	-	5	-	23	-	1	-	8	-
ieo	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
gie	1	9	-	9	8	12	1	12	-	12	-	11	-	13	-	7

Table 5.19: Orthographic Analysis of the imperf. indic. of verbs ending in -er

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
aloit	12	7	14	8	9	5	2	2	1	1	8	5	12	7
aleit	-	-	-	-	-	-	-	-	1	3	-	-	-	-
alot	-	-	-	-	-	-	-	-	9	2	-	-	-	-
alout	-	-	-	-	-	-	-	-	2	1	-	-	-	-
parloient	5	3	5	5	4	3	-	2	-	-	-	-	5	4
parloent	-	-	-	-	-	-	-	-	4	2	5	3	-	-
avoit	79	30	85	30	67	23	30	9	13	3	80	31	91	29
aveit	-	-	-	-	-	-	1	-	61	17	-	-	-	-
estoit	79	20	89	19	61	17	34	4	-	4	52	17	92	20
esteit	-	-	-	-	-	-	-	-	87	19	34	3	-	-

	m		p		q		r		s		t		u		v	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r	i	r
aloit	14	7	12	8	11	6	12	8	15	7	12	7	11	9	2	2
parloient	5	5	4	4	5	4	4	3	4	4	4	3	5	3	-	1
avoit	87	29	81	34	92	31	98	30	95	34	79	18	89	29	20	9
estoit	89	21	87	22	93	18	75	20	88	19	87	21	22	3		

consistently than *h*. The scribes of these manuscripts did not feel the urge to modify the verses, but they simply altered the vowel in rhyme position to maintain the rhymed character of the text. This sometimes produces odd verse endings, like:

	quant cil del chastel venir veient	when the inha- bitants of the castle see coming
	cil qui la vitalle aporteient 2559-60f	those who brought the victuals
or		
	qui en mer ne en terre seient	to be found in earth or sea
	totes autres pieres passeient 3225-6f	they outstood all other stones

In these examples *f* attributes the desinence '-eient' to verbs of the first conjugation: verbs that have never had such a morphological ending.

The scribes of manuscripts *f* and *h* were aware of a friction between the two imperfects. They altered the orthography of the verse endings (as well as in the body of the text), in order to produce acceptable rhymes, but they felt no need to intervene more extensively[38].

The 'droit':'menoit' rhyme was not considered to be annoying. Both *f* and *h* have respected that rhyme.

Distinction in Rhyme Position

Until now, we have studied the reactions of the scribes towards rhyme pairs in which Chrétien had combined two different underlying rhyme classes, thus allowing two classes to converge in his usage. In other words, we have studied the reception of Champenois features in other dialects.

There are rhymes in the Variable Corpus, however, which suggest that some manuscripts present a combination of rhyme classes that would have been impossible in Chrétien's repertoire, but that were allowed in the respective dialects of the manuscripts. It occurs that two different rhyme classes, which remain strictly separated both in Chrétien's language and in Champenois in general, are combined in other dialects. This may produce unauthoritative rhymes betraying interventions by regional copyists. We will therefore study some features which were distinct in the rhyme repertoire of Chrétien but which converged in the dialects of some copyists.

---

[38]Similar interventions: 0942, 1198, 3333, 3595, 4145, 7123, 3245, 4267, 4341, 4957.

'-aisse'

On several occasions, the scribe of manuscript *r* seems to have been parti-
cularly annoyed by rhymes with morpho-syntactic ASSE. Pope notes that in
the eastern regions of the Domain d'Oïl, 'a', followed by a dental, was often
written as 'ai' (Pope 1952:§xv and §xii). We have verified this with the help of
primary, thirteenth-century Old French documentation, and Map 5.1 in the
Appendix shows that the spelling of the desinence, 'aisse', in the imperfect
subjunctive, is typical of northeastern dialects. Manuscript *r* also prefers the
'ai' spelling in the desinence and has considerable difficulties with rhymes
in which the present tense in ASSE is paired with a form of the imperfect
subjunctive, also in ASSE. The scribe preferred an imperfect subjunctive
in 'aisse' and, therefore, altered the text to create a more 'sound' rhyme.
The next example may illustrate the solution which the scribe has found[39].
Whereas the other manuscripts read:

li chevaliers que il ne s armassent	the knights [did not tarry] in don-ning their armor
armé ors de la vile amassent 5441b	armed they gathered outside the town,

manuscript *r* reads:

li chevalier qu il ne s armaissent	the knights [did not tarry] in don-ning their armor
armé fors de la vile alaissent 5441r	armed they left the town.

'venece'

The combination 'venece':'griece' (< venetia:graecia) (v. 3151-2) was not
accepted in the whole of the Domain d'Oïl. At first sight, the underlying
etymons do not suggest a mixture of any kind. However, it appears that
the manuscripts disagree with the master. In some dialects, perhaps even in
Chrétien's own dialect, the pronunciation of the words had changed.

If we suppose that the version in *a* presents the original rhyme pair (=
cfhlmprst):

---

[39]Similar interventions at verses 170, 2234.

del meillor d'arrabe ou de grece	of the finest (gold) from Arabia or Greece
li fuerres d orfrois de venece 3151-2a	the pommel was of Venetian gold-smith' art,

then we see that manuscript *q* prefers:

dou moillor d arrabe ou d espaingne	of the finest (gold) from Arabia or Spain
le branz iert de mout bonne ouvraingne	the iron was of good skill

This variant reading shows that the scribe of manuscript *q* was very scrupulous in creating this rhyme. This example also allows us to remark that *q*'s scribe transcribed the text, carefully reading at least one verse in advance in order to be able to intervene when necessary. Such attentive care was not uncommon.

The scribes of manuscripts *b* and *u* copied the first verse, but altered the second rhyme, producing a reading which is rather difficult to explain:

b	*le fuerres est d orfroi de mece*	the pommel was of Mecia goldsmith' art
u	*le fuerres iert d or fin de nerve*	the pommel was of fine nerved gold.

'regrete'

The second example of rhyme intervention in a case of two rhyming words which, due to diachronic and synchronic changes, have acquired dissimilar word endings in other dialects, is the rhyme 'regrate':'mate' in verse 1297-8.

ensi li rois plaint et regrate	so the king lamented and mourned
et del vaslet fet chiere mate 1297-8a	and felt sorry for the young man

Manuscripts *r* (= *c*) and *s* preferred another rhyme, where the underlying A of 'regrate' has been altered in pronunciation, becoming Ẹ as in[40]:

einsi li rois plaint et regrete	so the king lamented and felt sorry
celui a la chiere folete 1297-8r	for the one with the funny face
celui a la chiere nicete 1298s	for the one with the simple-minded face.

---

[40]On another occasion, Chrétien rhymes 'abatent':'achatent' (v. 5859-60). The scribe of *h* has contrived a new rhyme ('laidement':'durement'), perhaps because he was annoyed by 'achatent'.

Table 5.20: Orthographic Analysis of 'peu'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
po	19	1	17	1	-	-	5	-	1	-	-	-	-	1
pou	-	-	-	-	1	-	-	-	1	1	1	1	3	-
poi	-	-	-	-	15	-	-	-	13	-	15	-	12	-

	m		p		q		r		s		t		u		v	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r	i	r
po	-	-	-	-	6	1	3	-	-	1	-	-	-	-	-	-
pou	14	1	-	-	-	-	7	1	-	-	-	-	15	1	-	-
poi	4	-	19	1	11	-	-	-	18	-	11	1	2	-	2	-
peu	-	-	-	-	-	-	-	-	-	-	7	1	-	-	1	-

'poi'

The modern French word 'peu' has also undergone a regionally divergent development. It occurs only once in rhyme position in the *Perceval*. Chrétien rhymes 'po' (< paucum) with 'lo' (< laudo), a regular rhyme. Most manuscripts have respected this rhyme, although the scribes permitted themselves to adapt the spelling of 'po' within the body of the text to their own dialectal customs (Cf. Table 5.20). The frequencies of the spellings for 'peu' are not available for 13th century charters, but Map 506 of Dees 1988 shows the distribution of the spelling 'poi' in literary texts.

From the orthographic analysis, it appears that the northern manuscripts had a distinct preference for the 'poi' spelling. The scribe of manuscript *t* was so annoyed by the rhyme 'po':'lo' that he felt urged to alter it, doing so in a very convenient fashion. Where all other manuscripts read[41]:

chevaliers seroiz jusqu a po	before long you'll be a knight
filz se deu plest et je le lo 529-30a	son, if it pleases God and I grant it,

manuscript *t* has[42]:

---

[41]The scribe of *p* was also annoyed, and wrote 'poi':'loj'.

[42]In v. 1019, *t* has nevertheless allowed a rhyme 'a peu' whereas the others read: 'le veu'.

Table 5.21: Orthographic Analysis of 'doint'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
doint	14	8	15	7	2	8	5	4	-	1	6	8	15	8
doinst	-	-	-	-	11	-	-	-	12	6	8	-	-	-

	m		p		q		r		s		t		u		v	
doint	17	8	-	1	16	7	12	7	13	5	1	4	14	7		
doinst	-	-	17	6	-	-	1	1	1	-	13	4	-	-	5	3

> *chevaliers serez jusqu a poi*   before long jou'll be a knight
> *fix se dieu plaist et je le croi* 529-30t   son, so I believe, if it pleases God

'doinst'

It appears that the scribes of some manuscripts had a distinct preference for the spelling 'doinst' instead of 'doint' for the third person singular present subjunctive of the verb 'doner'. This implies that, whenever 'doint' appears in rhyme (usually in association with 'point' (6 times) or with 'ioint' (2 times)), these manuscripts had to alter their spelling. The orthographic analysis (Table 5.21) reveals that *c, f, p, t,* and *v* were more inclined to use the form 'doinst'[43].

From Table 5.21, it appears that *f, p, t,* and *v* did not refrain from using the 'doinst' spelling, even in rhyme, even when this produced an 'improper' rhyme in spelling. The scribes of manuscripts *c* and *h* were too scrupulous to allow such a deviant rhyme and, therefore, altered 'doinst' in 'doint'.

Since there are too few occurrences of 'doint' or 'doinst' in 13th century charters, it is of no use to represent their distribution in a map, but Dees 1988 Map 286 shows the non-northern distribution of 'doint' in literary texts[44].

On one occasion, *p*'s scribe discovered some creative possibilities for altering the rhyme easily, without undue loss of information while still giving pleasure to the ears of his audience. Where all the manuscripts read:

---

[43]In this table 'doint' includes 'doint', 'pardoint'; 'doinst' includes 'doinst', 'pardoinst'.

[44]Pope believes that the anomalous 'st' in 'doinst' was added on the basis of an analogy with the frequent form 'puist'. (Pope 1952:§955).

Table 5.22: Orthographic Analysis of 'bois'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
bois	7	4	10	4	8	4	4	1	6	4	9	4	7	4
bos	-	-	-	-	-	-	-	-	-	-	-	-	-	-

	m		p		q		r		s		t		u		v	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r	i	r
bois	8	4	1	3	8	4	6	4	8	4	2	4	9	3	1	-
bos	-	-	7	-	-	-	3	-	-	-	7	-	-	-	-	-

fet il qu il ne me grieve point	said he, for I am not at all offended
se dex joie et sante me doint 3099-100a	as God gives me health and happiness,

p invents:

se diex ioie me doinst et bien	as God gives me happiness and welfare
ne me grieve de nule rien 3099-100p	I am not at all offended.

'bos'

The scribes of the northern manuscripts evidently had trouble with the rhymes on 'bois' (< *bosc-, of Germanic origin)[45]. Chrétien rhymes 'bois' with 'vois' (< vadere) or 'estois' (< estare). Northern scribes will not have perceived a diphthong in the word. In Table 5.22, we present the spellings of the word 'bois' or 'bos'.

Once again it was the scribe of manuscript *p* who managed to invent a new rhyme without losing crucial information. In verse 3415-6, he saw a possibility for doing away with the annoying 'bois':'vois' rhyme, contained in the other manuscripts.

de ca, fet il, cuit ge qu'il soient	This makes me think, he said to himself
alé cil que ge querre vois	that those I'm seeking passed this way
lors s'eslesse parmi le bois 3414-6a	he rode swiftly through the forest,

---

[45]For the northern distribution of the alternation 'bos, bosc:bois', see Dees 1980:Map 132.

Instead, *p*'s scribe writes:

alé cil que je vois querant	that those I'm seeking passed
lors s'eslesse de maintenant	he rode immediately away.

'suen'

Chrétien rhymed 'tuen' and 'suen' with 'buen'. This should come as no surprise, since these words have the same etymological roots (Ŏ[N]).

Since the occurrence of these possessive pronouns is insignificant in 13th century charters, we have studied their occurrence in literary texts (Appendix: Map 5.2). Some scribes prefer the later forms of the stressed possessives 'sien' and 'tien', or the undiphthongized form, 'bon', of the noun and adjective 'buen' (Table 5.23[46]). The orthographic analysis shows that the scribes of manuscripts *m, p, r, s, u*, and, to some extent, *t* preferred the 'siens' and 'tiens' forms. Practically all these manuscripts preserved a distinction between rhyme position and the body of the text. Sometimes, they simply adapted the spelling of 'suen' to 'sien' and kept a rhyme with 'buen' or they adapted the spelling of 'buen' to 'bon' and kept a rhyme with 'soen'. In addition, it was fairly easy to change the rhymes into 'tiens':'biens' or 'bons':'tons'. Only once did a manuscript (*u*) find a way to modify the rhymes without altering the meaning of the text. Where most of the manuscripts have:

que ja en est li miaudres tuens	that you've got the better of me
et chevaliers es tu mout buens 2243-4a	and are an excellent knight,

and the northern manuscripts *p, s,* and *h* have the adaptation:

que ja en est li miudres tons	that you've got the better of me
chevaliers es tu voir mout bons	and truely are an excellent knight,
2243-4p	

manuscript *u* reads:

que ja en est li mieudres tiens	that you've got the better of me
bons chevaliers ies terriens 2243-4u	and you are a good terrestrial knight

---

[46]'tuens' includes 'suens', 'tuen' and 'suen'; 'toens' includes 'soens', 'toen', and 'soen', 'tons' m.m., 'tiens' m.m.

Table 5.23: Orthographic Analysis of 'tuens, suens, buens'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
tuens	7	9	4	6	11	8	4	3	-	2	-	1	5	9
toens	-	-	-	1	-	-	-	-	4	5	9	7	1	-
tons	3	-	-	1	-	-	-	-	1	-	-	1	-	-
tiens	-	-	3	-	-	-	-	-	-	-	-	-	-	-

	m		p		q		r		s		t		u		v	
tuens	-	3	1	8	8	4	1	-	-	-	6	8	-	2	2	2
toens	-	-	-	-	-	4	1	8	-	1	-	-	-	-	-	-
tons	-	1	-	1	-	-	-	1	-	-	-	1	-	-	-	-
tiens	13	1	14	-	-	-	9	1	10	7	3	-	8	5	-	-

'sen' vs. 'sens'

In eight different cases[47], Chrétien used the word 'sen' in rhyme position, either in association with 'len' (= Mfr. 'on') or with the adverb 'en'. The scribes of some manuscripts, however, used to add (and probably pronounced) another 's' to the word 'sen'. Subsequently, they had problems with Chrétien's rhymes. In four cases, all of the manuscripts accepted Chrétien's 'odd' rhyme and changed nothing. On two occasions, manuscripts *f* and *s* both changed 'si feras sen' into 'si feras bien', which apparently produced a better rhyme than 'sen':'en'.

In verse 7703, the scribe of manuscript *p* thought it necessary to alter the rhymes, since, here, we find not only a mixture of EN:AN, but also of 'sen' with 'ahan'. Where all other manuscripts read:

| *de corteisie ne de san* | with courtesy and wisdom |
| *que grant travail et grant ahan* 7703-4a | great sufferings and tribulations, |

manuscript *p* reads:

| *de cortoisie ne de sens* | with courtesy and wisdom |
| *car grant travaus and grant apens* 7703-4p | but great sufferings and worry. |

Table 5.24 shows the spellings of the word 'sen' in the various manuscripts[48].

---

[47]Namely, vv. 2387, 4850, 5485, 5889, 6839, 7703, 7773, 4265
[48]In this table 'sen' includes 'san'; 'sens' includes 'sans'.

Table 5.24: Orthographic Analysis of 'sen'

	a		b		c		e		f		h		l	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r
sen	7	10	4	8	6	11	2	4	-	6	3	11	5	11
sens	-	-	3	-	-	-	-	-	3	1	1	-	-	-

	m		p		q		r		s		t		u		v	
	i	r	i	r	i	r	i	r	i	r	i	r	i	r	i	r
sen	-	11	-	10	2	9	2	10	-	8	-	11	1	11	-	3
sens	4	-	5	-	1	-	5	1	2	1	4	-	4	-	3	-

Manuscripts *m*, *p*, *s*, *t*, *u*, *v*, and to some extent *b*, *f*, *q*, and *r* exhibit a preference for the 'sens' spelling, which is used frequently in the body of the text, but is modified when in rhyme position in those manuscripts. We would like to remind the reader that the EN:AN combination can also be a reason for the modification of 'sens' in rhyme position.

We point out the sense of a seeming feeling of 'lack' of letters in the case of verse 7029-30, where Chrétien rhymes 'chalan':'an'. The scribes of manuscripts *s* and *p* felt the need to add an extra 't' to the word 'chalan' or to modify the rhyme completely. Where all the other manuscripts read:

et desaencrez ce chalan	then pull up the ship's anchor
que ja anterroiz an mal an 7029-30a	for you'll soon be in a real fix,

manuscript *s* has:

et desatachiez cest chalant	then pull up the ship's anchor
ou tost vous vendra honte grant 7029-30s	or great shame will come over you,

While manuscript *p*, probably for the same reason, has:

car entres estes en mal an	for you'll soon be in a real fix
foi que ie doj a saint jehan 7029-30p	as I believe in Saint John

Word Order

Although word order itself is not a case of regional rhyme, since there is no question of keeping elements separate or of their combination in rhyme position, we would like to call attention to the fact that changes in word order may incite scribes to modify rhymes. It occurs that scribes simply

invert word order, for dialectal or scribal reasons, and, as a consequence, are forced to alter the rest of the text (Cf Dees 1980:Map 274-282). In verse 3091-2, the majority of the manuscripts read:

d arain espes et haut et le	of thick brass and tall and broad
devant le seignor sont ale 3091-2a	they came before their lord

The scribe of *h*, on the other hand, prefered to write *lee et halt*, and, thus, invented two supplementary rhymes[49]:

d arein espes e lee et halt	of thick brass and broad and tall
l une sule mil marcs d or valt	one only costs a thousand marks
devant lur seignour sont alé	they came before their lord
si que n ad nul appelé 3091-2h	so that he called someone

Manuscript *q* exhibits a particular tendency to invert word order. On several occasions, the text is modified[50]. In v. 3169, this had consequences for the rhyme pair. Where all the other manuscripts read:

antor le feu qui cler ardoit	about the blazing fire
celui qui ses armes gardoit 3169-70a	the one in charge of his armor,

q writes:

entor le feu qui ardoit cler	about the blazing fire
.j. an a pris a apeler	he started to call one of them
celui qui ses armes gardoit	the one in charge of his armor
ma resamble qu il li voit 3169-70q	I think he saw there.

Compare also:

et empereres doie avoir	or emperor should have
fu li prodom serviz le soir 3304-5a	the nobleman was served that evening,

and:

fu preudom serviz a droit	the nobleman was duly served
ne ampereres avoir doit 3304-5q	or an emperor should have[...].

---

[49]Cf. *s* in 6057-8.

[50]Cf. vv. 4458, 4677, 7283, 3522, 4349-50, 4792, 5645, 5669, 3306, 4143, 4159, 4201, 4159.

Another interesting case of inversion of word order occurs in vv. 1911-1912. Where *abflpqs* read:

m envea por soper enuit	[...] sent me to eat this night
et un bocel plain de vin cuit 2000-1a	and a little cask full of brandy[...]

h and *m* read:

m envoia annuit pour souper	[...] sent me this night to eat
et plain boucel de bon vin cler 2001-2m	and a little cask full of white wine[...]

while in *u* both readings are apparently combined:

m envoia anuit pour souper	[...] sent me to eat this night
por moi et ma gent conforter	to comfort me and my people
et .i. boucel plain de vin cuit	and one little cask of brandy
et .ii. pastez si com ie cuit 2001-2u	and two meat pies, I think[...]

The reason for these interventions in *h*, *m*, and *u* is, probably, the unfamiliar word order 'por soper enuit'. Then again, it might also have been the cooked wine (i.e. brandy) which raised questions for those scribes.

Copyist Behavior

The constant comparison of Chrétien (the groundfloor - to use Bédier's imagery) with the extant manuscripts (the upper levels) allows us to make, in the mean time, a typology of copyist behavior. It appears that emendations performed by scribes can be classified into different types, according to the zeal or skill of the copyist.

In any case, it is the kind of intervention that determines the type of copyist: a scribe may vary his behavior towards the target text from variant to variant, from verse to verse or from word to word.

1. We can distinguish, first of all, the zealous copyist, the translator, who, in order to please his audience, manages to contrive new rhymes, while showing respect both to the contents of the original and to his audience's ears.

2. Then there is the less creative, but nevertheless scrupulous scribe who is aware of the possible friction in rhymes but who, in most cases, refrains from intervening: he allows a slight modification of the orthographic image of word endings in rhyme position. Being on the alert for rhyme complications, he adopts the habit of diglossia.

3. The third type of copyists is the least inspired and perhaps most despairing scribe who is concerned with the rhymed aspect of the text but is incapable of inventing a suitable solution for dialectal problems. His trouble is evident in the blanks he left at disconcerting places or by the fact that he simply skips the whole pair.

4. Finally, there is the 'mirror-copyist', a scribe who copies literally from his exemplar and who remains, therefore, practically unvisible to us.

We do not pretend to have presented all possible scribal interventions that were due to linguistical motivations. Since historical dialectology is a discipline which is still developing, it is quite conceivable that we have overlooked some features. These investigations can be considered to be a proposal of linguistical items that have led to scribal modifications.

In the *Perceval*, we have counted 243 interventions of the first type, that is actual modifications of rhyme[51]. We have come across 30 instances of the third type, blanks and omissions that can be explained by a certain linguistic necessity.

In Table 5.25, we have specified the number of interventions per manuscript.

We see that our initial working hypothesis (page 157) appears to be globally true: a,b,l, and q are indeed the manuscripts that have undergone less modification for linguistic reasons. The position of c and r is curious. We would expect that c, being a Champenois manuscript, would present less dialectally colored readings. The linguistic behavior of c reinforces the idea that c probably returned to Champagne after having been influenced by other northern dialects. Although r is a Picardian manuscript, it is striking that the number of dialectal interventions is fairly low. Manuscript r is, therefore,

---

[51]Of these, 92 are marked with an '?', since the manuscripts in question belong to a region of which the dialect did not provoke such a modification. The ancestor, however, might well have come from such a region. It should be clear that in these cases the variant is due to genealogical relationships.

Table 5.25: Interventions per Manuscript

ms/type	1	?	2	3	ms/type	1	?	2	3
a	-	5	6	1	p	22	9	52	1
b	4	7	3	-	q	3	9	9	1
c	14	3	29	2	r	9	4	39	4
e	-	6	1	-	s	19	3	34	2
f	15	7	8	5	t	14	3	60	3
h	22	11	8	-	u	21	7	39	-
l	-	9	5	3	v	1	-	17	2
m	7	9	13	-					

one in which the original rhymes have been neatly respected. The other manuscripts have presented readings as we would have expected them to do, in view of their dialectal background.

Conclusion

In this chapter, we have demonstrated that research on Old French dialects is of the highest importance for the articulation of a MS tradition. Dialect research may allow to understand the complexity of scribal emendations of the text and may enable us to reconstruct the historical path that a medieval vernacular text has taken.

Thanks to dialectal analysis, we have been able to detect several language levels in the MS tradition, from the dialect of the author to that of the direct models of each of the extant manuscripts, from the description of the behavior of the actual copyist to the detection of several, collaborating scribes.

A combination of the global genealogical groupings of manuscripts and the distribution of the manuscripts throughout the Domaine d'Oïl is shown in Map 5.3. We have indicated the manuscripts *b* and *f* and the clusters *efmq*, *alr*, *tv*, and *psu*, and, finally, the *ch* branch[52]. Making this combination is, of course, very hazardous, but the results are intriguing, since it enables us to represent the actual historical background of a stemma.

The geographical, dialectal dimension of a MS tradition is often unjustly

---

[52]These are the most frequent clusters, based on the outcome of page 67 and an extrapolation of *ch*.

disregarded. Dialectal analysis helps us to understand how a text has been treated and received, how a literary text in the thirteenth and fourteenth centuries was considered to be a dynamic and malleable organism that actually 'lived'.
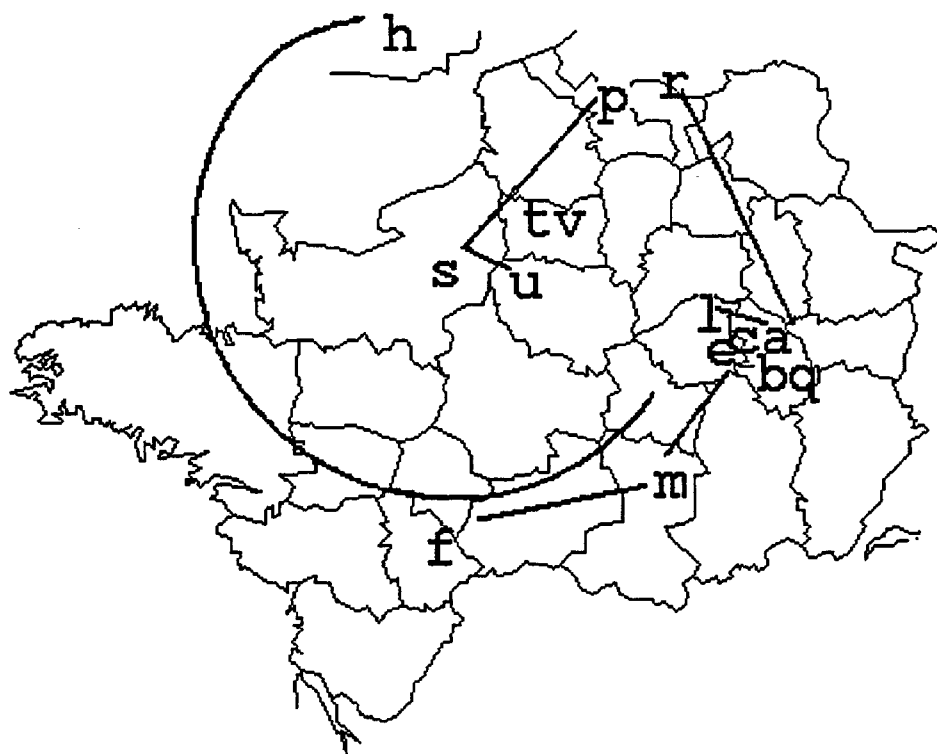
Appendix to Chapter 5
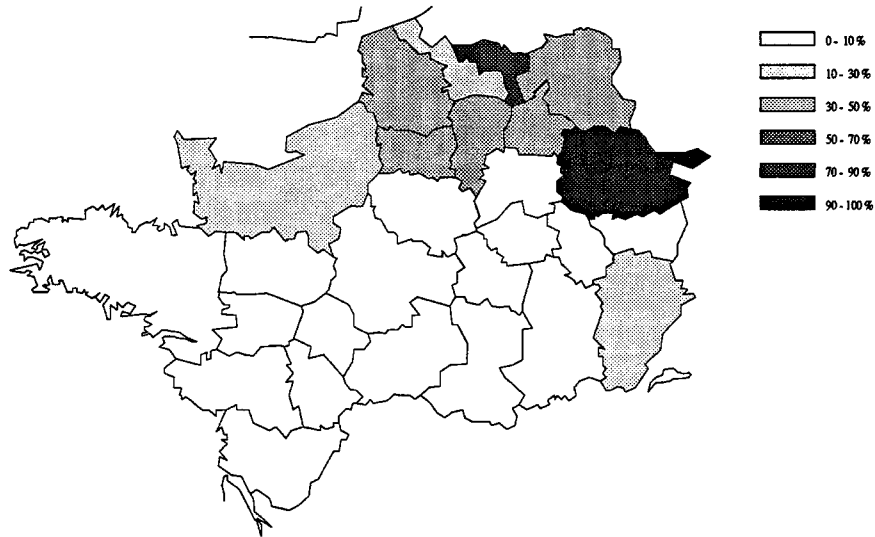
Map 5.1 Alternation -aisse:-asse in the desinence of the perfect subjunctive of verbs ending in -er
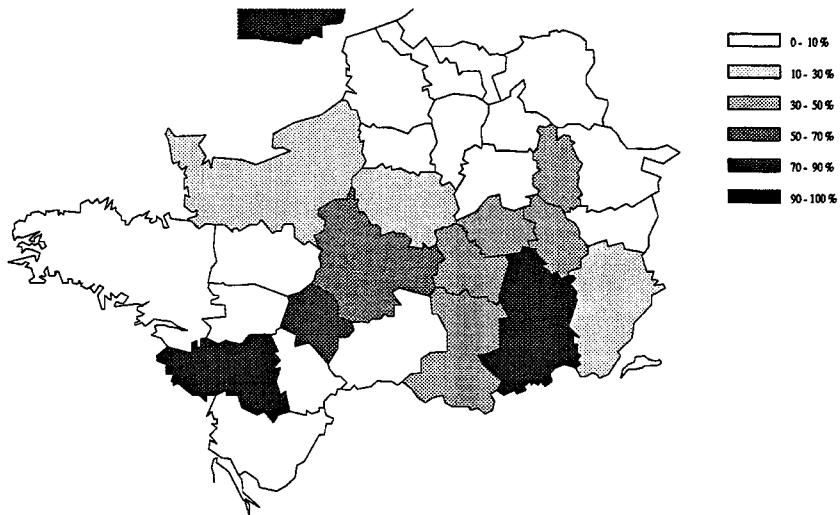
Map 5.2 Alternation -uen:-on, in forms of the possessive pronoun.

Map 5.3 Combination of stemmatological and dialectal distributions

Chapter 6

Perceval with an Accent: The vicissitudes of h

In this chapter, we will investigate the vicissitudes of one of the members of the MS tradition. Manuscript *h* has covered the longest geographical and temporal distance in relation to Chrétien's autograph. According to the paleographical dating, *h* is the youngest extant manuscript of the Old French tradition (Micha 1966:61 second half of the 14th century) and, according to the determination of the language in the manuscript, *h* is to be localized in England.

In order to appreciate the modifications which the *Perceval* has undergone over the course of two centuries and in travelling to England, we will first investigate the linguistic features in *h* which have led to the Anglo-Norman localization.

The localization method, as devised by Dees determines the provenance of a manuscript by comparing 268 phenomena which have been recorded in 13th century charters with the same phenomena in as much as they are present in the text in that manuscript. These 268 phenomena have been selected from continental charters, however, and, since the Anglo-Norman material was added afterwards, none of the 268 phenomena will be typical of Anglo-Norman exclusively. That is to say, none of the 268 phenomena will present a feature that can be attributed to England with a score of +5. The presence of 'ilh' in charters, as a counterexample, does merit such a score, since it is a feature which can only be localized in the Walloon region (of Belgium), thus enabling us to identify Walloon texts with a maximally

positive score.

If the localization program suggests England as the most probable provenance of manuscript *h*, with a dialectal coefficient of 59, then this means that the total of the scores for the 268 phenomena points to England: the total of features present in *h* agrees maximally with the language found in Anglo-Norman charters of the 13th century.

This implies that all features for which *h* has been compared to other charters are also to be found in charters of the continent. It is the combination of these features that leads us to posit a probable Anglo-Norman provenance.

The following list presents the phenomena, the same characteristics and distributions of which can be found both in *h* and in in Anglo-Norman charters. The maps refer to Dees 1980[1].

1. Map 2: Alternation *-o,-ou, -u : -e, -ei* in the forms of the personal pronoun "je".

2. Map 19: Alternation of the forms of the personal pronoun "eux" presenting *-el-, -eu-* and those presenting *-a-, -o-, -ou-*.

3. Map 25: Alternation of *-l-:-ll-* in the personal pronoun "elle" of the feminine singular in the nominative.

4. Map 29: Alternation *-o-, -ou, -u :-e, -ei* in the form of the neuter demonstrative "ce".

5. Map 32: Alternation *-ou : -o* in the form of the neuter demonstrative "ce".

6. Map 42: Alternation of the forms *del, deu, du : do, dou, dau, dou* in the contracted definite article "de + le".

7. Map 49: Alternation of the forms *al : au* in the contracted article "a + le".

8. Map 50: Alternation of the forms *aus : as,* es in the contracted article "a + le".

9. Map 65: Alternation *celi:celui* in the form of the demonstrative adjective and pronoun of the masculine singular "celui".

---

[1]For a discussion of this type of evaluation, see Dees 1988:xxii-xxviii.

10. Map 68: Alternation of the forms of the demonstrative pronoun "ceux" presenting *-el, eu-* and those presenting *-(e,i)a-, -(e)o-*

11. Map 101: Presence or absence of *-e(s)* in the form of the adjectives and pronouns "tel" in the feminine.

12. Map 138: Alternation *-ou- : -o-* in the forms of the noun "cour(s)".

13. Map 191: Altenation *sire:sires* in the forms of the substantive "seigneur" in the nominative singular.

14. Map 195: Alternation *-an-, -am- : -en-, -em-* in the form of the substantive "temps".

15. Map 229: Alternation *-iens, -iemes : -ions, -eons* in the verb ending of the first person plural of the imperfect indicative.

16. Map 236: Alternation *auer-, aver- : aur-, avr-* in the form of the future of the verb "avoir".

17. Map 241: Alternation *-nr- : -ndr-* in the future form of the verbs "venir" and "tenir".

If the localization procedure had been extended to include features that allow a determination for England exclusively, (i.e. features like *-ur : -or, -our, -eur* for substantives like 'seigneur'), then the Anglo-Norman provenance of *h* would have been established with a much higher dialectal coefficient. The following features reveal and stress the Anglo-Norman provenance of *h*[2]:

1. The word ending TS has become 'tz' instead of 'z' in a number of cases. This is brought about by the insertion of the consonant of the radical, for example in: 'vasletz'. The use of 'tz' for participles, adjectives, nouns ending in '-t', and nouns ending in '-ee', the use of 'lz' for nouns ending in [λ] are characteristic for *h*. (Pope 1952:§1231) Example: 'filz'.

2. O Open has become 'ou' but also 'u' in quite a number of cases. Example: 'seignur'.

---

[2]Cf. Kristol: *[. . .] critère qui permet à lui seul de déterminer si un manuscrit appartient à la tradition insulaire ou à la tradition continentale.* (Kristol 1989:349)

3. The juxtaposition of 'v', 'f', 't', or 'd' with 'r' was often obviated by the development of an intervening vocalic glide (*svarabhaktique*) (Pope 1952:§1173). Examples: 'ouvre' has become 'overe', 'povre' has become 'povere', 'descendrai' has become 'descenderai', 'entrez' has become 'enterez'.

4. In some cases, Ě open had not become diphthong but remains monophthongal. Examples: 'rivere' instead of 'riviere', 'derere' instead of 'deriere' (Cf. Dees 1980:Map 173).

   This confirms the findings of Pope:

   > *The use of [j] after consonants was unfamiliar in English*
   > *speech and consequently the passage of [je] to [e] and of [jẽ] to*
   > *[ẽ] was greatly accelerated in insular French* (Pope 1952:§1155)

   We even note cases of false regression, where *h* writes 'piere' instead of 'pere' (< pater)'. It is clear that *h* does not always make the difference between the diphthongized and monophthongal Ě. Examples: 'hiet' instead of 'het', or 'hait'; 'siet' instead of 'set'.

5. *A open* followed by a nasal consonant has become 'ein' in some cases. Examples: 'meint', 'vilein'. *A open* followed by *N mouillé* has become 'ein' in practically all cases (the only exception, 'plaint', occurs in rhyme position).

6. We note the use of 'archaisms' to distinguish between homonyms: the representation of final [θ] by 'd' in the 3rd person singular of the present indicative of the verb 'avoir': 'ad' (< habet) (cf. 'od' for < apud) (Pope 1952:§1210).

7. The first person plural has the verb ending -*om, oms* in *h*. Examples: 'venoms', 'porroms', 'irrom'.

8. The first person singular of the present indicative sometimes terminates in [k]. Example: 'vienc', 'defenc'.

9. The termination of the imperfect indicative of the first conjugation sometimes presents a diphthongal tonic vowel ('-*ous*', '-*out*', '-*ouent*'), at times also a monophthongal tonic vowel as in some western dialects

('-*oe*', '-*ot*') (Cf. Dees 1987: Map 442). Being unfamiliar with the '*oit*' ending for the imperfect of the first conjugation, *h* even writes '*eies*' in rhyme position[3]:

e nepurquant si tu oseies	nonetheless, if you dared
mener ovec toi me porreises 6649h	you could take me with you

10. We note the use of the neuter demonstrative 'ceo' and the personal pronoun 'ieo'.

11. There is a tendancy to stress the second part of the diphthong: iee > ie. It appears that the scribe of *h* is neither familiar with the diphthong [ui] and allows for example the use of the personal pronoun 'lui' in rhyme position. This spelling occurs only 15 times in the body of the text (against 145 in *a*). The scribe of *h* does not know: 'autrui', 'celui' or 'nului' and changes into 'autri', 'celi' or 'nuli'.

   Instead, *h*'s copyist seems to stress the second part in the diphthong, which makes it possible for him to rhyme 'lui' with 'fini' (vv. 3307-8). Thus, [üi] had not been levelled to [ü] as Pope suggests (Pope 1952:§1160).

12. On occasions, the diphthong 'ue' was leveled to [u]. Examples: 'put' for 'puet', 'sun' for 'suen'.

Atypical Features in *h*?

What is striking, though, is that the vocalization of 'l' has not taken place in the language of *h*, although vocalization of 'l' before 's' is to be expected in England.

Another striking phenomenon is that the declension system has been respected to a large degree. In the Anglo-Norman dialect, no remnants of the case system are to be expected, while, in *h* the system is used consistently.

We also note that, although, we expected the spelling 'ei' in 'main' in Anglo-Norman, our text prefers 'main'. Further, we see that, while one expects the verb 'faire' (and its various conjugations) is expected to be written

---

[3]Cf. v. 7755, 4419, 3991; *f* has even more hypercorrections of the same type.

'feire' or 'fere' in Anglo-Norman, h consistantly writes 'faire' etc. An A
followed by a yod remains 'ai' instead of 'ei'[4].

The following phenomena in h present a very low degree of similarity with
the Anglo-Norman charters:

1. all features describing the maintainance or disturbance of the declension
   system: Map 34, 62, 66, 76, 81, 91, and 90

2. all features describing the vocalization of 'l': Map 43, 54, 73, 96, 97,
   and 152

3. all features describing the modification of the latin A to 'e' or 'ei', Map
   170, 171, 248, and 259

4. features describing the diphthongization of E open, Map 227, and 255

How can these non-Anglo-Norman features be explained except that they
are relicts of an ancestor of h, perhaps even of the direct exemplar of h? Such
relicts stem from an exemplar which is in a dialect different from that of the
copyist; they are 'show-throughs' (Benskin & Laing 1981:58). We would like
to know where this ancestor should be localized.

In order to ascertain the provenance of the non-Anglo-Norman features
we have made the second localization. As we have described in Chapter 5,
the second localization is a derivative one. In the case of h, it takes England
as the point of departure, isolates the features that do not fit into the Anglo-
Norman dialect, and determines the provenance of these 'refractive residues'
(Dees 1985:320). This localization points to Aube with a dialectal coefficient
of 98, thus to the vicinity of Chrétien's homeland.

We may therefore formulate the hypothesis that the (direct) ancestor of
h was a continental manuscript which must be localized in the Southeastern
part of the Domain d'Oïl.

In the previous chapter, we already mentioned some of the particularities
of h in terms of rhymes. The following features are not found in h:

1. the EN:AN combination[5],

---

[4]We admit that the 'ai' spelling also occurs frequently in Anglo-Norman charters of
the second half of the fourteenth century.

[5]Interventions: vv. 1198, 1349, 1629, 1927, 1967, 2037, 2451, 2995, 3847, 4847, 5643,
5693, 5805, 6225, 7316, 7575. But: 3136

2. enjambments,

3. the effacement of L before S[6],

4. the combination of the triphthong UEU: O open[7],

5. a syneretic element in the diphthong of words like 'liee', 'maisniee' and 'gie'[8]

6. the combination of long and short E in rhyme position.

On the other hand, *h* does prefer to separate the imperfect of the indicative of verbs of the first conjugation from other imperfects of words with underlying E open[9].

Furthermore, *h* generally stresses the second part of diphthongs, or even simply monophtonghizes them, as can be seen in the the spelling 'maisnee', 'put' instead of 'puet', 'pus' instead of 'puis', but also in the use of 'altri', 'celi', 'nuli', and 'cesti' instead of 'altrui', 'celui', 'nului', and 'cestui'. This may be the reason for interventions in 5847 (ancui:lui > celi:li) and 7825 (lui:gehui > li:vi).

The fact that the Anglo-Norman dialect was unfamiliar with the third declination of adjectives and present participles may be the reason for the intervention in verse 6957. Where other manuscripts contain the rhyme:

que ele soit si mesdisanz	to be so evil-tongued
puis que ele a passé yy anz 6957-8a	beyond the age of ten,

The scribe of *h*, providing a typically Anglo-Norman interpolation (absence of diphthong in 'entechee') but also an elegant solution for his problems with 'mesdisanz':'anz', was obliged to write:

que ele seit si mesdisante	to be so evil-tongued
ne vilaine ne malparlante	and wicked and slandering
ne malvaisment entechee	and with bad qualities
puis que s ert dis anz passee 6957-8h	beyond the age of ten.

---

[6]Interventions: 2397, 6747
[7]Interventions 2595, 4621
[8]Interventions: 0494, 0800, 1759
[9]Interventions: 0942, 1198, 3333, 3595, 4267

Manuscript *h* contains two interpolations of considerable length. We have examined the rhymes in these interpolations, in order to establish whether they have an Anglo-Norman or a continental provenance (verse numbering as in Hilka:1928). We note the occurrences of two typically eastern rhymes: 'ignielment':'devant' (v.I:259-60) (EN:AN combination)[10] and 'pusse':'feisse' (v. II:93) (morpho-syntactic word ending ISSE instead of USSE, cf. IST, Chapter 4), as well as the combination 'colps':'dos' (v.I:27506)[11] .

The following rhymes are particularly interesting 'seigne':'veigne' (v. I:329-30) (palatalized stem ending in 'venir' and 'tenir' and absence of the *diphtongaison spontanée*; cf. Dees 1988: Map 423), 'toz':'prouz' (I.347) and 'seignour':'estour'(I:389). These rhymes can be found both in the eastern part of the Domain d'Oïl and in the south-western part of the continent.

The rhymes 'colant':'blanc' (I.405) (final [k] and [t] having a similar pronunciation), and 'fu':'feu' (I.261) (U open and O open as a result of a triphthong having a similar pronunciation) are intriguing, as they betray an Anglo-Norman influence. The same goes for the insertion 'perecous':'leus', (v. 4642) mentioned in Chapter 5.

In verse 6278, some manuscripts have the rhyme: 'avoine' (< avena):'fontaine'. The scribe of *h* came up with something completely different:

e pain d avoine e d orge mangeut	he ate barley and oat bread
e ewe firide de fontaine beut 6278.3-4h	and drank clear spring water.

Perhaps the scribe(s) of *h*, or their ancestors, were particulary annoyed by the rhyme 'avoine':'fontaine'[12] and reorganised the verses, being forced to use the present subjunctive of 'mangier' and the perfect tense of 'beivre', in the process.

---

[10]Manuscript *h* also inserts this eastern combination after 3906: 'en estant':'maltalant' (note the diglossic spelling 'ant' in 'maltalant')

[11]On another occasion *h*, interpolates two verses with the same type of combination, 'fols':'los' in verse 2355.1-2.

[12]The [oj] pronunciation in 'avena' began in the eastern part of the Domaine d'Oïl and was probably promoted as a means for avoiding homonyms (Pope 1952:§487, Gilliéron 1918:201-205). Cf. Chapter 5.

The Stemmatological Status of *h*

We have determined the Anglo-Norman language in *h* and the eastern character of one of its exemplars. With regard to its stemmatological status, too, *h* is very interesting. We have seen that, initially, *h* is closely related to *c*, a relationship which is very pronounced in the first 2000 verses, and which becomes less clear in the following 2000 verses, and comes to a definite end around verse 6000, where *h* is closely related to *l*, having joined the cluster *al*. However, towards the end of the MS tradition, *h* returns to *c*, and the relationship is as close as it was in the beginning.

The return of *h* to its former partner, *c*, confirms our decomposition hypothesis: there must have been a writing office, or in any case a collaboration of artisans, where an ancestor of *h* and *c* had been divided into several pieces, into quires probably, and where the transcription of these quires was executed seperately: the first and the last quire go back to a common ancestor of *c* and *h*, the remaining quires had a different history, and the quires of the *h*-line go back to a manuscript which is also a partial ancestor of *l*.

We note, however, that both *c* and *l* are Champenois manuscripts[13] and since we have isolated the Champenois character of the non-Anglo-Norman features in *h*, we suppose, that the genealogical relations with *c* and *l* were established before the ancestors of *h* travelled to England.

There are some indications in *h* that lead us to suppose the existance of simultaneous contamination. The interpolation of *h* in verse 7075 is very intriguing. Whereas *cqs* and *tv* constitute intimately related groups of manuscripts in the vicinity of thate verse, the scribe of *h* seems to have had problems assimilating the readings he found in two different sources. When the angry damsel is teasing Gauvain in front of the enchanted castle, the manuscripts *abeflmpru* write:

quant el vos verront trebuchier	when they see you stumble
mout sanblez or bien chevalier 7073-4a	you look just like a gallant knight.

Manuscript group *tv*, as well as *cqs* writes:

car vous seez sus bon destrier	because you ride a good horse
or samblez vos bien chevalier 7073-4t	you look just like a gallant knight

---

[13]We admit that some peculiarities in *c* (see Chapter 5) give reason to believe that *c*'s history is not restricted to the Champagne region.

There is a sense of hesitation in *h*, however. The copyist wanted to introduce both the 'trebuchier' and the 'destrier' elements in his version, so he writes:

quant eles vos verront trebucher	when they see you stumble
de vostre corant destrer	from your running horse
mult semblez ore bien chevaler	you look just like a gallant knight
qui a autre doie iuster	who deserves to fight someone else
e perceval prent a coroucer	and Perceval starts to get angry.

Having completely lost sight of the plot of the story, *h* reintroduces Perceval where Gauvain is meant.

Conclusion

The study of *h* enables us to appreciate the vicissitudes of a manuscript remote from its origins, both in terms of time and space. By not disturbing the integrity of the manuscript - as we have done in the course of the stemmatological and dialectal investigations in the previous chapters, by stressing the differentiality of the MS tradition - we are able to perceive a (generally) coherent manuscript which has been produced with care and intelligence. The number of dialectal interventions is impressive, and the quality of those interventions (especially the contrived solutions for problems stemming from rhymes) is high. They are eloquent and inventive. The dialectal 'show throughs' in *h* allow us to detect the roots of this manuscript: *h* has been tinted by continental, eastern manuscripts, an influence which is confirmed by *h*'s genealogical affinities (*c* and *l*).

Although far removed from its roots and in spite of the fact that it was written two centuries after the story was first composed, manuscript *h* constitutes, thanks to its thoughtful production, a scintillating and lively exponent of the *Perceval* tradition.

Chapter 7

Description of the Manuscripts

Manuscript *a*

1. Manuscript *a*, B.N. 794, Ancien 7192[2], Cangé 73. "La copie de Guiot"

This is often considered to be the 'best' manuscript, and has been used as 'manuscrit de base' for the editions of Hilka (1928), Lecoy (1972), and Pickens (1990)[2].

The manuscript is a miscellany, comprising, among others, the other works of Chrétien and an incomplete continuation of the *Perceval*. We agree with Hunt that:

> The Guiot manuscript is commonly recommended on the grounds of its date, its dialect and the scribe's calligraphy, factors, of course, which have nothing to do with its text-critical value. (Hunt 1979:258)

The manuscript uses quires of 8 leaves, with each page divided into three columns of 44 verses each. The *Perceval* starts at folio 361 ra. This is the first page of a new quire (the preceding quire is a bifolium).

It is interesting to note that the first quire of the *Erec* in this manuscript has been misbound, according to the ancient foliation at the bottom of each

---

[1]For information on the dimensions, foliation, decoration, and contents of the volume, see Busby 1993.

Unfortunately, the fragments *Annonay* and *Lannoy* were not at our disposal. The transcription of the manuscripts has been executed by R. Lops and M. van Tooren, in consequence of a N.W.O-Project 1985-87.

[2]For a critical discussion of Hilka's edition, see Wilmotte 1933.

page. This could indicate the use of imposition, a highly industrial way of transcription. (cf. Bozzolo et Ornato 1983:175-187)

The manuscript has been revised by a medieval corrector, e.g. folio 373, 411.

The *Perceval* contains two elaborated initials.

Paleographic dating: late twelfth century to the beginning of the thirteenth century (according to Le Roux de Lincy *Le Roman de Brut par Wace* 1834 cited by Micha 1966:34)[3]

The language of *a* is Champenois, the localization coefficient is: 79 (Haute-Marne; Langres and vicinity)[4].

Indication of ancestral past: in vv. 4247 - 4295 a 'saut en avant' of 50 verses occurs. This might indicate an exemplar with columns of 50 verses each or 25 verses per column and two columns per page.

Changes in relationship: in the vicinity of verses 2000 and 5875.

Manuscript *b*

Manuscript *b*, Berne 354, Burgerbibliothek de Berne (f. 208ra- 283 vb).

The manuscript is a miscellany, with quires of 8 leaves, each page containing two columns of 30 verses each.

This version of the *Perceval* has been edited by Méla (1990).

Rychner (1984) has observed that the other texts in this manuscript must have been produced by a collaboration of two scribes. Méla (1990) has pointed out that this collaboration has also been effected for the transcription of the *Perceval*, since the word 'mais' has been written 'mas' in the quires seven and eight. Independently from Méla, we have reached the same conclusion and discovered that this also holds for the spelling of words such as 'reine'/'raine', 'peine'/'paine', and 'vileine'/'vilaine'. Busby has detected four different hands (Busby 1993:xii).

The fact that this volume must have been the product of a collaboration of scribes is also suggested by the fact that certain quires are missing or have been inverted (Busby 1993:xii) and that the pages preceding the *Perceval* are blank.

---

[3]According to Van Reenen 1982, the presence of nasals followed by double 's' indicates that the manuscript must be dated after 1290. Van Reenen 1982.

[4]If the dialectal coefficient of the second localization (Chapter 5) does not surpass the 85 threshold, we do not consider it trustworthy.

Paleographic dating: fourteenth century (Micha). The manuscript has been localized in Haute Saone, coefficient: 90.

The declension of words is not always consistent in this manuscript. There are several typically Burgundian characteristics: 'nuns' spelling for 'nus', 'autresin' for 'autresi'. The treatment of words in rhyme position is on occasions somewhat careless: 'ne nos avon faite ceianz':'et ie prie deu omnipotant' (2088.3-4). Some interpolated verses suggest that in the dialect of manuscript *b* [r] before [s] gradually disappeared. For example: 'defors':'repos'; 'cors':'fos' (Cf. vv. 2097, 2565, 4357).

The *Perceval* contains one illuminated initial.

Indication of ancestral past: 50 verses are missing in vv. 5810 - 5860; this might be the length the number of verses per page or column of an exemplar.

Changes in relationship: none.

Manuscript *c*

Manuscript *c*, Clermont 248, Bibliothèque Municipale, f. 1r-152r.

The manuscript contains only the *Perceval*, which ends at verse 8938[5].

The second quire has been misbound: instead of backwards, the inscribed folios have been folded forwards, which produces an inverted order of leaves. This mistake can only have been made if the folios had been written before the leaves were cut: perhaps another case of imposition. The bifolium containing leaves 43 and 44 has been left out.

The manuscript uses quires of eight leaves, with one column of 26-30 verses per page. There are no miniatures and only one illuminated initial.

Paleographic dating: end of the thirteenth century, beginning of the fourteenth century. Busby (1993) has detected two different hands.

The manuscript has been localized in Yonne, with a dialectal coefficient of 66. This Champenois manuscript has many interventions made for linguistic reasons.

There are several detectable changes in relationship: ± 2500, ± 5500, and ± 8000.

---

[5]Which means that the end of *c* does not coincide with the end of *h*, as has often been assumed.

Manuscript *e*

Manuscript *e* is actually Ms. 19. 1. 5. Edinborough, National Library of Scotland, f. 2ra-25ra.

The manuscript contains the *Perceval* and continuations, but it is incomplete. The *Perceval* starts at verse 5437 of the MS tradition.

Each page of the manuscript contains two columns of 40 verses each. There are no miniatures.

Paleographic dating: second half of the thirteenth century.

Localization: Chaumont with a dialectal coefficient of 90.

Changes in relationship: none.

Manuscript *f*

Manuscript *f* is in Florence, Riccardienne 2943, f. 1r-126v. The manuscript contains only the *Perceval.*

The manuscript uses quires of 8 leaves with one column of 30, 31 verses per page.

The manuscript has been thoroughly corrected.

The manuscript ends at verse 8342 of the MS tradition. Since the text ends in the middle of the page, Micha concludes that the scribe's model must have been incomplete (Micha 1966:58). Several leaves are missing (between vv. 2474 and 2537).

The manuscript was written by at least two different scribes. Quire 10 has been written by second hand with a more legible handwriting. The copying work was distributed among the scribes, since the second scribe makes an effort to transcribe every verse of his allotted portion within the same quire. The 9th quire has 4 pages.

Busby (1993) distinguishes four correctors.

Paleographic dating: end of the thirteenth century or beginning of the fourteenth century.

The manuscript does not always observe the octosyllabic pattern of the verses of Chrétien and often surpasses the restricted number of feet.

Localization: Deux-Sèvres with a dialectal coefficient 57. We do not agree with Hilka (1932:iii) or Busby (1993:xvi) on the presumed eastern dialectal background of *f*, although the language in *f* is indeed rather mixed. We detect definite Picardian influences (for example, 'keut' 0001, 'co' 0037, 'ostés' 1129,

'sace' 0031, 'rice' 7741 etc.) but also typical southern-Normandian traits (for example, 'esteit' 0659, 'out' 0018, 'quer' 0005, 'devindrent' 0298, etc.). The reason for this mixture of dialectal shades might be the interference of several correctors and scribes within the manuscript, as Busby 1993:xvii suggests. It is also possible that f traveled from Normandy to Picardy or vice versa. This hypothesis has yet to be verified, but the micro-film we investigated is so difficult to read, that further research will need to involve the actual manuscript itself.

Changes in relationship: ± 3300.

Manuscript *h*

Manuscript *h* is in London, at Heralds College, Arundel, ms. 14. f. 150ra-221rb.

The manuscript is a miscellany of medieval texts, and uses 2 columns per page and 34 verses per column. The number of leaves per quire is not detectable from the micro-film. The *Perceval* ends at verse 8954 of the MS tradition.

Paleographic dating: second half of the fourteenth century. Busby has detected six different hands (Busby 1993:xvii).

Localization: Anglo-Norman, with dialectal coefficent of 59. The second localization points to Aube, with a coefficient of 98.

Changes in relationship: ± 2200, ± 5800, ± 8000.

Manuscript *l*

Manuscript *l* is in London, at the British Museum, Additional 36614, f. 1ra-84ra.

The manuscript is a miscellany and contains a continuation and a pseudo-prologue (the Bliocadran), which has been interpolated afterwards after verse 70 (Chrétien's prologue). The continuation and the Bliocadran Prologue are written in a Picardian dialect. The insertion of the Bliocadran Prologue caused the Picardian scribe to erase the 'original' 50 verses of Chrétien's prologue and to add them afterwards but then according to the Picardian examplar. These verses, too, have been written in the Picardian dialect. The Bliocadran Prologue occupies one quire. Towards the end of his transcription of it, the scribe noticed that too much blank space would remain, so he

distributed the remaining text over the remaining pages, now using only one column per page and adding a rather sloppy drawing.

The third quire spells 'lou' for the definite article 'lo' which was used in the other quires. This gives reason to detect a second hand. Busby (1993:xviii) has detected six hands.

Paleographic dating: second half of the thirteenth century.

Localization: Aube with dialectal coefficient of 81. The second localization points to Tournai and vicinity with a coefficient of 100.

Changes in relationship: none.

Manuscript m

Manuscript m is in Montpellier, in the Bibliothèque de la Faculté de Médecine. Montpellier H. 249, f. 1ra-59rb.

The manuscript also contains the continuations, and uses two columns of 40 verses each, per page. It is impossible to detect the number of leaves per quire by reading the micro-film. Twenty-five miniatures and several large initials accompany the *Perceval*.

Paleographic dating: second half of the thirteenth century (Busby) or end of the thirteenth century (Micha).

Localization: Nièvre Allier with a dialectal coefficient of 80. The second localization points to England, with a coefficient of 87.

Changes in relationship: none.

Manuscript p

Manuscript p (Mons 4568, f. 15b-119b) was discovered by Potvin in Mons. The manuscript has quires of 8 leaves with two columns of 45 verses each, per page.

The manuscript contains two pseudoprologues, the Bliocadran and the Elucidation, as well as the continuations. Chrétien's prologue is missing, except for the last 6 verses.

The manuscript contains several miniatures, nine of which are within the text of the *Perceval*.

Paleographic dating: thirteenth century.

Localization: Lille and vicinity, with a dialectal coefficient of 75.

The scribe of manuscript *p* conscientiously observed the rhyme pattern of the *Perceval*, whenever a rhyme is in conflict with the preferences of his dialect, he contrived a new rhyme.

Changes in relationship: ± 4000

Manuscript *q*

Manuscript *q*, B.N. 1429, Ancien 7523[5], Colbert 2584, f. 1ra-73vb.

The manuscripts also contains the continuations. The manuscript has quires of 8 leaves with two columns of 30 verses each, per page.

Several leaves are missing, among which the first; A little fragment in another handwriting, containing some 30 verses, remains, however. Another leaf is missing after f. 10: vv. 1384-1654.

There are several large initials.

Paleographic dating: second half of the thirteenth century.

Localization: Langres and vicinity with a dialectal coefficient of 92. The second localization points to Chatellerault and vicinity, with a coefficient of 93.

Typical of *q* is the labialization of [n] to [m] in cases of regressive assimilation: 'l amme de som pecheor' (6159); 'mom premerain ami' (8677), 'em bresil' (1674) etc.

Changes in relationship: ± 7000 ± 7500

Manuscript *r*

Manuscript *r* is B.N. 1450, Ancien 7534[5] Cangé 69 (27)(f. 158vb-188vb).

Besides manuscript *a*, this is the only one containing all of Chrétien's romances. The manuscript is a miscellany[6] and contains a continuation of the *Perceval* as well. The *Perceval* starts at the top of folio 158v. which is the last page of a quire. This could imply that the transcription of this miscellany has been in one hand. Quires in this manuscript contain 12 leaves, and three columns of 59 verses each per page.

Fourquet estimates that this manuscript is the most closely related to Wolfram's Middle German version of the *Perceval*. Fourquet is of the opinion

---

[6]Chrétien's romances have been abruptly inserted in the middle of Wace's *Brut*. Walters supposes that the arrangement of the contents of this manuscript is deliberate (Walters 1985).

that at least the first half of manuscript *r* was used as an exemplar for that version. Apart from the fact that Fourquet wishes to make *r* into the direct ancestor, he overlooks the fact that the change in relationships that he implicitly refers to can very well be the effect of a change in *r* and does not necessarily mean that Wolfram had two different exemplars at his disposal (cf. Fourquet 1966:21).

Paleographic dating: first half of the thirteenth century.

Localization: Tournai with a dialectal coefficient 65. The second localization points to Berri with a coefficient of 100.

Changes in relationship: ± 5800

Manuscript *s*

Manuscript *s* is B.N. 1453, Ancien 7536 (f. 1-64). The manuscript also contains the continuations.

Quires are composed of 8 leaves, with two columns of 36 verses each, per page.

The numerous illuminations in this manuscript are provided with explanatory verses in another dialect, (Picardian), than that of the actual text itself.

The *Perceval* starts only at verse 103 of the MS tradition, because the first leaf is missing.

Since the manuscript already mentions the name of the principle hero from the beginning, the passage about the naming of Perceval in the episode about Perceval and his niece is missing.

Paleographic dating: fourteenth century.

Localization: Eure, Normandy; with a dialectal coefficient of 89. Localization of the rubrications: Val d'Oise, with a coefficient of 83. The second localization points to Somme, Pas de Calais with a coefficent of 86.

Changes in relationship: ± 4500 ± 6500.

Manuscript *t*

Manuscript *t* is B.N. 12576 (Ancien suppl. franç. 3306) contains the *Perceval* (f. 1ra-37ra) and the continuations along with other medieval texts.

The manuscript uses quires of 12 leaves, and each page contains three columns of 43 verses each. There are five miniatures. The manuscript is

strongly affiliated with manuscript *v*.

The manuscript has been corrected (cf. 3534/5).

Manuscript *t* has served as 'manuscrit de base' for the editions of Roach (1959) and Busby (1993).

Paleographic dating: beginning of the thirteenth century.

Localization: Oise with a dialectal coefficient of 68.

Changes in relationship: none.

Manuscript *u*

Manuscript *u* is B.N. 12577, (Ancien suppl. franç. 430). The *Perceval* (1ra-53ra) begins on the first leaf and contains the continuations.

The manuscript is composed of quires of 8 leaves with two columns of 45 verses each, per page. The manuscript is illuminated, and the illustrations are provided with rubrications.

Paleographic dating: fourteenth century.

Localization: Val d'Oise with a dialectal coefficient of 86.

Changes in relationship: 2000, 4000,± 5300 ± 5900.

Manuscript *v*

Manuscript *v* is B.N. 12603, Nouvelles Acquisitions 6614. This is, like manuscript *e*, a fragmentary manuscript, and from verse 5820.5 onwards the manuscript is reasonably legible. Many leaves are missing, but the first two complete quires contain a significant part of the *Perceval.*

The manuscript is composed of quires with 8 leaves with three columns of 40 verses each, per page.

This manuscript is closely related to manuscript *t*. We note a difference in orthography, however. Whereas *t* has a predilection of the spellings 'vos', 'nos', and 'totes', *v* prefers 'vous', 'nous', and 'toutes'.

Indication of ancestral past: from 4368-4408, 60 verses are missing. This might indicate an exemplar which had 2 columns of 30 verses per page, or one with one column of 30 verses per page and a missing leaf.

Paleographic dating: thirteenth century.

Localization: Oise with a dialectal coefficent of 64.56

Changes in relationship: none.

The Prague Fragment

The Prague fragment is at the Library of the University (Klementinum) in Prague (220, former I.E. 35). The fragment has two columns per page and probably had 43 verses per column (the leaves have been mutilated). There remain but two leaves, containing the verses 7443-7593 and 8227-8379.

Localization: the fragment obtained a maximum dialectal coefficient (100) for both the regions Langres and Bourgogne. The fact that *Prague* is a fragment which lacks a number of features that are used for the localization of texts is probably responsible for the rather high score and the ambivalent outcome of this localization. The eastern character of this fragment is indisputable, however. Although there are but a few variants that allow the positioning of the Prague fragment in the various stemmata, we believe that it is closest to the *efmq* family, and within that family it is closely related to *e*.

Conclusion

In the preceding chapters, we have applied two different approaches to the MS tradition of the *Perceval*: a stemmatological and a dialectological approach. The purpose of these approaches has been twofold: to show the functioning of relatively new stemmatological and dialectological methods and their potential to reveal a new dimension of the manuscriptural heritage. Stemmatology and dialectology may serve to reconstruct a historical process: the transmission of texts, from the actual author to the extant manuscripts.

The stemmatological investigations show that the family relations among manuscripts are far more complex than we are capable of imagining with our modern concepts. One thing can be ascertained: the family relations among the manuscripts reveal an intricate network of transcription, transmission, and distribution of texts, and suggest an elaborate "industry" of manuscript producers, from the author to the wide range of copyists and adapters.

We have illustrated the functioning of the Three Level Method by applying it to the MS tradition of the *Perceval*. The Three Level Method is a sophisticated and discrete approach to pedigree building, partly based on the principles of predicate calculus and graph theory and combining both quantitative and qualitative evaluations of the information contained in the list of variants. With the tools of sectioning, provisional contraction and telescoping, the Three Level Method allows us to reveal changes in relationships among the manuscripts.

By leaving his masterwork unfinished, Chrétien has left us with a cliff-hanger. In a way, the outcome of our stemmatological research can be interpreted as such: we have chosen not to select a point of suspension to orient our numerous deep structures. The main objective of our research has not been to use the discipline of stemmatology in order to integrate an archetype in the network of family relations and to establish a link between the Original

221

and the extant manuscripts. We explicitly wanted to show that the purpose of stemmatology can and must be the reconstruction of a network of family relations among the extant manuscripts.

The results of the application of the Three Level Method to the MS tradition of the *Perceval* have pointed out that the transmission of Old French medieval manuscripts containing the *Perceval* has seldom been straightforward and that changes in relationship occur very often. These frequent, successive changes in relationships may be used as indirect proof for the intricate mode of text transmission (the collaboration of scribes, the "industrial" production of books) and we hope that future codicological and paleographical investigations eventually will bring this to the surface as well.

We have argued that the traditional mode of representing relationships is not sufficient for illustrating a MS tradition which is subject to changes in relationship. These filiations can best be represented in a three-dimensional way, if possible.

In the case of the *Perceval*, changes in relationship occur so often, that we would want to "zoom in" on every variant, or even every verse, in order to establish the relationships among the manuscripts for each point. Unfortunately, neither verses nor variants provide us with sufficient information to allow the construction of pedigrees: we are therefore forced to expand from this micro-level. In our approach, we have tried to "zoom in" as closely as possible and still have enough information at our disposal.

We acknowledge that the relationship structure may provide us with a somewhat chaotic representation of the manuscriptural heritage. But what if this confusion corresponds with the historical reality? In any case, the Three Level Method allows us to illustrate this chaos: it is a method which does not smooth down the contingent irregularities as any purely statistical method would do. The Three Level Method allows us to bring chaos to the surface[7]. Moreover, we hope to continue our investigations into the *Perceval* in future studies by trying to develop a tool with which to incorporate the reconstruction of authentic readings within the Three Level Method. In this way, we will try to wipe even more dust from the manuscriptural heritage in order to reveal as most as possible of what Chrétien intended his contemporary

---

[7]We agree with Shepard 1930:141 that "writing, like language, is unquestionably a human activity, a function of men living in societies. Many think that all expressions of the life-processes are capable of reduction to general laws." Shepard does not think so. Neither do we.

readers or listeners to appreciate.

The localization of the language of Chrétien with the help of an objective and robust system of localization may be seen as a first step in this direction. We recommend the tradition-intrinsic method to ascertain the initial language of the text. Thanks to recent developments in the field of historical dialectology and the important amount of documentation which constitutes the tradition itself, we have been able to disambiguate the provenance of the text.

Further, the dialectological approach confirms the industrial aspect of MS production: the task of the scribe was far more complex than the mere act of copying. They were obliged to adapt the text to a new dialectal environment. Besides endurance and patience, skills like creativity and flexibility were required as well.

The dialectological approach also underlines the integrity of each manuscript: each member of the tradition can be seen as an autonomous representative of the *Perceval* family. Each member shows its own particularities, its own digestion of the story of *Perceval*. Each manuscript allows us to appreciate how the text was received in the various medieval circumstances.

Instead of hunting for the 'best' manuscript, as traditional text editors are wont to do, we consider it a much more interesting venture to edit what have usually been considered 'bad' manuscripts. These manuscripts have also functioned as a medium for transmitting the story; they have, in fact, served as a means to tell the legend. We therefore wish to plead for a new edition of the *Perceval*, namely, the version contained in what is generally considered to be the worst manuscript: manuscript *f*.

Samenvatting

Dit boek tracht te tonen hoe een volkstalige Middeleeuwse roman vanuit stemmatologisch en dialectologisch perspectief belicht kan worden, en hoopt daarmee een nieuwe (onderbelichte) dimensie van middeleeuwse tekstfamilies te hebben ontsluierd.

In het eerste hoofdstuk wordt benadrukt dat het van het grootste belang is dat een filoloog die beoogt de familierelaties tussen handschriften te ontwarren zich rekenschap geeft van de noties 'variant', 'lezing' en 'variante plaats', alvorens hij deze begrippen toepast in zijn werk. Vervolgens wordt gewezen op het feit dat voor het welslagen van de stemmatologische onderneming, de onderhavige teksttraditie op zijn minst op homogeniteit en volledigheid getoetst moet worden, en dat in deze de spreiding van varianten door de text en over de handschriften eveneens een cruciale notie is. Voorts is het van belang dat de filoloog zijn positie bepaalt ten aanzien van de inhoud van de variante lezingen - de keuze van kopiïst- of tekstfocalizatie speelt een rol bij het behouden van de onafhankelijkheid van varianten. Met het oog op een verfijning van het varianten-netwerk is het zinnig een classificatie van typen varianten op te stellen.

In het tweede hoofdstuk wordt betoogd dat het ontrafelen van de verhoudingen tussen handschriften beter aan de hand van een stricte en logische methode kan geschieden, dan aan de hand van een betrekkelijk wispelturige, impressionistische of eclectische methode. In dit boek wordt de Drie Fasen Methode (ook wel: Methode Dees) belicht, die het voordeel heeft zowel kwantitatieve als ook kwalitatieve aspecten van varianten te belichten en die bovendien gestoeld is op elementaire noties uit de grafentheorie en de predicaten-logica. Het functioneren van de Drie Fasen Methode wordt geïllustreerd aan de hand van fictieve voorbeelden en voorbeelden die rechtstreeks ontleend zijn aan de *Perceval* van Chrétien de Troyes. De Drie Fasen

Methode stelt voor, in navolging van Dom Quentin, om bij het ontwarren van een tekst traditie drie opeenvolgende fasen te onderscheiden: de bepaling van de dieptestructuur, de bepaling van de onderliggende structuur (het vaststellen van intermediariteit) en de bepaling van het ophangpunt (het vaststellen van de orientatie). Het opstellen van de dieptestructuur mag beschouwd worden als het essentiële moment in de Drie Fasen Methode: op dit punt wordt het relatieschema van de handschriften vastgesteld. Dit geschiedt aan de hand van viertallen - de kleinst mogelijke eenheid die het construeren van structuur toestaat - en die middels het principe van de implicatie worden uitgebreid tot volledige dichotomieën, die ons in staat stellen dieptestructuren te construeren. De uiteindelijke structuur wordt getoetst aan de oorspronkelijke varianten en het is aan de filoloog om te beoordelen of het aantal resterende varianten significant genoeg is.

In eerste instantie onderzoekt de Drie Fasen Methode of een teksttraditie lineair en eenduidig is. Wanneer dat niet het geval is, wanneer de filoloog bepaalt dat het aantal te verwerpen varianten en het percentage 'ruis' te hoog is, kan overgegaan worden op het toetsen van de teksttraditie op wat traditiegetrouw 'contaminatie' genoemd wordt. Men onderscheidt drie typen 'contaminatie', en in het geval van 'successieve contaminatie' verdient het aanbeveling om te spreken van 'verwantschapsverschuiving'. Verwantschapsverschuiving kan met behulp van de procedures 'dissectie', 'voorlopige contractie' en 'telescopage' op het spoor gekomen worden. Deze procedures laten toe dat er als het ware 'ingezoomd' wordt op een lokaal niveau in de teksttradtie, maar bewaren tegelijkertijd het contact met de omringende verwantschapsverhoudingen.

Door deze procedures toe te passen, komen we uiteindelijk tot elf opeenvolgende dieptestructuren voor de *Perceval* van Chrétien. De vraag nu is, met welke realiteit deze structuren corresponderen. De wisseling in verwantschapsverhoudingen, als aangetoond in deze structuren, duidt er op dat in de tijd dat de handschriften vervaardigd werden, de productie geschiedde aan de hand van meerdere leggers, die niet tegelijkertijd, maar na elkaar geconsulteerd werden. Het is niet waarschijnlijk dat de makers van de handschriften zich bewust waren van de onderlinge genealogische verschillen tussen de leggers. Vandaar dat zij vrijelijk de verschillende exemplaren - wellicht in de vorm van losse katernen - gebruikten. Het bereik van een structuur (de geldigheid van een structuur in de teksttraditie) kan in verband gebracht worden met de lengte van een katern of met het aantal verzen dat per dag

(of een andere tijdseenheid) gecopieerd kan worden.

Aangezien het vaststellen van de relatieschema's als het meest wezen-
lijke onderdeel van stemmatologisch onderzoek beschouwd moet worden, om
zodanig ieder lid van de tekstfamilie op zijn volle betekenis te kunnen on-
derzoeken, wordt in dit werk niet getracht het archetype van de *Perceval* te
reconstrueren. Dit aspect van het onderzoek wordt gereserveerd voor een
latere publicatie.

In het taalkundige gedeelte wordt in eerste instantie, in hoofdstuk 4,
getracht de oorspronkelijke taal van de *Perceval*, voor zover mogelijk, te
reconstrueren. Dit geschiedt volgens een corpus-inherente methode, die ook
bruikbaar is voor teksttradities waarvan de eerste dichter onbekend is. Aan
de hand van zijn mogelijke rijmrepertoire, wordt de dichter gelocalizeerd.
Uitgaande van het principe dat rijmparen die door alle overgeleverde versies
van de *Perceval* gerespecteerd zijn, het oorspronkelijke rijm van de dichter
bevatten, hebben we een aantal features geïsoleerd die in combinatie naar
een bepaalde regio van het Domain d'Oil verwijzen, wanneer ze vergeleken
worden met oorkondenmateriaal uit de 13e eeuw. Nadat de dichter eenmaal
op basis van zijn taal gelocalizeerd is, worden rijmparen, die niet door alle
handschriften gerespecteerd zijn, eveneens in het licht van deze localizatie
bestudeerd.

In hoofdstuk 6 is de taalkundige receptie van de *Perceval* in de hand-
schriften aan de orde. Het feit dat Chrétien in een weliswaar door velen
begrepen, maar desalniettemin karakteristiek dialect schreef, betekent dat
hij gebruik maakte van wat we 'regionale rijmen' kunnen noemen: hoewel
bepaalde woordeinden wel in zijn dialect konden rijmen, konden dezelfde
rijmparen dat niet in andere dialecten. Het onderzoek naar de verschillende
ingrepen in rijmpositie laat zien hoe taalkundige problemen van dialectale
aard kopiïsten tot verandering van de tekst noopten.

De vergelijking van de taal in de handschriften met wat in hoofdstuk 5
is gereconstrueerd van de taal van de dichter stelt ons in staat verschillende
typen kopiïsten te herkennen: zo is er de vrije vertaler, de kopiïst die vermetel
genoeg is om in te grijpen in de tekst om deze aan te passen aan de taal van de
toekomstige omgeving. Deze kopiïst is creatief genoeg om een nieuw rijmpaar
te verzinnen, zodat ook in de nieuwe dialectale omgeving van een rijmende
tekst te genieten viel. Vervolgens is er het scrupuleuze type, de kopiïst die
zich bewust is van de frictie die het rijm in de oren van de toekomstige
gebruikers van de tekst zal veroorzaken, maar die desalniettemin te huiverig

of te weinig begaafd is om daadwerkelijk een nieuw rijm te construeren en daarom genoegen neemt met een verandering van het woordbeeld. Tenslotte is er nog het 'wanhopige' type, dat inziet dat zijn creatieve vermogens tekort zullen schieten om een nieuw rijm te construeren en daarom een regel wit laat.

In het zesde hoofdstuk wordt van nabij één lid van de familie bestudeerd. Handschrift *h* is in tijd en afstand het verst verwijderd van de eerste versie van de tekst, die van de dichter. De wederwaardigheden van handschrift *h* tonen hoe de *Perceval* in een nieuwe taalkundige omgeving werd ontvangen, welke veranderingen de talige vormgeving van de tekst moest ondergaan, en welke het type dialectale veranderingen waren, die de verschillende kopiïsten op de tekst aanbrachten om een rijmend resultaat te kunnen produceren. Bovendien wordt de stemmatologische achtergrond van *h* in het licht van zijn taalkundige ontwikkeling geschetst.

In het laatste hoofdstuk worden alle handschriften summier in taalkundig, paleografisch en codicologisch opzicht beschreven.

Behalve dat het corpus van handschriften die de *Perceval* bevatten, gediend heeft als onderwerp van onderzoek, ligt het belang van dit werk ook op het gebied van de theoretische verfijning van de methodologie in de stemmatologie en historische dialectalogie. In dit boek is getracht een lans te breken voor stemmatologisch en taalkundig onderzoek naar teksttradities, waarbij veeleer de nadruk op de tekstfamilie als geheel ligt, dan op één van de leden in het bijzonder. Het accent ligt bovenal op het netwerk van handschriften.

Bibliography

Andrieu, J.	1950	"Pour l'explication psychologique des fautes de copiste" in: *Revue des études latines* t. xxviii, pp. 279-293
Apollinaire, Guillaume,	1918	*Tres plaisante et recreative hystoire du très preulx et vaillant chevallier Perceval le Galloys jadis chevallier de la Table Ronde lequel acheva les adventures de Sainct Graal, au temps du noble Roy Arthus* (Payot:Paris)
Aspects de ...	1988	*Aspects de linguistique française Hommage à Q.I.M. Mok* Ed. Ronald Landheer (Amsterdam:Rodopi)
Bédier, Joseph,	1970	*La tradition manuscrite du Lai de l'Ombre, réflexions sur l'art d'éditer les anciens textes* (Paris:Champion) (reprint)
Bénac, H.	1972	*Nouveau vocabulaire de la dissertation et des études littéraires* (Paris:Hachette)
Batany, Jean,	1985	*Français médiéval*, (Paris:Bordas)
Benskin M., & Laing M.,	1981	"Translations and Mischsprachen in Middle English manuscripts" in: *So meny people longages and tonges, philological essays in Scots and mediaeval English presented to Angus McIntosh*, ed. Benskin Michael, Samuels, M.L., (Edinborough:Middle English Dialect Project) pp. 55-106
Berg, van de, E. & Berteloot, A.,	1991	"Taalgeografische variabelen in Middelnederlanse rijmen" in: *Verslagen en Mededelingen van de Koninklijke Academie voor Nederlanse Taal- en Letterkunde* jg. 1991, afl. 2-3, pp. 238-273
Bischoff, F. M.,	1992	"Methoden der Lagenbeschreibung" in: *Scriptorium* 1, pp. 3-27
Bozzolo, C. & Ornato, E.	1983	*Pour une histoire du livre manuscrit au moyen âge, trois essais de codicologie quantitative* (Paris:CNRS)
Bruneau, C.,	1929	"La Champagne, dialecte ancien et patois modernes", in: *Revue de Linguistique Romane* V, pp. 71 - 175.

Brunot, Ferdinand,	1966	*Histoire de la langue française des origines a nos jours tome 1* (Paris:Colin) pp.318-319
Busby, Keith,	1988	"The Illustrated Manuscripts of Chrétien's *Perceval*" in: *Zeitschrift für französische Sprache une Literatur*, 98, 41-52
Busby, Keith,	1993	*Le Roman de Perceval ou le Conte du Graal-Edition critique d'apres tous les manuscrits* (Tübingen:Niemeyer)
Bussche, H., van de,	1984	"L'ouverture de la voyelle (e) issue de (e) roman entravé (Ę Ĭ latins) en ancien français. Essai de datation et de localisation" in: *Folia Linguistica Historica* V/I 1984 pp. 41-90
Castellani, A.,	1980	"Bédier, avait-il raison?" in: *Saggi di linguistica e filologia italia e romanza* Tomo III 1946-1976, (Roma:Salerno) pp.155-200
Cerquiglini, B.,	1989	*Eloge de la variante - Histoire critique de la philologie* (Paris:Seuil)
Chaytor, H.J.,	1945	*From Script to Print. An Introduction to Medieval Vernacular Literature* (Cambridge:Heffer) (reprint 1950)
Chenu, M. D. & Destrez, J.,	1953	"Exemplaria Universitaires des XIIIe et XIVe siècles" in: *Scriptorium* pp. 68-80
Clark, A., B.,	1969	*The Descent of Manuscripts* (London:OUP) Reprint of 1918
Collomp, P.	1931	*La critique des textes* (Paris:)
Dain, A.,	1949	*Les Manuscrits* (Paris:Les Belles Lettres)
Dearing, V. A.	1974	*Principles and Practice of Textual Analysis* (Berkeley:UCP)
Dees A.,	1975	"Sur une constellation de quatre manuscrits" in: *Mélanges de linguistique et de littérature offertes à Lein Geschiere* (Amsterdam:Rodopi), pp. 1-9
Dees A.,	1976	"Considérations théoriques sur la tradition manuscrite du *Lai de l'Ombre*", in: *Neophilologus* 60
Dees, A.,	1980	*Atlas des formes et des constructions des chartes françaises du 13e siècle* (Tübingen: Niemeyer)

Dees A.,	1985	"Dialectes et scriptae à l'époque de l'Ancien Français", *Revue de Linguistique Romane*, tôme 49 pp. 87-117
Dees, A.,	1987	*Atlas des formes linguistiques des textes littéraires de l'ancien français* (Tübingen: Niemeyer)
Dees A.,	1988	"Analyse par ordinateur de la tradition manuscrite du *Cligès* de Chrétien de Troyes" in: *Actes du XVIIIe Congrès Internationalde Linguistique et de Philologie Romanes (Trier 1986)*, Tome VI (Tübingen:Niemeyer) pp.61-75
Dees, A.,	1990	"Towards a dialectology of spoken Old French : the analysis of rhymes", *Trends in Linguistics, Studies and Monographs 46 Historical Linguistics and Philology*, ed. by Jaced Fisiak (Berlin: De Gruyter)pp. 119-134.
Dees A.,	1992	"Les chartes dans la recherche linguistique et philologique" in: *Le médiéviste et l'ordinateur* 25 pp. 23-27
Dees A. & Van Reenen P.Th,	1980	'L'interprétation des graphies -o- et -ou- à la lumière des formes trouvées dans les chartes françaises du 13e siècle' in: *Linguistic Studies offerted to Berthe Siertsema* ed. by D.J. van Alkemande (Amsterdam:Rodopi), pp. 269-75.
Dekker, M. C. H.,	1987	"Intermediariteit" in: *Corpusgebaseerde woordanalyse, Jaarboek 1986* pp. 61-69.
Dekker, M. C. H.,	1987	"Reconstruction methods for derivation trees" Master thesis VU Department of mathematics and computer science, 1987.
Destrez, Jean,	1935	*La Pecia dans les manuscrits universitaires du XIIIe et du XIVe siècle* (Vautrain:Paris)
Duinhoven, A. M.,	1988	"Stamboomreconstructie: rekenkunde of tekststudie" in: *Spekatator* 18-2, pp. 119-123
Flight, Colin,	1990	"How many stemmata?" in: *Manuscripta* 1990 pp. 122-8

Flight, Colin,	1992	"Stemmatic theory and the analysis of complicated traditions" in: *Manuscripta* 92 pp. 37-51
Foerster, Wendelin,	1884	*Cliges von Christian von Troyes* (Halle:Niemeyer)
Foerster, Wendelin,	1914	*Kristian von Troyes, Wörterbuch zu seinen sämtlichen werken* (Halle:Niemeyer)
Foulet, A. & Speer, M. B.,	1979	*On Editing Old French Texts* (Lawrence, Kansas: The Regents Press)
Fourquet, J.,	1948	Fautes communes ou innovations communes", in: Romania t. LXX, pp. 85-94
Fourquet, J.,	1966	*Wolfram d'Eschenbach et le conte del graal - Les divergences de la tradition du Conte del Graal de Chrétien et leur importance pour l'explication du texte du* Parzival (Paris:PUF)
Froger, Dom Jacques,	1968	*La critique des textes et son automatisation* (Paris:Dunod)
Galloway, P,	1979	"Manuscript Filiation and Cluster Analysis: the Lai de l'Ombre Case"in: *La pratique des ordinateurs dans la critique des textes* (Paris:CNRS) pp. 87-96
Getzler, Adele,	1931	"Beiträge zur Kenntnis der Sprache Christians von Troyes" in *Zeitschrift zur Romanische Philologie*, pp 226-248
Gilliéron, J.,	1918	*Généalogie des mots qui ont désigné l'abeille* (Paris:Champion)
Gillissen, Léon,	1972	"La composition des cahiers" in: *Scriptorium*, pp. 3-33
Greg, Walter, W.,	1927	*The Calculus of Variants - An Essay on Textual Criticism* (Oxford:Clarendon)
Griffith J. & Pearsall	1979	"Book production and publishing in Britain" in: *Medieval scribes, manuscripts & libraries Essays presented to N. R. Ker* Edited by M. B. Parkes and A. G. Watson (London:Scolar), pp. 263-.
Griffith, John, G.,	1979	"Non-stemmatic Classifications of Manuscripts by Computer Methods" in: *La pratique des ordinateurs dans la critique des textes* (Paris:CNRS) pp. 73-86

Gumbert, J. P.,   1989   "L'unité codicologique ou: à quoi bon les cahiers?" in: *Gazette du livre médiéval* 14 pp. 4-8.

Ham, Edward, B.,   1959   "Textual Criticism and Common Sense" in: *Romance Philology* vol. xii, 3, pp. 198-215

Harary, Frank,   1969   *Graph   Theory*, (Massachussets:Addison-Wesley)

Havet, Louis,   1923   "La loi des fautes naissantes" in: *Etudes Latines* I pp. 20 - 26

Heinemann, E. A.,   1979   "Langage métrique, la variante et la chanson de geste" in:*La pratique des ordinateurs dans la critique des textes* (Paris:CNRS) pp. 37-43

Hilka, Alfons   1932   *Der Percevalroman (Li contes del graal) von Christian von Troyes* (Halle:Niemeyer)

Hoecke, W., van,   1989   "Aspects de la critique textuelle et de l'édition critique des textes français du moyen âge" in: *Preprint* 63 (Kortrijk: Katholieke Universiteit Leuven Campus Kortrijk)

Hogenhout-Mulder,   1988   "The filiation of Manuscripts of *Der naturen
Maaike,   Bloeme*" in: Van Reenen, P. & Van Reenen-Stein, K., *Distributions spatiales et temporelles, constellations des manuscrits* (Amsterdam:Benjamins) pp. 205-220

Hogenhout-Mulder,   1988   "De stamboom van de reis van Sinte Bran-
Maaike,   daan" in: *NTG* 89

Hruby, Antonin,   1962   "Statistical methods in textual criticism" in: *General Linguistics*, vol. 5, 3 Supplement, pp. 77-138.

Huber, O. & Reenen-   1988   "Corrélations et groupements dans l' *Atlas
Stein, K., van   des formes et des constructions des chartes françaises du 13e siècle*" in: Van Reenen, P. & Van Reenen-Stein, K., *Distributions spatiales et temporelles, constellations des manuscrits* (Amsterdam:Benjamins) pp. 93-102

Huber, O.,   1989   "The construction of lexically analysed text corpora on the computer" in: *VU Corpus Based Word Analysis Report* 1 (provisional edition)

Jong, Th. C., de,   1989   "Oud Frans in Engeland" in: *Jaarboek Corpus Gebaseerde Woordanalyse* 1988-89

Jong, Th. C., de,	1991	"Parijs in de 13e en 14e eeuw: spelling en uit-spraak van 'eus, eux en ex'" in: *Jaarboek Corpus Gebaseerde Woordanalyse* 1991, pp. 45-56
Hunt, Tony,	1979	"Chrestien de Troyes: the Textual Problem" in: *French Studies* 33, pp. 257-71.
Klein, Jan Willem,	1990	"Codicologie en de Lancelotcompilatie: de invoeging van de *Perchevael* en de *Moriaen*" in: *NTG* 83, pp. 526-539.
Kleinlogel, Alexander,	1968	"Das Stemmaproblem" in: *Zeitschrift Philologus* 1/2, pp. 64-82.
Kochendörfer, K.,	1971	"Teilautomatisierung der textkritik bei mittelalterlichen Handschriftlichen Überlieferungen" in: *ZfDPh* 90. Band 1971, pp. 356-376
Kristol, Max, Andreas	1989	"Le début du rayonnement parisien et l'unité du français au Moyen Age: le témoignage des manuels d'enseignement du français écrits en Angleterre entre le XIIIe et le début du XVe siècle" in: *Revue de Linguistique Romane*, tôme 53, pp. 335-366
Lachmann, Karl	1974	*Kleinere Schriften zur Classischen Philologie*, (Berlin:1876) Herausgegeben von J. Vahlen, Photomechanischer Nachdruck (Berlin:De Gruyter)
Laing, Margaret,	1988	"Dialectal Analysis and Linguistically Composite Texts in Middle English", in: *Speculum* 63, pp. 83-103
Laing, Margaret,	1991	"Anchor texts and literary manuscripts in early middle english" pp. 28-52.
Lecoy, F.	1975	*Le conte du Graal (Perceval)* (Paris:Champion)
Lecoy, F.	1983	"L'édition critique des textes" in: *Le Moyen Français* 12 pp. 3-9
Lemaire, Jacques,	1989	*Introduction à la codicologie*, (Louvain-la-neuve:Université Catholique de Louvain)
Méla, Charles,	1990	*Le Conte du Graal* (Paris:Poche)
Maas, Paul,	1957	*Textkritik* (Leipzig:Teubner)

Marichal, Robert,	1961	"La critique des textes" in: *l'Histoire et ses méthodes* éd. Charles Samaran, Bibliothèque de la Pléade, Paris, pp. 1247 -1366.
Matzke, John E.	1962	"The history of 'AI' and 'EI' in French befor the dental, labial, and palatal nasals", in: Publications of the Modern Language Association of America 1906 vol. xxi (reprint 1962), New York, Kraus Reprint Corporation, pp. 637-686
Meijering, H.D. & Dekker, M.C.H.	1988	"als in den olden wylkoren gescreuen staet", La filiation des textes juridiques en vieux frison traduits en bas saxon de Groningue" in: *Distributions spatiales et temporelles, constellations des manuscrits* (Amsterdam:Benjamins) pp. 221-240
Micha, Alexandre	1964	"Überlieferungsgeschichte der französischen Literatur des Mittelalters" in: *Geschichte der Textüberlieferung der antiken und mittelalterlichen Literatur* Band 2, Zürich, pp. 226-8
Micha, Alexandre	1966	*La tradition manuscrite des romans de Chrétien de Troyes* (Genève:Droz)
Mulken, M.J.P., van,	1990	"Het raadsel der 'scriptoria': hun rol in de tekstgeschiedenis" in: *RHFB* vol. lx, 2, pp. 64-69
Mulken, M.J.P., van	1991	"Het belang van dialectolgie voor handschriftenonderzoek" in: *Jaarboek Corpusgebaseerde Woordanalyse* 1991 pp. 101-111
Mulken, M.J.P., van	1992	"Gerd Simon: ein neues Kraut?" in:*Jaarboek Corpusgebaseerde Woordanalyse* 1992 pp. 100-114
Nestle Aland	1991	*Novum Testamentum Graece* eds. Nestle - Aland (Stuttgart:Deutsche Bibelgesellschaft) 12th ed. (1st edition 1979)
Noomen, W.	1987	"A propos de l'édition de textes médiévaux français" in: *MANTATOΦOPOΣ* 25-26, pp. 21-32.

Okken, Lambertus,	1972	*Ein Beitrag zur Entwirrung einer kontaminierten Manuskripttradition - Studien zur Überlieferung von Hartmanns von Aue* Iwein (Harmelen:Okken)
Pauphilet, A.,	1937	"Nouveaux fragments manuscrits de Chrétien de Troyes" in: *Romania*, pp. 310-323
Pickens, Rupert, T.,	1987	"Towards an Edition of Chrétien's Li Contes del Graal: Hilka vv. 1869-2024" in: *L'Esprit Créateur* XXVII, No. 1, pp. 53-66
Pickens, Rupert, T. & Kibler, William W.	1990	*Chrétien de Troyes The Story of the Grail (Li Contes del Graal) or Perceval*, GLML 62 A (New York and London:Garland)
Poole, Eric,	1979	"L'analyse stemmatique des textes documentaires", in: *La pratique des ordinateurs dans la critique des textes* (Paris:CNRS) pp. 151-162
Pope, Mildred K.	1952	*From Latin to Modern French with especial Consideration of Anglo-Norman - Phonology and morphology* (Manchester:UP) 2nd ed.
Quentin, Henri	1926	*Essais de critique textuelle (Ecdotique)* (Paris:Picard)
Reenen, P.Th., van,	1988	"EN/AN Distributions (géo)graphiques", *Aspects de linguistique française Hommage à Q.I.M. Mok*, edited by Ronald Landheer (Amsterdam:Rodopi) pp. 141-160
Reenen, P.Th., van,	1989	"La pertinence linguistique des rimes EN/AN dans la bible de Macé de la Charité" in: *Bulletin du Centre de Romanistique et de Latinité tardive* pp. 247-266
Reenen, P.Th., van, & Schøsler, L.,	1986	"Le système des cas et sa disparition en Ancien Français" in: *Morpholosyntaxe des Langues Romanes* vol. 4, pp. 81-114
Reenen, P.Th., van, & Schøsler, L.,	1991	"La maison(s) et li charbons, la forme du nominatif singulier féminin et masculin" in:*Actes du XVIIIe Congrès Internationalde Linguistique et de Philologie Romanes (Trier 1986)*, Tome III (Tübingen:Niemeyer), pp. 135-165

Reenen-Stein, K.H., van,	1986	"L'expansion des formes 'veut' et 'veulent' dans les textes littéraires français du 13e siècle" in: *RHFB* 56,3, pp. 97-109
Reid, T. B. W.	1961	*Yvain, Le chevalier au Lion - the critical text of Wendelin Foerster with introduction, notes and glossary* (Manchester:MUP) 3th reprint
Reid, T. B. W.	1976	"Chrétien de Troyes and the scribe Guiot" in: *Medium Aevum* vol. xlv, No. 1, pp. 1-19.
Roach, W.	1959	*Le roman de Perceval* (Paris:Droz)
Roques, Mario,	1952	"Le manuscrit Fr 794 de la bibliothèque nationale et le scribe Guiot" in: *Romania* 73 pp. 177-199
Roques, Mario,	1960	"Pour l'introduction à l'édition du Roman de Perceval" in: *Romania* lxxxi pp. 1-36.
Ruh, K.,	1984	"Text und Textgeschichte, Votum für eine überlieferungsgeschichtliche Editionspraxis", in: L. Hoedl, D. Wuttke (eds.), *Probleme der Edition mittel- und neulateunische Texte: Kolloquium der Deutschen Forschungsgemeinschaft, Bonn, 26. -28. Februar 1973* Boppard, pp. 35-40.
Rychner, J.,	1984	"Deux copistes au travail: pour une étude textuelle globale du manuscrit 354 de la Bibliothèque de la Bourgeoisie de Bern" in: *Medieval French Textual Studies in Memory of T. B. W. Reid*, éd. par. I. Short (London:The Anglo-Norman Text Society), pp. 187-218.
Salemans, Ben,	1989	"Varianten als bouwstenen van stemma's: een pleidooi voor eenvoud en openheid bij het opstellen van tekststambomen" in: *Wat Duikers Vent is Dit! - Opstellen voor W. M. H. Hummelen* G. R. W. Dibbets en Wakkers P. W. M. Wackers (red.), (Wijhe:Quarto), pp. 319-343.

Salemans, Ben,   1990 "Text genealogical remarks on Lachmann, Bédier, Greg and Dearing" in: *Leuvense Bijdragen* 79, pp. 427-468.

Salemans, Ben,   1987 "Van Lachmann tot Hennig: cladistische tekstkritiek" in: *Gramma* 11,3, pp 191-224

Sandqvist, Sven,   1991 "Rime léonine et critique textuelle" in: *Revue de Linguistique Romane* t. 55, pp. 149-205

Schøsler, L.,   1988 "La constellation de *Narcisse* in: *Distributions spatiales et temporelles, constellations des manuscrits* (Amsterdam:Benjamins) pp. 247-264

Shepard, William, P., 1930 "Recent theories of textual criticism" in: *Modern Philology* Vol. xxviii, 2, pp. 129-141.

Simon, Gerd,   1971 "Der sprachstatistische Nachweis der Ergodizität von Textelementen, am Beispiel der Lesartenverteilung von Wolframs "Willehalm" und Hartmanns "Iwein", Tübingen, ds: *ZfDPh* 90. Band 1971. (377-394)

Simon, Gerd,   1972 "Zur   Theorie der Kontamination" in Maschinelle Verarbeitung altdeutscher Texte, W. Lenders, H. Moser (red.), (Berlin:Schmidt), pp. 108-116

Speer, Mary B.,   1980 "Wrestling with Change: Old French Textual Criticism and Mouvance" in: *Olifant*, pp. 311 - 326

Speer, Mary B.,   1991 "Editing Old French Texts in the Eighties: Theory and Practice" in: *Romance Philology* vol. xlv, 1, pp. 7-43.

Stigall, John,   1961 "The Prague fragment of Chrétien's *Perceval*" in: *Romance Philology*, Volume XV, no1 August pp. 21-29

Timpanaro, S.,   1963 *Die Entstehung der Lachmannschen Methode* 2., erweiterte und überarbeitete Auflage, (Hamburg:Buske Verlag)

Uthemann, K. H.,   1988   "Ordinateur et stemmatologie, Une con-
                                  stellation contaminée dans une tradition
                                  grecque" in: Van Reenen, P. & Van Reenen-
                                  Stein, K., *Distributions spatiales et tem-
                                  porelles, constellations des manuscrits* (Am-
                                  sterdam:Benjamins) pp. 265-277

Uthemann, K. H.,   1990   "Codex recentior, non deterior?   Zur
                                  Überlieferung des Hodegos im Codex Vin-
                                  debonensis theol. gr. 40" in: *Jahrbuch der
                                  Österreichischen Byzantinistik* 40, pp.129-143

Uitti K. & Foulet A.,   1988   "On Editing Chrétien" in: *Speculum* 63, 1 pp.
                                  271-292

Vinaver, Eugène,   1976   "Principles of Textual Emendation (with
                                  an Appendix: Lancelot's Two Steps)" in:
                                  Medieval manuscripts and textual criticism
                                  edited by Christopher Kleinhenz (Chapel Hill)
                                  pp. 139-166

Vidmanova, A.,   1979   "A propos de la classification des variantes"
                                  in: *La pratique des ordinateurs dans la cri-
                                  tique des textes* Paris CRNS

Wacker, Gertrud   1916   *Über das verhältnis von Dialekt und Schrift-
                                  sprache im Altfranzösischen* (Halle:Niemeyer)

Walters, L.,   1985   "Le rôle du scribe dans l'organisation des
                                  manuscrits des romans de Chrétien de Troyes"
                                  in: *Romania* CV pp. 301-325

Wattel, E.,   1989   "Reconstructie van de vorm van een bescha-
                                  digde terp" in: *Rapport IR-183 VU* februari
                                  1989

Wattel, E.,   1993   "Clustering in stemmatological trees- How to
                                  handle a large number of versions" in: *Jaar-
                                  boek Corpus Gebaseerde Woordanalyse* 1993.

Wattenbach, W.,   1958   *Das Schriftwesen im Mittelalter*
                                  (Graz:Akademische Druck- un Verlaganstalt)
                                  (reprint).

Weitzman, M. P.   1982   "Computer simulation of the development of
                                  manuscript traditions" in: *ALLC Bulletin* vol.
                                  10, 2, pp. 55-59.

West, M.L.	1973	*Textual criticism and editorial technique* (Stuttgart: Teubner)
Westgeest, J.P.,	1993	"Tegenstrijdigheden: toeval of verwantschap? Over de handschriftenfiliatie van Der Naturen bloeme" in: *NTG* 86, pp. 149-169.
Wilmotte, M.,	1933	Compte rendu de "Der Percevalroman von Christian von Troyes de Alphonse Hilka" in: *Romania* 49, pp. 453-460.
Woledge, Brian,	1979	*La syntaxe des substantifs chez Chrètien de Troyes* (Genève:Droz)
Woledge, Brian	1984	"The problem of editing *Yvain*" in: *Medieval French Textual Studies in memory of T.B.W. Reid* ed. by I. Short (London:The Anglo-Norman Text Society) pp. 187-218.
Woledge, Brian	1970	"Un scribe champenois devant un texte normand: Guyot copiste de Wace" in: *Mélanges ...Frappier* II, Paris, pp. 1139-54.
Zarri, G. P.,	1979	"Une méthode de dérivation quentinienne pour la consitution semi-automatique de généalogies de manuscrits: premier bilan" in: *La pratique des ordinateurs dans la critique des textes* (Paris:CRNS)
Zumthor, Paul,	1972	*Essai de poétique médiévale* (Paris:Seuil)

Index