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"Some contributions to an interpretation of
Gottfried von Strassburg's 'Tristan'."

by

Ann Snow



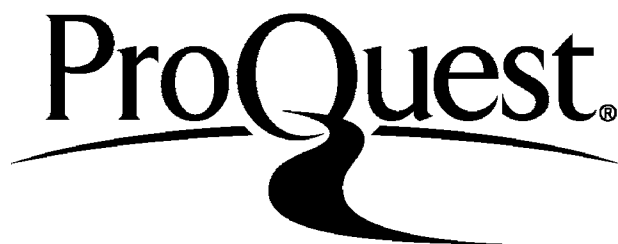
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ABSTRACT

This study examines some of the major elements of Gottfried's form: chapters one and two concentrate on the metaphor of the hunt of love, outlined throughout the work by the words "wilde", "wilt" and "wildenaere", and on the play on the word "vremede", both of which trace the basic paradox of the hero's life, namely that the very characteristics which make him outstanding, an artist and a hero, are the determining factors in his ultimate inability to retain his place in society. Chapter three discusses the allegorical nature of "ritterschaft" in the work: unlike the traditional hero of Arthurian Romance, Tristan takes up arms against the hostility which rages within himself and deflects onto the figures of Morgan, Morolt, the dragon and the giant, the aggression which otherwise would be directed against his major rival, Mark.

Chapter four attempts to demonstrate how the poet's search for form reaches a successful climax in the cave allegory and how, paradoxically, his success is coextensive with the failure of the lovers, become "wildenaere", to achieve the kind of social regard for their "art" which is discussed in the literary excursus. The further separation of the fate of the poet from that of his

creatures is discussed in the final chapters of the study: the narrow, amoral concern of the lovers is contrasted throughout the prologue, the stanzaic extensions to this and the excursuses, with the poet's preoccupation with the wider possibilities of life and considerations of different human values. Brangaene is the final link in the chain of moral consequence which the total form has forged; it is she whose function it is to bring about final retribution: she effects the closing of the circle which opened with a woman being stolen from Mark and closes with Tristan restoring one to him.

The study is based on the assumption that in some meaningful way Gottfried's work is finished, and hopes to demonstrate this in the following examination of those aspects of his form already mentioned.

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Tristan scholarship, from the beginning to the present day.

In 1785 Christoph Heinrich Myller published ¹ the first modern edition of Gottfried von Strassburg's Tristan as volume II of his Sammlung deutscher Gedichte aus dem 12ten, 13ten und 14ten Jahrhundert. But due to the prevailing francophilia in the Germany of his day the publication was ahead of its time and aroused no more general interest than that of any other of Myller's medieval texts.² It was not until forty years later, after Herder and the Romantics had begun to arouse interest in Germany's past, that the editions of Eberhard de Groote and Friedrich Heinrich von der Hagen launched Gottfried's work on a more receptive public. These editions contained helpful and informative introductory essays and vocabularies, while de Groote's also contained explanatory notes on the text, and their publication marked the real beginning of Gottfried scholarship.

¹From the copy which the Canton of Zurich had had made of a Florentine manuscript, see R. Bechstein, Tristan und Isolt in deutschen Dichtungen der Neuzeit, p220.

²King Friedrich of Prussia, to whom the first volume in the Sammlung was dedicated, wrote that Myller had too high an opinion of such things: he himself would not tolerate them in his library, cf. F. Zarncke, "Friedrich der Grosse und das Nibelungenlied".

The reception given to Gottfried's Tristan was, however, even at this time, mixed: neither Uhland¹, the Brothers Grimm nor Karl Lachmann paid much attention to it, possibly on account of what they considered the gross immorality of its subject matter: "anderes als Üppigkeit oder Gotteslästerung boten die Hauptteile seiner weichlichen, unsittlichen Erzählung nicht dar"² and those critics³ of the years 1820-1860 who did show appreciation of Gottfried's formal artistry could not free themselves of the same prejudice: "alle diese Künste sind einem Stoff gewidmet, der unsittlich ist, und je verlockender er von dem Dichter ausgebildet wurde, nur um so mehr die ethische Natur des Dichters herabdrückt"⁴ . . . "Jugend hat nicht Tugend, ist seine Predigt; auch das ist recht; es ist ein Satz, dem ein schwächliches, für seine Kinder ängstlich besorgtes Geschlecht so gern seine Wahrheit nähme"⁵; they could

¹Uhland omitted all mention of Gottfried from his Schriften zur Geschichte der Dichtung und Sage.

²K. Lachmann, Auswahl aus den hochdeutschen Dichtern des 13ten Jahrhunderts, p. 159.

³W. Scherer called him: "ein grosser Künstler...ein Virtuos", Geschichte der deutschen Litteratur, p. 166; V. Vilmar: "in welcher Sprache, in welcher Form ist dieser Stoff nun dargestellt...hier sind die Worte, die Zeilen, die Perioden gleichsam flüssiges Gold, klar und glänzend", Geschichte der deutschen Nationalliteratur, p. 130 and G. G. Gervinus: "die Reime sind von vollständiger Reinheit, die Verse von einer unerreichten Vollkommenheit...", Geschichte der deutschen Dichtung, p. 616, also p. 620, 633.

⁴K. Goedeke, Grundriss zur Geschichte der deutschen Dichtung, p. 30.

⁵Gervinus, *ibid.*, p. 628.

reach no conclusion other than: "man muss verdammen, aber bewundern und bedauern".¹

This prudishness² was, however, offset by a fervent patriotism which led them to emphasise Gottfried's superiority over other medieval poets, in particular those of France: "in allem was auch ich seitdem von Altfranzösischen Gedichten gesehen und gehört habe, ist keine Spur und Ahnung von dieser Zartheit und Bildung, Seele und Sprache,"³ and to assert proudly: "Es war einem deutschen vorbehalten, die im ganzen Mittelalter hochberühmte Sage, die an menschlichem Gehalt und lebenswahren Figuren weit über den Artusromanen steht, in ihre classische Form zu bringen"⁴; even the immorality of Gottfried's work could be excused on the grounds that the theme was, after all, not his own but came from the British, at whose door could be laid: "Bewusstlosigkeit in Beziehung auf alles das, was man Zucht und Sitte, Treue und Ehre, Scham und Keuschheit nennen mag"⁵, to which the French had contributed the "Leichtfertigkeit, Frivolität, Lüsterheit, schamlose Unsittlichkeit"

¹Gervinus, op. cit., p. 633.

²This verdict passed by a critic of the next generation, R. Bechstein, op. cit., p. 33.

³F. H. v. d. Hagen, Minnesinger, vol. IV p. 609.

⁴Scherer, op. cit., p. 167.

⁵Vilmar, op. cit., p. 129.

for which they were well known.¹

In general, the early critics were interested in Gottfried's work as a historical rather than an artistic phenomenon and agreed that, along with Hartmann's Iwein and Wolfram's Parzival, it constituted: "das Beste, was die höfische Epik in Deutschland hervorzubringen im Stande war, wenn es auch in sittlicher Beziehung niemals gesühnt and empfohlen werden kann";² their concern was largely to trace the sources of the legend and the sources of the various versions of it by comparing these versions one with the other: "Ich habe mit der ästhetischen Beurteilung der Sache nichts zu tun", admitted Gervinus: "Der Ästhetiker tut am besten, das Gedicht so wenig als möglich mit anderen und fremden zu vergleichen, dem Geschichtsschreiber ist diese Vergleichung ein Hauptmittel zum Zweck".³

In 1804 Sir Walter Scott had published the Middle English Sir Tristrem with an essay discussing the various versions of the legend and with this the international involvement in comparative Tristan studies can be said to have started. In 1823 von der Hagen's

¹ L. Ettmüller, Handbuch der deutschen Literaturgeschichte, p. 212.

² Ibid., p. 211.

³ Gervinus, Geschichte der deutschen Dichtung, p. 11.

two volume edition of Gottfried's Werke contained the German, French, English, Spanish and Welsh versions of the legend and in volume IV of his Minnesinger he preceded his discussion of Gottfried with fifty pages devoted to the other versions.¹ Francisque Michel's: Tristan, Recueil de ce qui reste des poèmes relatifs à ses aventures, published in 1835, was yet another such collection of the extant versions of the legend; some thirty years later his countryman Bossert², followed in 1878 by the German Kölbing³, were to do even closer line by line comparisons.

All these works listed what was known of the Tristan legend from references to it in chronicles, literature and other works of art; their authors also added speculations as to the origins and background of the various versions and the origins of the material as a whole. Thus they formed the basis for the Quellenforschung and the study of Stoffgeschichte which were to dominate later nineteenth and early twentieth century Tristan studies.

Two main theories emerged as to the origins and sources of the Tristan material; the first: "que l'histoire de 'Tristan' est la

¹Including one in medieval Greek which received no further attention from scholars.

²A. Bossert, Tristan et Iseult-poème de Gotfrit de Strasbourg comparé à d'autres poèmes sur le même sujet.

³In his introduction to the Norwegian, Saga.

ressort de la mythologie allégorique, et que Tristan lui-même est un personnage mythologique"¹, had had fairly general acceptance from the beginning of Tristan scholarship, especially in Germany²; the second, adopted from early nineteenth century Homeric scholarship and applied by Lachmann to the Nibelungenlied³, aroused greater controversy.

In his article "Gottfrieds von Strassburg 'Tristan' und seine Quelle", the principle proponent of this Liedertheorie, R. Heinzel, applied it to several of the extant versions of the legend. He stated that at least twelve different versions of the legend must have been known to poets writing around the middle of the twelfth century and thus any version composed at this time must have been compounded of several of these different versions; he analysed Bérout's Tristan as consisting of seventeen different lais and postulated that this shared its origins with the English Sir Tristrem. Thomas, he claimed, had only dealt with one part of the Tristan story

¹Michel, op. cit., vol. I, p. 47.

²Both de Groote and von der Hagen had stressed the mythological nature of the material. See also F. J. Mone, Über die Sage von Tristan vorzüglich ihre Bedeutung in der Geheimlehre der britischen Druiden, and Bédier, Le Roman de Tristan par Thomas, vol. II, p. 130.

³K. Lachmann, Über die ursprüngliche Gestalt des Gedichtes von der Nibelungen Noth.

so that Gottfried must have had at least one additional source apart from the one he himself named, and this source or sources must have combined a variety of different poems, probably in the form of single Lieder.

Heinzel's views were, however, based only on a consideration of the works of Gottfried, Thomas, Eilhart, Béroul, the English Sir Tristrem and the Folie Tristan de Berne, they were soon discredited by the publication, in 1878, of an additional version, the Norwegian Saga. In his introduction the publisher, E. Kölbing, pointed out that now it was possible to distinguish two main branches of the legends from which all extant versions could be clearly seen to derive; the works of Béroul, Eilhart, the German Prose Tristan and the continuations, by Ulrich von Türheim and Heinrich von Freiberg, of Gottfried's work, were based on the older of the two branches, while the poem of Gottfried, Sir Tristrem and the Saga had as their common source the more recent branch represented by Thomas who had dealt with the entire story.

Two different geographical locations were suggested for the origin of the Tristan material; Walter Scott had claimed a North British source and this claim was supported later on in the century by Gaston Paris along with others.¹ There was, however, some

¹A. Bossert, op. cit., p. 4. See also W. Röttiger, "Der heutige Stand der Tristan-Forschung."

opposition to this view, due to the fact that: "nous vivons dans un temps de 'celtophobie', après avoir fait à l'élément celtique dans la formation du monde intellectuel et moral moderne une part excessive, on veut aujourd'hui réduire cette part à presque rien".¹ Principle proponents of the counter view, that the material was North French in origin, were Wendelin Foerster and Wolfgang Golther.

Further information on this issue was provided by the publication between 1889 and 1896 of studies on the names of the principle characters and places mentioned in the various extant versions. After the articles by F. Zimmer² and F. Lot³ there remained no doubt that the name of the hero of the legend: "ein keltischer ist und zwar entstanden aus dem piktischen Namen Drostan, der Koseform des als Name einer Anzahl von piktischen Königen nachgewiesenen Drest oder Drost".⁴

¹G. Paris, Tristan et Iseut, p. 8.

²"Beiträge zur Namenforschung in den altfranzösischen Artusepen."

³"Études sur le provenance du cycle arthurienne."

⁴W. Röttiger, op. cit., p. 2. The name of the heroine was thought to be Germanic or perhaps derived from the Anglo-Saxon Ethylða and it was generally agreed that Mark could be identified with the king mentioned in the Vita St. Pauli Aureliani of the monk of Landevennec in Brittany. See W. Golther, "Zur Tristansage" and the review of this by G. Paris, also Golther's "Bemerkungen zur Sage und Dichtung von Tristan und Isolde" and M.M.J. Loth, "Les noms de Tristan et Iseut en Gallois".

After this initial step in determining more exactly the possible origins of the material, critics were at great pains to trace its development and in particular to reconstruct the archetype which could be said to have provided the source for the extant written versions. The most important name in this area of Tristan studies is undoubtedly that of Joseph Bédier¹; he set himself the task of reconstructing, from the Saga, Sir Tristrem, Gottfried's Tristan, the Folie Tristan de Berne and the Tavola Ritonda, the missing parts of the Thomas version and then, with the help of this reconstruction, to determine the nature of the single version which had been the archetype of all known written versions.

Bédier agreed that the origins of the story were rooted in Celtic or rather Pictish legend and history and that from there it had passed to Wales where the Bretons, coming into contact with their welsh cousins during the course of the Norman Conquest of England, took and passed it on to the Anglo-Normans. It was a French trouvère², however, who first co-ordinated all the fragments of legend and fairy-tale and made of these the story which we recognize in the extant versions. Thomas of England was, following this, the first great poet to work on it.

¹Le Roman de Tristan par Thomas. poème du XII ème siècle.

²Ibid., vol. II, p. 102.

The date of the archetype Bédier set at 1120¹ at the latest and he explained the slight differences between the Eilhart and Béroul versions and the other, more courtly, versions based on Thomas, with the suggestion that although they had essentially the same source the first mentioned might have derived from an intermediate stage in the development of the legend. In his final reconstruction of the archetype, however, Bédier ignored what he saw as only minor variations between the different versions: "et cette operation mécanique a suffi pour dégager le canevas d'un poème plus archaïque de tous ceux que nous avons conservés, mieux organisé, plus robuste et plus beau".²

Wolfgang Golther's³ picture of the literary archetype agreed for the most part with that of Bédier. He considered it even more primitive, however, and therefore, for purposes of reconstruction, confined his attention to those versions which, he claimed, preserved most exactly: "Den herben rohen Ton des Ur-Tristan",⁴ namely: those of Eilhart and Béroul, the French Prose Romance and the Folie Tristan de Berne. His archetype he saw as built around

¹Ibid., p. 155., Vol. II.

² Ibid. ., vol. II, p. 308.

³Tristan und Isolde in der französischen und deutschen Dichtung des Mittelalters und der Neuzeit.

⁴ Ibid. ., p. 2.

three main episodes: The Morolt, Golden-haired Maiden and the Isolde Weisshand episodes.

Golther agreed with Bédier that the story had reached the French via Wales and went even further to suggest that the Welshman concerned had been Bréri who, in the years between 1127 and 1137, had brought it to the court of William of Poitou, the father of Eleanor of Aquitaine. Here circa 1150 it could have been organized into the Ur-Tristan by none other than Chrétien de Troyes. The intermediate stage, which Bédier had suggested as the source for the Eilhart and Béroul versions, Golther suggested had been written in about 1180 by Li Kievre, a poet named in the Roman de Renart as the author of a lost work on Tristan.¹ Furthermore Golther proposed that the Ur-Tristan of Chrétien had been taken by Eleanor to England where it was then adapted by Thomas, who expanded it from its original six to seven thousand into a total of about eighteen thousand lines.

In his reconstruction of the archetype Bédier had doubted the possibility of the existence of a Celtic Tristan story in the form in which we know it since: "La légende est fondée tout entière sur la loi sociale reconnue comme bonne, nécessaire et juste. Elle est fondée sur le mariage indissoluble. Peut-elle avoir été conçue par un peuple qui a considéré le mariage comme le plus soluble des liens?". His misconception was soon corrected by M. M. J. Loth who

¹See G. Weber, Gottfried von Strassburg, p. 61.

in his publication of Contributions à L'Étude des Romans de la Table Ronde, demonstrated that the laws governing marriage and adultery were the same among the Celts as among other Indo-European tribes. His proof of the existence of a Tristan legend among the Celts he based on, among other things, a study of the names of the hero and heroine.¹

Loth's dispute with Bédier was continued in 1913 by Gertrude Schoepperle who in her two volume work on the sources of the legend² put forward considerable evidence of Celtic origins; her major proposition was that the Celtic genres of the aithed, a story of elopement or abduction, and the imrama, stories of sea journeys, were most likely to have provided the models for the original Tristan story.

She took further issue with Bédier over his archetype, maintaining that this was not the first and only source of the written versions but that the continuation of Béroul's version and the French Prose Romance could clearly be seen to derive from a different, earlier version; Bédier's archetype she called the estoire, Béroul's name for his source. In this estoire the effects of the potion had been limited in duration whereas Bédier pictured these effects as being unlimited. Schoepperle also differed³ with Bedier's dating of

¹ Loth, p. 16-30.

² Tristan and Isolt, a Study of the Sources of the Romance.

³ In her chapter entitled: "Criticism of Professor Golther's reconstruction of the estoire" op. cit., p. 105-111 she gives a detailed account of the instances in which she differs from Golther over the archetype.

this later version which she said was more likely to have been composed in the last decades of the twelfth century shortly before the earliest of the extant versions.

Friedrich Ranke¹ essentially followed Schoepperle's analysis of the development of the Romance except that he postulated a three stage development prior to the first written versions. The first stage he saw as mainly Celtic in character being essentially a heroic epic in which the hero is taunted by the heroine until he succumbs and enters into an adulterous affair with her. This stage, he suggested, was composed in the eleventh century and contained no reference to the potion or the bridal journey but only to the retreat into the forest and the sword separating the lovers. It was the poet of the second stage, which Ranke called the estoire, who invented the swallow, potion², Brangaene, Tantris, wooing expedition and Steward episodes as well as the fight with the dragon the ordeal, Tristan's leap from the chapel, Isolde's rescue from the lepers, Hudain and the magic bow. The estoire ended, Ranke claimed with the life in the forest, the wounding of Tristan and the death of the lovers.

¹Tristan und Isolde.

²Like Schoepperle Ranke saw this potion as being limited in duration of effect thus introducing new considerations of moral responsibility into the Romance.

Ranke agreed, to a certain extent, with Bédier when he dated the estoire in the first half of the twelfth century and accepted the possibility of an intermediate stage between the estoire and the source of the other versions, but he saw this intermediate stage as a continuation of the estoire itself, a continuation which constituted a third stage in the development of the literary versions: it was at this stage that the prologues, the Isolde Weisschand episode and all the Arthurian episodes were added. Thomas of Britain revised the entire estoire and Gottfried von Strassburg gave it its first classical form, Ranke concluded.

All speculations about the lost versions of the Tristan legend must remain inconclusive but it is not entirely improbable that the archetype of the first literary versions did in fact bear some resemblance to the versions reconstructed from the extant texts; nor is it unlikely that the first literary version was perhaps written at one of the courts of Eleanor of Aquitaine between the years 1150 and 1180 when her influence on poetry both in England and in France was at its greatest. As for the actual origins of the Tristan legend, it is undeniably compounded out of innumerable motifs of stories and fairy-tales

from East and West and of classical and popular legends,¹ and its birth cannot with certainty be traced to any one location.

One issue which arose out of comparisons of the various versions was of particular importance in Gottfried studies and remained in dispute for twenty-five years. In 1865 Bossert² established a definite correspondance between the first eighty lines of the Sneyd fragment of Thomas' poem and the corresponding portion of Gottfried's (1947ff); following this the publication of the Norwegian Saga left little doubt that Thomas had in fact been Gottfried's source.

Kölbing, however, went one stage further, closing his edition of the Saga with the following words on Gottfried: "als einen dichter, welcher in selbständiger gestaltungskraft über seinem stoffe steht, der unebenheiten des originales bessert oder ausgleicht, die darstellung modernen verhältnissen näher bringt, sich volksthümlicher zeigt, aus bewusster welt-und

¹See: W. Hoffa, "Antike Elemente bei Gottfried von Strassburg"; L. Wolff, "Die mythologischen Motive in der Liebesdarstellung des höfischen Romans"; A. G. Wolf, "Zur Frage des antiken Geistesgutes im 'Tristan' Gottfrieds von Strassburg"; R. Zenker, "Die Tristansage und das persische Epos von Wîs und Ramîn"; F. R. Schröder, "Die Tristansage und das persische Epos 'Wîs und Ramîn'"; S. Singer, "Arabische und europäische Poesie im Mittelalter"; J. J. Meyer, Isoldes Gottesurteil in seiner erotischen Bedeutung.

²A. Bossert, Tristan et Iseult.

menschenkenntniss ändert, charaktere veredelt im verhältniss zu seiner quelle, mit einem worte, als einen so idealen und grossen geist, als welchen ihn Heinzel hinstellen möchte, werden wir ihn von jetzt ab nicht mehr zu betrachten haben.¹ This was later taken up by G. Paris, who claimed: "Gottfried avait une âme moins vibrante que celle de Thomas; il a enchéri sur l'élégance et la courtoisie de celui-ci il ne parâit pas avoir pénétré aussi profondément que lui dans le coeur de ses personnages; je ne crois pas q u'il eût donné à ces douloureux et poétiques épisodes de la fin du poème la grace et l'émotion dont Thomas a su la pénétrer".²

Previous comparative studies had awarded first place to Gottfried as interpreter of the Tristan material: "ce poète est, de tous, celui qui a saisi la légende amoureuse de Tristan de la manière la plus vive et la plus profonde".³ But after Kölbing's statement, there set in a period of doubt concerning the value of what now appeared to some a mere translation;⁴ the same man who in 1865 was prepared unreservedly to give first place

¹ Kölbing, Saga, p. 148.

² Tristan et Iseut, p. 35.

³ Bossert, Tristan, p. 50, see also von der Hagen, Minnesinger vol. IV, p. 609 and H. F. Massman's introduction to his edition of Gottfried's poem, p. 9.

⁴ cf. Gottfried Weber, op. cit., p. 56.

to Gottfried was by 1882 more cautious in his assessment: "Gotfrit de Strasbourg est encore un traducteur, car son Tristan est composé d'après un poème français; mais, le seul peut-être des poètes chevaleresques de l'Allemagne, il a dépassé son modèle".¹

In his Notes Critiques sur quelques Traductions Allemandes de Poèmes français au Moyen Age", J. Firmery made a patriotic issue of the subject, stating that not only the literature but also the architecture of the German Middle Ages was copied from French models.² He strongly criticised any attempts to classify Gottfried within the German poetic tradition,³ maintaining: "Gottfried est un élève de la poésie française, son art est un art exclusivement français et Gottfried est notamment l'élève le plus brillant de Chrétien de Troyes";⁴ he poured scorn on those who attempted to raise Gottfried above his model, in particular H. F. Massman whom he accused of raising to 'une véritable système scientifique'⁵ the procedure of attributing any divergence from the model to "psychologische Vertiefung".⁶

¹A. Bossert, La Littérature allemande au moyen age, p. 280.

²Firmery, op. cit., p. 6.

³He took particular exception to the work of M. Heidingsfelds Gottfried von Strassburg als Schüler Hartmanns, which did not even mention Chrétien's contribution to the German poets.

⁴Ibid., p. 116.

⁵Ibid., p. 10.

⁶Ibid., p. 6.

He deplored the assumption that all such divergences were an improvement on the rawness of the model and that the elegance and courtliness added by the German poet was one previously unknown to French poets.

Firmery's opinion that dependence of German poets on their models was almost total, was shared by some German scholars, notably W. Foerster¹ and W. Golther², while Bédier too estimated that Thomas' poem in its entirety had consisted of some seventeen to twenty thousand lines and that: "ces milliers de vers de Gottfried sont de pures traductions de Thomas".³ Like Firmery and many others Bédier was also of the opinion that Gottfried's psychological presentation, his moral discourses and the monologues and dialogues, in which passions are described, were all adopted from Thomas. The task that remained to scholars, said Bédier, was: "pour que Gottfried reste aux yeux de tous le très grand poète qu'il fut, il ne reste pourtant que de bien voir où réside son originalité".⁴

This task was admirably discharged by the work of F. Piquet,

¹See his introduction to: Kristian von Troyes Erec und Enide.

²Die Sage von Tristan und Isolde, p. 95.

³Bédier, vol. II, p. 77.

⁴Ibid., p. 77.

L'Originalité de Gottfried de Strasbourg dans son Poème de Tristan et Isolde, which he published in the same year as Bédier's work. From this study Gottfried emerges as a more sensitive,¹ intelligent poet than the Anglo-Norman Thomas; Gottfried deleted those parts of his source material which offended his greater delicacy² of feeling and expanded others according to the dictates of "vraisemblance."³ Apart from the many smaller details added by Gottfried, his main contributions to the development of the romance were, according to Piquet, the excursions,⁴ the expansion of the character and role of Brangaene⁵ and the many instances of allegory especially the allegory of the cave. Gottfried moreover possessed a humour and sense of irony which were alien to the character of Thomas.⁶

¹Shown particularly by his portrait of Mark who in the Thomas version is brutal and insensitive, op. cit., p. 320.

²Piquet says of the episode of Tristan in the bath for instance: "cette narration de Thomas a choqué Gottfried, qui ne veut pas qu'Isolde ait assistée au bain de Tristan", Ibid., p. 207.

³Ibid., p. 130. Such an example Piquet sees in the killing of Morgan which Gottfried sets away from court, Thomas at court; Gottfried's location would allow Tristan to commit the deed with greater ease and security from retribution.

⁴Ibid., p. 300.

⁵Ibid., p. 195; p. 215.

⁶Ibid., p. 347.

The question of Gottfried's dependence on or independence of the poet he himself named as his source can never be decided conclusively since only a small number of lines of his Tristan overlap with those of the Thomas fragments; nevertheless Piquet's final judgement of Gottfried as no mere translator and his assessment of the originality of: "un poète lyrique rarement doué",¹ is by now generally accepted among Tristan scholars.

The end of the nineteenth century saw the publication of yet another edition of Gottfried's Tristan. In his two volume work R. Bechstein summarized Gottfried scholarship to date, taking to task those critics such as Heinzel who, he felt, had done most to confuse issues, and those like Kölbing and others who wished to designate Gottfried as a mere translator; of Kölbing's well-known statement on Gottfried he said: "dieses Urteil beruht auf einer völligen Verkennung des Wesens der mittelalterlichen Epik und auf einem bedauerlichen Mangel an ästhetischem Empfindungsvermögen".²

He himself considered Gottfried the greatest poet of the German Middle Ages: "in keiner waltet ein solch wunderbarer und seelenvoller Einklang zwischen Inhalt und Form"³. "wer vorurteilslos sich ihm nähert, aber empfänglich ist für die Poesie unserer Vorzeit, der wird unwillkürlich in hohem Masse gefesselt und

¹ Piquet, L'Originalité de Gottfried, p. 348.

² R. Bechstein, Tristan, p. 42.

³ Ibid., p. 1.

findet reichen, ästhetischen Genuss".¹ He demonstrated this in numerous notes on the text which drew attention to Gottfried's linguistic innovations, wide vocabulary of foreign and specialised terminology and to his many literary allusions. Bechstein's edition is undoubtedly of immense value to all those who wish to undertake a close examination of the verbal fabric of Gottfried's work.

Two such works were published shortly after Bechstein's edition: the first, by G. Myska set out to support the claim that "Gottfried noch immer der Ruhm eines unübertroffenen Meisters im Gebrauch des Wortspieles also eines geistreichen Mannes, für alle Zeiten gesichert bleibt,"² and analysed the chief categories of word-play in the work. These, he claimed, were simple repetition, repetition of cognates, repetition of words having the same form but different meaning, chiasmus and use of foreign words. Myska was the first to point out that the chiasmic rhymes³ of the prologue, which are repeated at strategic points throughout the work, are functionally inextricable from the meaning of the episodes in which they occur.

¹Bechstein, Tristan, p. 5.

²Die Wortspiele in Gottfrieds von Strassburg 'Tristan', p. 36.

³eg. (brot-tot-tot-brot), what later J. H. Scholte called "Kreuzgleichklang", "Symmetrie in Gottfrieds 'Tristan'", p. 25.

The second work, P. R. Pope's Die Anwendung der Epitheta im 'Tristan' Gottfrieds von Strassburg, further helped to establish Gottfried's reputation as: "einer der grössten Wortkünstler der deutschen Sprache."¹ Pope traced the predominance of certain epithets throughout the work, and found that the most frequently used were those of an abstract nature denoting mood; more frequently than epithets applied to physical beauty Gottfried, said Pope, uses examples describing intellectual characteristics: "wise", "gewar" or those denoting moral or social values: "guot", "edel", "höfisch".² Gottfried's favourite epithets, applied mostly to women, are: "schoene", "süeze", "liep" and "saelic".

Pope also noted Gottfried's predilection for the suffixes -rich, -lich, -aere, -los and for the past participle as an adjective in descriptions of external appearance: "getaget", "gejaret", "gebertet" and "geharet".³ In the case of Gottfried's favourite vowel combinations: oe, ae, üe, ei Pope wondered: "in wie fern der lautliche Charakter der betreffenden Stellen sich mit der Stimmung verhält",⁴ but this is unfortunately the only

¹G. Ehrismann, Geschichte der deutschen Literatur, p. 324.

²Pope, , p. 18.

³Ibid., p. 29.

⁴Ibid., p. 48.

speculation he makes as to the possible meaningful function of any of the stylistic peculiarities he notes.¹

In general Pope's conclusion was that Gottfried was a lyric rather than an epic poet: "bei ihm tritt die Darstellung des Anschaulichen zurück, das Hauptgewicht wird vielmehr auf die Schilderung seelischer Vorgänge gelegt;....bei Gottfried spielen die Epitheta der Anschaulichkeit die geringste Rolle, während er ausgiebigsten Gebrauch von solchen macht, die seelische Vorgänge, subjektive Gefühle und Verwandtes bezeichnen".²

Critics of the nineteenth century had concerned themselves very little with speculations about Gottfried's life and background, stressing the fact that nothing much was known of him apart from the fact that he could not have been a knight since his contemporaries referred to him as "meister" and he is portrayed in the Paris manuscript without a coat of arms.³ They were not even sure

¹For instance he points out that although the predominant mood of the work is sad, the epithet "vro" is used fifty-five times as against a mere eleven occurrences of its opposite "trurec", making no comment at all on the interesting discrepancy.

²Pope, Die Anwendung der Epitheta, p. 5.

³cf. Bossert, La Littérature allemande, p. 285; von der Hagen, Werke, p. 2; L. Koberstein, Grundriss der Geschichte der deutschen Nationallitteratur, p. 209-210.; K. Bartsch, Vorträge und Aufsätze, p. 136 and Bechstein, Tristan, p. 28.

that Strassburg had, in fact, been his place of birth¹ and the theory that he had been town notary here² was soon proven to have been based on a misreading of the word "cidelarius", which was taken as "rodelarius".³

They were pleased to accept his work as ample proof of his erudition, his knowledge of the classics and mysticism and as an expression of his personality; accordingly they saw him either as a sensitive creature of the utmost delicacy of feeling, or as frivolous and somewhat decadent⁴ but nevertheless allowed him the excuse that he was, after all merely: "un témoin, non des moeurs, mais des sentiments du troisième siècle."⁵ Karl Bartsch cited Gottfried's presentation of Isolde's ordeal as an indication that the author was: "auf der Höhe der Aufklärung seiner Zeit stehend"⁶ and it was the question of Gottfried's relation to orthodox theology,

¹cf. Ettmüller, Handbuch der deutschen Literaturgeschichte, p.211, and Massmann, Tristan, p. 6.

²Heinzel, "'Tristan' und seine Quelle," p. 272.

³By H. Kurz, "Zum Leben Gottfrieds von Strassburg"; see also C. Schmidt, Ist Gottfried von Strassburg, der Dichter, Strassburger Stadtschreiber gewesen?

⁴W. Wackernagel, Geschichte der deutschen Litteratur, p. 200; Vilmar, Geschichte der deutschen Nationallitteratur, p. 129.

⁵Bossert, Littérature allemande, p. 146.

⁶Bartsch, Vorträge und Aufsätze, p. 147.

as well as those questions of background which the nineteenth century had, by implication, considered of secondary importance, that interested critics in what were rather stagnant years for Gottfried scholarship, 1913-1925.¹

The only outstanding contribution during these years was that made by Friedrich Vogt who devoted forty pages in his Geschichte der mittelhochdeutschen Literatur to Gottfried von Strassburg and his Tristan and contributed many new insights into the work and its source. He was the first to note that Thomas had made the story into a biography of the hero and that less than half of the version that came down to Gottfried was actually taken up by the account of the love of Tristan and Isolde.² In Gottfried's version he noted the greater role played by Brangaene and pointed out that it was she and not the dwarf who was made responsible for the final betrayal of the lovers.³

Gottfried had also expanded the figure of Mark, he said, but felt bound to add: "Aber der furchtbaren Tragik des Schicksals

¹The various suggestions put forward were that Gottfried was a priest: U. Stöckle; Die theologischen Ausdrücke und Wendungen im 'Tristan' Gottfrieds von Strassburg, and H. Fischer, Über Gottfried von Strassburg; a lawyer: K. Stenzel in his review of Stöckle's book; and a member of the lower nobility: M. Thiel, "Hat Gottfried von Strassburg dem Kreise der Geistlichen gehört?"

²Vogt, p. 324.

³Ibid., p. 337.

dieses im Grunde edlen und gütigen Mannes, dass er von den beiden Menschen, die ihm die liebsten auf der Welt sind, heimlich im Glück und Ehe betrogen wird, ist Gottfried nicht gerecht geworden..."¹

Vogt took account of all that had been said by other scholars on Gottfried's style pointing out further religious and classical Latin elements² in it and he showed a new appreciation of the dramatic artistry of individual scenes of Gottfried's work.

But it is to Friedrich Ranke that we must look for the next great step forward in Gottfried scholarship. It is to Ranke that we owe the standard edition of Gottfried's Tristan culled from a careful examination of all the extant manuscripts and fragments of Gottfried's work and based on the list of variants given by de Groote, Massman and Bechstein.³ Ranke classified the manuscripts according to dialect and traced the progress of Gottfried's version through the various copy-houses of the thirteenth and fourteenth centuries. He came to the interesting conclusion that in the thirteenth century most of the manuscripts dealing with Gottfried's Tristan were produced by one copy-house in Strassburg, under the direction of one scribe, "meister Hesse," the

¹ Vogt, Geschichte der mittelhochdeutschen Literatur, p. 344.

² Ibid., pp. 319-322.

³ "Die Überlieferung von Gottfried's 'Tristan'".

notarius burgensarium; furthermore he postulated that it was probably this same copy-house that was responsible for the manuscripts of Wolfram's Parzival which we now have.

But the "kopernikanische Wendung"¹ which Ranke introduced into Gottfried scholarship lay more in the area of interpretation of Tristan. Ranke saw the work as a "Hohelied von der Allgewalt der Liebe"² with Tristan and Isolde as saints and martyrs in a new religion of love; their cave in the wilderness he described as a typical example of medieval allegory being a representation of a cathedral in which the lovers celebrated their "religion."³

Following Ranke, de Boor⁴ described the bed in the cave allegory as the sacramental altar in the religion of love; he included Mark in the Heiligenlegende saying he was the "Vertreter der widergöttlichen Welt" whose particular sin is "Einsichtslosigkeit in die religiöse Absolutheit der wahren Minne."⁵ Subsequent

¹G. Weber, Gottfrieds von Strassburg 'Tristan' und die Krise des hochmittelalterlichen Weltbildes um 1200, vol. I, p. 12.

²Tristan und Isolde, p. 1.

³"Die Allegorie der Minnegrotte in Gottfrieds 'Tristan'." Both Scherer, op. cit., p. 169 and Vogt, op. cit., p. 342 had noted the parallel between Gottfried's cave allegory and the "Palast Christi", the heart of the christian made up of all its several virtues.

⁴"Die Grundauffassung von Gottfrieds 'Tristan'."

⁵Ibid, p. 300.

critics sought more and more to place the work in relation to the religious and philosophical movements of Gottfried's time.¹ J. Schwietering saw in Gottfried's allegory the influence of St. Bernard de Clairvaux' commentary on the Song of Songs:² relating the cave to Solomon's bedchamber and the bed in the cave to that of the King. He drew a further analogy between Gottfried's "edele herzen" and Bernard's "noble souls,"³ a parallel already noted by Vogt.⁴

Schietering's claim that the love of Tristan and Isolde was an "analogia entis" to the love of the mystic for God found considerable support;⁵ Gottfried Weber's thesis, however, presented

¹"Der Gottesgedanke war die Zentralidee des mittelalterlichen Bewusstseins, der Glaube die oberste Norm.... Alle Dinge sind aus der Theologie zu verstehen und aus ihr zu begründen", Ehrismann, Geschichte der deutschen Literatur, vol. II, p. 5.

²J. Schwietering, "Der 'Tristan' Gottfrieds von Strassburg und die Bernhardische Mystik", in: Mystik und höfische Dichtung im Hochmittelalter.

³Ibid., p. 9. For an opposing view to this see Olive Sayce: "Das edele herze ist nichts als ein Idealbild adligen höfischen Menschentums wobei das Schwergewicht auf der äusseren Stellung in der Gesellschaft eher als auf inneren Vorzügen liegt", "Der Begriff "edelez herze" im 'Tristan' Gottfrieds von Strassburg," p. 399, and F. Tubach identifies them as the kind of lovers listed by Ovid in the "Ars amatoria," "On the Recent Evaluations of the 'Tristan' of Gottfried von Strassburg", p. 535.

⁴Über den Bedeutungswandel des Wortes edel.

⁵See B. Mergell, Tristan und Isolde. Ursprung und Entwicklung der Tristansage des Mittelalters, p. 176f; W. T. H. Jackson, "Gottfried von Strassburg," p. 147; H. B. Willson, "Gottfried's 'Tristan': The Coherence of Prologue and Narrative," p. 601.

in a two volume work,¹ posed a direct contradiction to this view. Weber sees the sexual love portrayed in Tristan as an "analogia antithetica" to the spiritual unity with God advocated by St. Augustine, Abelard, Bernard and Hugo and Richard of St. Victor. Weber admits that Gottfried followed St. Augustine in so far as he portrayed love as a disrupter of Ordo², as a power which is incompatible with spirituality, but he presented Minne as the highest power in his world and thus denied God the place accorded Him by the others.

"Der christliche Gott ist für Gottfried kein Gegenstand der Liebe. Er ist aber auch für ihn kein Mysterium mehr, sondern ein traditioneller Begriff, ein Gegenstand angelernter religiös-kirchlicher Routine,"³ says Weber, so that although the poet described Minne in terms analogous to those used in Bernard's "Brautmystik" his religion of love presents the reverse image of God rather than His direct reflection; the eternal life of the soul which comes, in the Bernardine doctrine, as a result of union with God is replaced in Gottfried's work by the eternal death of the soul, the cave with the bed is a mere perversion of

¹Gottfrieds von Strassburg 'Tristan' und die Krise des hochmittelalterlichen Weltbildes um 1200.

²Ibid., Vol. I, p. 245.

³Ibid., Vol. I, p. 236.

Bernard's paradisus claustralis.¹

The true influences on Gottfried were, claims Weber, the heretical Cathars, Albigensians, Waldensians and Manichaeans and more particularly the philosophies of Amalrich von Bena and Bernhardis Sylvestris:² "Er selbst (Gottfried) erschien sich in der Rolle des (insgeheim revolutionierenden) "guten" Mannes also eines Kathar-verwandten homo bono der Kunst, der solches zu leisten willig und fähig ist."...³ "Die Ideenstruktur des Dichters ist ganz und gar christlich: sie lebt aus dem Christlichen. Der Ideeninhalt dagegen ist gänzlich unchristlich."⁴

But the conflict within Gottfried's hero between the daemonic passion which overtakes him and the desire to conform to social and moral laws reflects, says Weber, an actual conflict within the poet himself: "nach dem Zeugnis seiner Dichtung war Gottfried selbst eine tragisch aufgespaltene Persönlichkeit;"⁵ moreover the conflict within the poet reflected the wider intellectual crisis which beset the whole of society at the turn of the

¹ Weber, vol. I, p. 275.

² Ibid., vol. II, p. 197 & p. 205. They taught that the power of love raised man above and beyond all good or evil and recognized natural beauty as the gift of the Holy Ghost.

³ Ibid., vol. I, p. 246.

⁴ Ibid., vol. I, p. 127.

⁵ Ibid., vol. I, p. 305.

thirteenth century with the decline of traditional religious thought: "Gottfrieds Dichtung ist weitgreifend immanente Auseinandersetzung mit dem Christlichen, also mit dem Gott-Mensch-Weltbild des mittelalterlichen Christentums."¹

Weber's claims can in no way be verified or even disputed with any degree of accuracy, for we have no direct evidence outside the work that Gottfried ever read the works of those claimed to have been the chief influences on his intellectual life.² Weber surely goes too far to claim: "die eindeutig-glatten Lösungen der Christlichen Mystik wie Scholastik hat er, wie seine Dichtung vollends durchsichtig werden lässt, geradezu gehasst",³ but his work must take its place as another great contribution towards the reconstruction of the contemporary background to Gottfried's work.⁴

Complementary to the works of Ranke, Schwietering, de Boor and Weber were several attempts to fit Gottfried's work into the social rather than the intellectual or philosophical life of

¹Weber, Vol. II, p. 123.

²See reviews of the work by R. Gruenter, Deutsche Literaturzeitung 75, column 267-283, and E. Neumann, Euphorion 48, pp. 484-490.

³Weber, vol. 1, p. 305.

⁴Schietering himself said of the work: "It is to his credit that he has demonstrated that the estimate of the significance of classical antiquity for Gottfried should not be as high as it is, a significance which has always been claimed for his work rather than actually weighed or proved," Gottfried's 'Tristan'," p. 7.

its time. In 1933 Wilhelm Dilthey¹ referred to Gottfried as a medieval Rousseau; his ideal love consisting of a secret "Naturkraft" which brought it into conflict with the social conventions and ideals of the courtly world to which it presented a superior alternative

This theory was developed by G. Keferstein² in his study of 1936; Gottfried's exposure of the shallowness of the values of Mark's court, in contrast with the values of "ere" and "minne" cherished by the lovers, underlines the crumbling values of the courtly world outside the work said Keferstein. Max Wehrli³ also agreed that the poem was a reflection of the pessimism which arose at the disintegration of the medieval world and the historian Friedrich Heer⁴ saw the poem as a statement written in favour of the new world which was to be founded by Abélard and Héloïse as a counterthrust to the moribund Holy Roman Empire. In 1962 the Marxist critic Spiewok⁵ described Gottfried's work as a specific

¹"Gottfried von Strassburg", p. 131-144.

²"Die Entwertung der höfischen Gesellschaft im 'Tristan' Gottfrieds von Strassburg," p. 426.

³"Der 'Tristan' Gottfrieds von Strassburg", p. 116-117.

⁴Die Tragödie des Heiligen Reiches, p. 341.

⁵W. Spiewok, Das Tristan Epos Gottfrieds von Strassburg und die Grundzüge der hochmittelalterlichen deutschen Dichtung zwischen 1150-1250.

critique of the feudal system under which it was the fate of women to be sold as chattels in marriage to the men who controlled the society.

None of these interpretations is much of an advance on those of the nineteenth century which postulated a one for one correspondence between the events portrayed within the work of literature and those taking place, or assumed to be taking place outside it,¹ a fallacy which does little or nothing to further understanding or appreciation of the poem itself. In contrast to this the analysis of W. Schwarz, based on a close reading of the text, furthers understanding of the poet's skills: "Die adligen an Markes Hof sind bereit, ihre eigenen Kinder in die Sklaverei zu schicken. Gottfried charakterisiert die diesbezüglichen Handlungen in einem kunstvoll aufgebautem Satz, in dem er das Wort "Schande" ("laster") in Gegensatz zu dem Wort "der höchste Adel" ("dallerbesten") und gleichzeitig in grammatische Parallelele zu dem Wort "Hof" stellt. Durch die Verbindung der Worte "Adel" und "Hof" mit "Schande", einer Verbindung von Worten gegensätzlichen Inhalts, die eigentlich nicht in Zusammenhang gebracht werden dürften, wird klar gemacht, dass das höfische Leben in

¹cf. L. Ettmüller, "Es muss um die Sittlichkeit der Höfe und des Ritterstandes im dreizehnten Jahrhundert sehr übel gestanden haben", Herbstabende und Winternächte, p. 558-559.

Wirklichkeit kein Ideal darstellt (6030-6034)."¹

The most recent external framework of reference against which critics try to reach a further understanding of works of literature is that of Freudian psychology. In his work L'Amour et l'Occident, Denis de Rougemont considers the Tristan legend as a myth demonstrating "le fait obscur et inavouable que la passion est liée à la mort";² Gottfried's work is another demonstration of the overwhelming death wish to which Europe and the West is prone. Torn between their sensuous passion and the desire to conform de Rougemont sees them, as did Wagner, striving: "vers une mort volontaire au terme d'une série d'épreuves dont Tristan sortira purifié; vers une mort qui soit une transfiguration, et non pas un hasard brutal....C'est le rachat de leur destin qu'ils accomplissent en mourant par amour: c'est une revanche sur le philtre."³

This does not seem so far removed from the analogy drawn between the work and the ecstasy-death of St. Bernard's "Brautmystik" yet it does go one stage beyond this in attempting to explain the predilection for such modes of expression by

¹ Gottfrieds von Strassburg 'Tristan und Isolde', p. 4.

² de Rougemont, L'Amour et l'Occident, p. 7.

³ Ibid., p. 31.

applying a wider, universal frame of reference. In the same way G. Bertini's¹ attempt to explain the Tristan material in terms of the Oedipus complex of Freudian psychology is one stage beyond those critics of the nineteenth century who had seen the mythical aspects of the material but who did not relate these to any psychological universal.

The complex at the base of the myth of Oedipus,² and one to which Bertini relates the Tristan myth, is one which: "is universally encountered in all individuals and all cultures of which we have knowledge;"³ it involves an ambivalent attitude in the child towards its parents, desire for an incestuous relationship with one parent and a corresponding wish to eliminate the other; for a boy the complex concerns the desire to possess the mother coupled with hostility toward the father who stands in the way: "This is a real love affair; strong feelings are involved; hate, jealousy and love create a tempest of passion within the boy."⁴ Possibility of withdrawal of love by the mother and retaliation by the father are the chief preoccupations of the

¹"The Oedipus Complex in 'Tristan et Iseut'."

²See Vol. IV of the standard works of S. Freud, pp. 260-267.

³Bertini, p. 60.

⁴Ibid., p. 60.

boy at this time; above all he is terrified by the threat of castration, a punishment he in turn would like to inflict on the father. In order to escape this fantasy and its imagined consequences the boy constructs a counter-fantasy known as the "Family Romance" in which he depicts himself as a step-child or adopted child of higher or nobler birth than his new "parents."¹

Bertini sees the Rual and Floraete episodes in Gottfried's work as an example of such a "Family Romance" and the various guises adopted by Tristan in other versions: leper, merchant, "spilman," as similar examples of the attempts to escape the forbidden desires of the complex. Mark fits into Bertini's scheme as another paternal image who reinforces the family romance by also adopting Tristan. Other father images in the work, the dragon, Morolt, Morgan and the giant are seen as the object of his Oedipal wishes namely to destroy and castrate his most formidable rival. The festering wounds Tristan receives in the Morolt fight are, says Bertini, the visible signs of Tristan's guilt feelings and desire for self-punishment; the final death of the lovers he sees as a punishment, self-inflicted, for their incestuous relationship.²

¹ G. Bertini, "The Oedipus complex in Tristan et Iseut", p. 60.

² Ibid., p. 63.

Such clinical terms of reference are gaining acceptance among critics as yet one more aid in understanding and interpreting hitherto inexplicable aspects of medieval literature; Ernst Rose writes: "modern medieval research has taught us that medieval man by no means tried to suppress his human character....A sincerely human life was therefore entirely possible in the Middle Ages. But if it was, then any truly general psychology can be applied to medieval as well as to modern people."¹ And D. G. Mowatt says, somewhat over-defensively, "Any normative views I may hold about wombs or fixations are as irrelevant as Weber's disapproval of sensuality or Tax's beatific vision of the beatific vision. Equally irrelevant, though much debated in the literature, is the question of what views Gottfried himself may have been advocating. The two irrelevancies are interconnected, being aspects of a universal desire to reduce literary structures to something more manageable."²

What remains for modern critics to attempt is summed up by J. Richter: "Es dürfte vielleicht an der Zeit sein, unter Absehen von der fast verwirrenden Fülle möglicher zeitgeschichtlicher

¹E. Rose, "Problems of Medieval Psychology as presented in the 'klein gemahel' of Heinrich the Unfortunate," p. 182. Also Ehrismann, "Auch für die mittelalterl. Psychologie hat Augustinus die Grundlage geschaffen. Sein gesamtes Wirken geht aus innerer Erfahrung hervor, aus genauer Kenntnis des menschlichen Seelenlebens. Seine Konfessionen sind eine Seelengeschichte...Die Grundlehre des Dogmas, die Trinitätsformel, hat er nach psychologischen Kategorien geordnet: der Vater als memoria (Selbstbewusstsein), der Sohn als intellectus (die auf die Dinge gerichtete Erkenntnis), der Geist als voluntas." op. cit., p. 10.

²"Tristan's mothers and Iwein's daughters," p. 18.

Beziehungen einmal wieder den Text für sich allein zu befragen und damit festen Boden unter den Füßen zu gewinnen";¹ and by Petrus Tax: "Nun glauben wir jedoch, nach erneutem Eindringen in das dichterische Kunstwerk und durch Hinweise einiger Forscher wesentlich angeregt, nachweisen zu können, dass die tiefsten Absichten dieses deutschen Dichters der Forschung noch weithin verborgen geblieben sind. Sie zunächst möglichst textnahe herauszustellen, erscheint so als die vordringlichere Aufgabe, der wir uns.... zuwenden möchten."²

Many critics had in the past turned to Gottfried's prologue as that aspect of his form most likely to provide the greatest clue to his meaning. Myska³ in 1897 and Carl von Kraus⁴ in 1908 had noted the chiasmic arrangement of the verse in the stanzaic part of the prologue and the play on the initials T and I which was also carried over into the work itself; it was, however, not until 1925 that these aspects were fully taken into account as particular examples of Gottfried's Formsymbolik.

¹"Zur ritterlichen Frömmigkeit der Stauferzeit. Der Mensch zwischen Gott und Welt in Gottfrieds Tristandichtung," p. 33.

²Wort, Sinnbild, Zahl im Tristan Roman, p. 8.

³Myska, "Die Wortspiele in Gottfrieds von Strassburg 'Tristan'."

⁴"Das Akrostichon in Gottfrieds Tristan."

In his work, "Symmetrie in Gottfrieds 'Tristan'", J. H. Scholte noted that the prologue divides into two parts, a strophic and a stichic part and, more important still, that the stanzaic part has two verse forms; stanzas one to five have what Scholte called "Kreuzgleichklang" (niht-geschiht-niht-geschiht) and stanzas six to ten have "umschlungerer Gleichklang"¹ (list-ist-ist-list). The formal structure of the first five stanzas symbolically anticipates the relationship and final embrace of the lovers, said Scholte, and that of the second five, repeated in the short excursus on love and loyalty (1791-1795), denotes close personal involvement.

With his work on the acrostic in Gottfried's work,² Scholte was less successful in producing any evidence as to the poet's intent. He noted that the acrostic, begun in the prologue with the initials T and I, continues throughout the work where the rest of the letters going to make up the names of the hero and heroine are used to introduce single stanzas. These, like those of the prologue, have either "umschlungerer Gleichklang" or "Kreuzgleichklang." Running parallel to this first acrostic he isolated another with the letters, O, D, T, A, S, D; these also

¹"Gottfrieds 'Tristan'- Einleitung," p. 25.

²"Gottfrieds von Strassburg Initialenspiel."

introduced single stanzas but Scholte was unable to identify a name or a person from this or indeed suggest any function, symbolic or otherwise, for the continuation of the first one.

Symmetry and dualism were the chief characteristics of Gottfried's work noted by Scholte and in his "Grundauffassung" de Boor pointed out that the dualistic form of the prologue admirably supported and emphasised Gottfried's statement on the conflict of the two worlds of the "edele Herzen" and those who "niwan in vröuden welle sweben." It also served to underline the *liep-leit*, *leben-tot* antitheses which run through the work and appear with particular emphasis in the potion scene and the scene of the lovers' parting.

In 1955 Albrecht Schöne¹ made an examination of the prologue, using as his guide-line the dictum: "Dichtung ist so etwas ganz und gar Geformtes, dass ihre Form weit mehr sein muss als ein ornamentaler Selbstzweck."² He noted that the prologue was built up out of a relatively small number of key words which were disposed according to a particular system: one word is introduced (*präludiert*) before the section in which it is to be dominant and then later repeated sometimes with slight variations (e.g. "tuot,"

¹"Zu Gottfrieds' Tristan-Prolog."

²Ibid., p. 451.

"missetuot") in other sections in which another such key word might be dominant. This "Wiederholungsprinzip" which he sees at work is used to connect the personal statement of the poet about his art with the particular experience of his characters. The weakness of Schöne's analysis lies in the rather arbitrary nature of his choice of key words; he omits from his list¹ "ere" which occurs eight times in the prologue, "triuwe" which occurs six times and "list" which occurs four times yet he includes "zit" which occurs only twice.

In response to the inadequacies of Schöne's article de Boor² produced a more satisfactory analysis of the prologue. He examined the first part stanza by stanza isolating the words "guot," "übel," "lop," "ere," and "list" as the key words in the first cycle (stanzas 1-5); "guot" and "übel" are the two poles between which it is necessary to make one's judgement and de Boor sees a categorical imperative in the narrator's demand that the reader choose the (unspecified) "guot", for he who does not, "missetuot"; "lop" and "ere" are interdependent in promoting "list".

The second cycle (stanzas 6-10) of the stanzaic prologue

¹ Schöne, "Zu Gottfrieds 'Tristan'-Prolog", p. 452.

² "Der strophische Prolog zum 'Tristan' Gottfrieds von Strassburg."

essentially repeats the injunctions of the first but this time these are applied specifically to art; in stanza eight the word "widerpfligent" corresponds to "missetuot" and in stanza nine the word "nit" - the element that inhibits "cunst" - is the opposite of "lop" in the first cycle. The word "tugent" in stanza ten, which de Boor says denotes aesthetic rather than moral excellence, reflects the "guot" of the first cycle.

The "werlt" of stanza eleven is taken up in the stichic part of the prologue in which it is used to denote two distinct groups, the lovers and the others; thus says de Boor, the two statements, the first on art and the second on love, are brought into parallel relation with one another. The key words "lop", "ere", "übel" and "guot" are taken from the stanzaic part of the prologue and applied in the stichic part to the world of the lovers. In this latter part the words "lop" and "ere" now derive specifically from love and everything to do with love is designated "guot" except its specific "übel"; the "leit" gladly borne by "edele herzen". The "tugent" of stanza ten is also carried over to the stichic part of the prologue and there applied to love: Gottfried makes a dual plea for tolerance in general and acceptance for his work of art in particular.

Neither Schöne nor Scholte connected their findings on the prologue with the rest of the work, considering it a closed system of thought serving as an introduction to but not an integral part

of the whole. Alois Wolf,¹ however, was not of this opinion and held that: "Das Durchspielen eines Wortes, eine von Gottfried leidenschaftlich geliebte Stilfigur, sichert den Zusammenhang der verschiedenen Belegstellen."² Wolf noted that the technique of Steigerung³ used in the prologue: "senelichez maere" (97), "senedaere" (98), "senediu maere" (122), together with the "leben", "tot" build-up, extends across the work as far as the scene of the lovers' parting; here the climax of the "sene" "senemaere" word-play is reached and the embrace of the lovers, anticipated in the prologue, is dissolved in the play on the rhymes "tot", "Isot". The key words in Isolde's parting speech, "leben", "tot" and "genesen" are, says Wolf, the prelude to Tristan's flight, the chief considerations in his new life with the third Isolde and the work ends with the word "leben".

Another striking example of Gottfried's formal symbolism which has received particular attention from critics is the literary excursus. The critics of the nineteenth century found

¹"Zu Gottfrieds literarischer Technik."

²Ibid., p. 391.

³Wolf noted another such Steigerung in the case of "trure", "trureclich" leading up to the naming of the hero Tristan. He claims that: "Die Wirkung der Namen ist nur beim Namen Tristans mit der Etymologie verbunden" (op. cit., p. 397) but missed the connection of the name of I-sol-de with her continuing designation as the sun of Ireland; the name of Rual li Foitenant could also be said to contain a word play underlined by his epithet "getriuwe".

it of chiefly historical interest, as an aid in dating¹ Gottfried's work or as proof of the personal alienation² of two poets whose stylistic differences they had always emphasised. Still in the tradition of Ranke and Schwietering some critics have pointed out analogies in the excursus to forms in the Christian liturgy,³ while others have seen in it the influence of the Classics.⁴

Ingrid Hahn⁵ finds in it a reconciliation between both of these:

"Die Auffassung der Kunst als Harmonisierung feindlicher Elemente."⁶

H. Fromm⁷ relates the excursus to the rest of the work, finding in it another example of Gottfried's irony together with an example

¹Based on the names of the poets mentioned, and the "attack" on Wolfram, which he "answered" in his Parzival and Willehalm, critics have agreed that 1210 is the most likely date.

²cf. more recent works on this subject: W. J. Schröder, "vindaere wilder maere"; D. Dalby, "Der maere wildenaere" and P. F. Ganz, "Polemisiert Gottfried gegen Wolfram?"

³F. Ohly, "Wolframs Gebet an den Heiligen Geist im Eingang des Willehalm's", p. 498, and H. Kolb, "Der ware elicon," p. 21.

⁴Ursula Schulze cites the fact that Gottfried awards the laurel wreath and associates Pegasus and Orpheus with poetry as indications of his association with the "Renaissancegeist" of the twelfth century, "Literarkritische Äusserungen im 'Tristan' Gottfrieds von Strassburg," p. 299, an opinion held by Scherer, Heinzel and Bartsch in the nineteenth century.

⁵Gottfried's use of the word "sin" she sees as a sign of the influence of the mystics who used it in reference to the Holy Ghost, "Zu Gottfrieds von Strassburg Literaturschau," p. 227.

⁶Ibid., p. 234.

⁷"Tristans Schwertleite."

of how, as in the prologue, the preoccupations of the poet are paralleled in the life of his hero. Tristan's earlier confession of unworthiness with regard to knighthood is contradicted by the later statement made in the allegory of his knightly accoutrements; this, points out Fromm, anticipates the Demutsformel in which Gottfried downgrades himself by comparison with the other poets. In neither case does the "uzen" of the form correspond to the "innen" of reality, Gottfried will reject the art of the Minnesang which he pretended to praise just as his hero will fail to: "wis höfisch unde vro" according to the ideals of knighthood.

Ingrid Hahn has said: "Gottfried verfügt über eine breite Skala Inneres aufschliessender Darstellungsmittel, deren Systematik im Zusammenhang zu untersuchen sich lohnte. Dabei gewönne die Stilfrage, von der älteren Forschung nach der ästhetischen Seite hinreichend erforscht, im Hinblick auf das Ganze des künstlerischen Ausdrucksneues Interesse."¹ She mentions as those critics who have undertaken such analyses, Petrus Tax, J. Rathofer, A. Wolf and herself but the list could also be extended to include M. Batts and Rainer Gruenter.

Pope was the first to take note of the specific significance of the epithet "wilde", which, as well as being applied to natural phenomena can have a transferred function: "um seelische Zustände

¹Hahn, Zu Gottfrieds von Strassburg Literaturschau, p. 221.

und Vorgänge zu schildern."¹ The critics mentioned have paid particular attention to that part of Gottfried's formal structure which Gruenter calls "Schauplatz-symbolik."² In this particular symbolism the forest and the sea are seen to have an especially important role: "Vielmehr sei, wie der Wald, der in der mittel-hochdeutschen Klassik fast immer "wilt" heisst, so auch die See dem höfischen Dichter unbehaglich und unheimlich, und so würden die Beiwörter "tobent," "wilt" den Begriff nicht modifizieren, sondern amplifizieren, im höfischen Sinne ist das Meer immer "wilt" d.h. "unhöfisch."³ Like the sea, the wilderness represents in the work: "Das Niemandsland in dem das Dunkle und Asoziale geschehen kann"⁴ and Batts sees in the four separate descriptions of the landscape surrounding the cave a reflection of the progression of the lovers' relationship.⁵

Petrus Tax goes considerably further than most critics in

¹Pope, Die Anwendung der Epitheta, im 'Tristan', p. 30.

²R. Gruenter, "Zum Problem des Allegorischen in der deutschen 'Minneallegorie'," p. 18.

³P. Tax, Wort, Sinnbild, Zahl, p. 65.

⁴I. Hahn, Raum und Landschaft in Gottfrieds 'Tristan', p. 141.

⁵Batts, "The Idealized Landscape in Gottfried's 'Tristan'," p. 232.

making connections across the whole work between seemingly disparate elements.¹ Following the theory that Gottfried's work is an example of the influence on its author of Catharic Dualism, Tax is concerned mainly with tracing the symbols of light and dark as they appear in different episodes with relation to different characters. Marjodo and Melot are seen as the dark uncourtly side of Mark and the scenes in which they attempt to trap the lovers are, correspondingly, enacted at night; Brangaene, the moon, aids the lovers in their rendezvous' on both occasions. There is a dark side to the love affair too, however, and this is symbolized by the boar dream in which the evil-doer, by night, besmirches the king's "bettewat", the symbol of his marriage.

Tax also identifies a number symbolism in the work, especially in the wilderness episode where there is a repetition of the number three and he analyses the scene into lines which break down into multiples of two and three. Although Tax does not say so this symbolism could perhaps be said to extend over the whole work at the level of the characters, who seem to be arranged into groups of two and three, and of the action, a great deal of which seems

¹He is the first to point out the connection between Urgan and Morgan as well as the fact that Tristan's words at the end of the Gandin episode anticipate the "huote" excursus, op. cit., p. 363.

to be concerned with the coming together of trios which then break down again into duos.¹

A survey of Gottfried scholarship would be incomplete without the inclusion of Melvin E. Valk's, Word-Index to Gottfried's Tristan, which appeared in 1958. This has provided a valuable aid to scholars concerned with the verbal structure of Gottfried's work since it lists all the words which occur in the work giving line references alongside these. A recent example of its usefulness is provided by the study of W. C. Crossgrove² on the word "aber" in Gottfried's work. Crossgrove isolates three distinct grammatical usages of the word: 1) as a particle, 2) as an adverb meaning "again", and 3) as an adverb occurring with verbs of speech to mean "reply" or "respond". A statistical count of the occurrence and distribution of all three, made possible by the use of the Word-Index, led him to decide that the second of these grammatical usages was definitely functional as against the more or less random distribution of the other two.

Crossgrove concluded that the particular adverbial usage of "aber" which he was examining occurred most frequently in the final one third of the work and had reference to A) the return of

¹For example Blanscheflor, Mark and Riwalin; Floraete, Rual and Tristan; three Isoldes; Mark, Melot and Marjodo; Tristan, Isolde and Mark; Tristan, Isolde and Kaedin and finally Mark, Isolde and Brangaene.

²"Clusters of 'aber' in Gottfried's 'Tristan'."

Tristan and Isolde to a particular emotional state or to a status held previously at Mark's court, B) Mark's vacillations between doubt and hope, C) plots and counterplots in the Marjodo episode, D) Tristan's vacillations between the two Isoldes. The adverb "aber" thus traces the fluctuations in fortune of the lovers at this stage and the movement two and fro between plot and counterplot. Crossgrove also notes the parallel between B and D in his series and points out how ironically Tristan, by the end of the work, has "descended" to the level of the much maligned Mark.

With his examination of such a small element in Gottfried's total structure Crossgrove has uncovered an even deeper level of the poet's verbal artistry than had previously been thought to exist.

of Goethe's principle of subordination in which: "Each single part not only determines but is determined by all the others and all are subordinated to a dominant tendency which is more than their simple aggregation. The part has its own mysterious life of its own; for the whole it has that, and different from, the sum of all its parts." E. M. Willmetts, "Goethe's Conception of Part," in: *Goethe, Soul and Thought*, p. 119 f.

Introduction

As the previous survey showed, critics have amassed a wealth of detail and speculation concerning the various elements which go to make up Gottfried's Tristan. Each individual critic or group of critics has, according to personal predilection, chosen the terms of various external frames of reference - historical, religious, philosophical, psychological - in which to convey a particular perception of the work as a whole. No single critic or group has managed to incorporate in the transliteration of his perception the stand-points of all other critics, nor is there any reason why he should, for no definitive paraphrase of the work is possible; the statement expressed by the work of art as it stands defies complete transliteration into any terms other than the ones in which it was originally expressed: through the relationship of each part of the work to the other and of each element to the whole.¹

¹cf. Goethe's principle of subordination in which: "Each single part not only determines but is determined by all the others and all are subordinated to a dominant tendency which is more than their simple agglomeration. The pattern they make has a mysterious life of its own; for the whole is more than, and different from, the sum of all its parts." E. M. Wilkinson, "Goethe's Conception of Form," in: Goethe, Poet and Thinker, p. 179 f.

At the same time, however, the multivalence of the statement expressed in any great work of art will continue to provoke critics to further attempts at new interpretations of its meaning and so it is with Gottfried's Tristan; here the statement is made not through any rectilinear presentation of characters and events but in an "agglomeration" of interlocking metaphors, symbols and word-play so that, in order to arrive at any part of its meaning it is necessary to avoid what Malcolm Muggeridge has called the "Twentieth Century Fallacy": "that to arrive at a truth one must make a sum of all the details," rather, he goes on, "one must understand the pattern of the details."¹

Roughly summarised, Gottfried's statement deals with a personality torn between the desire to conform and the ultimate inability to do so. Like Goethe's Torquato Tasso, to whom W. Mohr² has compared him, Tristan is both professional courtier and artist and paradoxically, as in the case of Tasso, it is his various arts, at first so highly prized by the society which sponsors and promotes them, which finally are responsible for his inability to retain his former place in the society of his choice.

¹In reference to William Manchester's book on the assassination of President J. F. Kennedy, B.B.C. Home Service, January, 1967.

²Mohr, "Parallele zwischen deutscher Dichtung des Mittelalters und der Neuzeit."

The patterns of the details which comprise this statement are examined in the first three chapters of this study; the first examines the word-play "wilt," "wilde," "wildenaere" which extends across the work to outline a metaphor on the hunt of love. In this Tristan's talents as court huntsman and his predisposition to wildness are seen primarily to delight and inform the society he has just entered, after which he is caught in his own toils, enters the chase on his own behalf and finally concedes his prey to the master for whom he had first sought it out.

The second chapter continues the examination of Tristan's alienation from the court and the reasons behind this as they are outlined in a play on the adjective "vremede," meaning alien and exotic, and the noun "vremede" meaning alienation. Carefully woven into the word-plays mentioned are the symbolic elements of the hunt, the hart, boar, and dog Hiudan and the symbols of estrangement between the lovers themselves, the hart and the dog Petitcreiu, and these too are included in the patterns under examination.

In chapter three the dualism which is a basic characteristic of Gottfried's total form, is examined with particular reference to the relationship between Tristan and Mark. Once the potion has made Isolde's husband a rival and obstacle in his way to

Isolde Tristan's attitude to his beloved father takes on a new and unwelcome hostility. In this chapter, entitled the "Encounters," the terms of Freudian and Jungian psychology proved useful in describing Tristan's success in finding a form in which to deal with this situation: the hostility raging within him, conveyed by the poet in the form of allegorical, fairy-tale figures, Morgan, Morolt, the dragon, the giant and Gandin, is successfully sublimated in the practice of "ritterschaft"; this perfectly acceptable social form, given to the hero by the father himself, proves to be the latter's saving and his son's saving grace. The hostility and jealousy which Mark himself feels toward his rival, which is never the threat this particular part of Tristan's wildness could be, finds its form in Tristan's courtly antagonists, the Steward of Ireland, Marjodo and the dwarf Melot.

Parallel to Tristan's search for an acceptable form in which to contain the passion which constantly threatens to overwhelm him is the poet's own preoccupation with the need for a suitable form in which to render acceptable his "wild" subject matter. This is expressed particularly in the literary excursus and the prayer to the Muses which follows it, and the final three chapters of this study trace his ultimate success as contrasted with the failure of his creature, Tristan. The chapter entitled "uzen and innen" describes the paradox of how the poet's success can be coextensive

with his hero's failure¹, - as indeed by implication all previous chapters have shown, and in particular discusses the literary excursus, the cave allegory and the word-play on "spil," "spilman."

The chapters on the prologue and the excursuses and on Brangaene attempt to demonstrate further how Gottfried manages to sever his fate from that of his hero and heroine. Although Tristan and Isolde can be and have been accused of immorality in their pursuit of ideal love, it is the desire of their creator, expressed in the first lines of the work, that while he describes this he shall at the same time pay full attention to all aspects of what can be called "guot" with regard to life in general and his work in particular. In the course of many excursuses he deals with all aspects of love and the behaviour of lovers, pointing out not only the advantages but also the disadvantages inherent in the different courses of action described.

All Gottfried's preoccupation with form is intrinsically moral in that it explores a complexity of interests and possibilities of life apart from those of the lovers; their life-style is not presented as a norm but set alongside other alternatives: those presented by Riwalin and Blanscheflor, Rual and Floraete, Gilan of Swales, Mark, and finally Karsie and Jovelin, Kaedin and

¹As for instance Goethe with Werther. See I. A. Graham, "Minds without Medium."

Isolde. His exploration of the consequences, good or bad, of the actions taken by all his characters shows a moral discrimination and judgement of relative human values¹ which sets him apart from the self-centred, asocial lovers whose range of considerations is so much narrower, and gives him a place among the great poets and novelists whose concerns he shares.

The last chapter in this study shows how Gottfried makes Brangaene the final link in the chain of moral consequence which the total work has forged. Her ambivalent function as guardian of "ere," her own and that of others, leads her of necessity to betray the exclusive interests of the lovers in favour of the society which cannot accommodate them; thus Mark finally gains sole possession of the woman intended for him, Tristan ultimately keeps his promise in surrendering the woman to him, the wheel comes full circle in the restoration to Mark of a woman in place of the one stolen from him so long ago by Tristan's father. Tristan himself once more flees the country he fled before his birth and moves on to a situation in Arundel which is a composite of all possibilities for normal human relations and even contains for him the possibility of an acceptable affair with a new Isolde.

¹Similar to that of Tolstoi in Anna Karenina.

5) the horse on which Tristan rides to fight Morolt (adj. 6072);

6) the sea on which "wilt," "wilde," "wildenaere" (adj. 7493, 7600);

7) The adjective "wilde," the noun "wilde" and their two cognates mentioned in the title are used with remarkable precision in Gottfried's Tristan¹ to delineate a particular statement about the hero and his progress through the courtly world. This can be seen to some extent from a simple grouping of the occurrences listed in Valk's Word-Index (the adjective and the noun "wilde" occur regularly in the same context so that they will be grouped together and merely distinguished as "adj." or "noun").

"wilde" is used in connection with:

- 1) the effect of love on Rivalin's senses (adj. 947);
- 2) both the fierce storm which God sends upon the merchants who abduct Tristan and the unpopulated shore on which Tristan is subsequently stranded (adj. 2417, 2426, 2509 twice; noun 2502, 2508, 2561);
- 3) Rual's unkempt state at the end of his three year search for Tristan (adj. 4007);
- 4) the stories of which Gottfried's narrator expresses disapproval in the literary excursus (adj. 4665);

¹All Tristan references are to the edition by Friedrich Ranke (10th edition Berlin, Zurich and Dublin, 1966).

- 5) the horse on which Tristan rides to fight Morolt (adj. 6672);
- 6) the sea on which the sick Tristan floats off the Irish coast (adj. 7493, 7600);
- 7) the wilderness in which the dragon lurks (noun 8936, 9065);
- 8) the sea into which Brangaene throws the remainder of the potion (adj. 11695);
- 9) the wilderness into which the hired assassins take Brangaene (noun 12769);
- 10) the wilderness in which Urgan lives (adj. 15965);
- 11) the love grotto (adj. 16684, 16693, 16806, 17359, 17451; noun 16680, 16764, 17073, 17078, 17092, 17098, 17101, 17141, 17247, 17466, 17467, 17486).

"wilt" is used four times only, in each case in connection with the love-grotto, and in each case in the inflected form "wilde," twice in close association with the noun "wilde," and the first time with explicitly metaphorical meaning (17102, 17248, 17250, 17257).

"wildenaere" is used four times, twice in the literary excursus -- to designate poets of whom Gottfried's narrator disapproves (4666, 4683) -- once on board ship to describe Tristan and Isolde before they declare their love (11930), and once as a term for Mark's huntsman when he has found the love grotto (17459).

Even without further analysis this grouping makes it clear

that, just as in other MHG works,¹ "wilde" is (at least implicitly) contrasted in Tristan with "hof" (life at court, social life, civilization); the ease and restraint of the courtly world is expressed throughout the work through the adjective "süeze" (e.g. 533-682). The wilderness appears as a rival world lying just beyond the pale of civilization, the home of dragons and giants whose magical and anarchic power is a continual challenge to civilization. It is not therefore surprising that the hero, by definition set apart from the rest of humanity, should have something in common with this other world. And so it comes about that, in addition to the contrast with "hof", "wilde" has in Gottfried's work more important associations: both with Tristan's heroic achievements, (killing Morolt, the Irish dragon, and the giant Urgan) and with love. Worthy of note is the economy of usage, the fact that, with two important exceptions, "wilde" occurs only once or at most twice in any particular scene, and also that not one of these words occurs at all after the return from the love-grotto. The rest of this chapter will attempt a more detailed analysis of the "wilde" motif, and will suggest certain consequences for the interpretation of the work.

¹That this contrast is not always in favour of "hof," i.e. that even characters in MHG. literature can sometimes feel more at home in the wilderness, has been pointed out (with specific reference to "walt") by D. G. Mowatt: "Language, Literature and Middle High German", p. 86.

The "wilde" motif is introduced casually but crucially by a single reference in the Rivalin story to indicate the complete "bewilderment" which love involves him in:

Tristan's initial sin ane geborne sinne
 die waren von der minne
 als wilde und also unstaete,
 als ers erbeten haete.¹ (945-948)

This is one of the very few metaphorical uses of "wilde" in the whole work, and provides to that extent a pointer for the interpretation of all the later passages (where it refers in the first place to the setting in which the characters find themselves, and not to their own personality). In itself it appears at the time as just one of a series of truisms concerning the power of love to bring about a radical change in those affected; but the significant and interesting aspect of the change, foreshadowed even at this stage in the use of the adjective "wilde," is the miraculous recovery of potency which it brings with it. Since contact with the wild is throughout associated with an increase in heroic potentiality, we should not be surprised that Blanscheflor's nocturnal visit to her dying lover -- in defiance of all courtly

¹c.f. ir eine und iuwer minne
 ir habet mir mine sinne
 gar verkeret unde benomen,
 ich bin uzer wege komen
 so starke und also sere:
 in erhol mich niemer mere. (12017-12022)

convention -- should restore him to life, and that Tristan should be born as a result.

There follows the group of seven occurrences associated with Tristan's initial voyage to Cornwall which first bring home to the reader the importance of the concept "wilde" in the work, but as they lead on to the main story of the hero, the one reference to Rual, Tristan's second father, will be considered before them. It confirms that "wilde" implies alienation from the ease and refinement of civilization (cf. the contrast with "hof" and "hovebaere" 3977-80): Rual, the epitome of all that is courtly, for the first time in his life turns his back on wife and family and the whole courtly system to travel the world in search of Tristan. On arrival in Cornwall he looks:

verwalken also harte,
als ob er wilde waere. (4006 f.)

For once in his life he has departed from the norm and approached the heroic.

Love and loyalty have wrought changes in Tristan's fathers rendering them "wilde," but if we look closely at the hero we find that he himself is exposed from an early stage to this characteristic of nature, which indeed is precisely what enables him to affect changes in his own life and the lives of others. Tristan's first severe shock of dislocation occurs when Rual expels him from the security of his foster-home at the age of

seven and sends him abroad "durch vremede sprache in vremediū lant" (2063). On his return at the age of fourteen Tristan is unbelievably expert in all manner of strange activities, and can never again settle down in his home country; at the first opportunity he shows off his talents to some visiting merchants and in so doing isolates himself from his companions and provokes the strangers to carry him off (2296-2303). This kidnapping results directly in Tristan's first encounter with the wild which in turn leads to his arrival at his uncle's court.

The merchants thought that, once they had escaped with Tristan, they had everything under control (2401-5), but this proves to be far from true since, in leaving harbour and journeying across the sea, they are entrusting themselves to elemental nature, which is in the control not of man but only, by definition, of God (2406-39).

"die wilden winde" (2417), "der wilde se" (2426) and "die tobenden ünde" (2430, 2445) now take charge and are responsible for the delivery of Tristan to his third father Mark: it is under their auspices that he is born again.

For this delivery from the stormy sea is a re-birth (to a new father), just as on a later occasion Tristan's arrival in Ireland when mortally sick is a rebirth (to a new mother: the wise queen Isolde). On that later occasion after he is cured it is explicitly stated:

However, by taking im was ein ander leben gegeben:
er was ein niuborner man. (8312 f.)

This consigning of the hero to the waves as a symbol of birth or re-birth of course often occurs in legend, (e.g. Moses, Romulus and Remus, Gregorius, etc.)¹, but in the case of Tristan, interest is increased by the attribute "wilde," which occurs in the later as well as the earlier passages (7493, 7600), and links his rebirths with his career as hero and lover.

Thus slowly throughout the work a picture is built up of Tristan's peculiar relationship with nature and the elements, a picture which gives the clue to the origins and character of his powers. His first encounter with the wilderness terrifies him, but it is a measure of his courage that he is willing to face it. On being put ashore, he finds himself for the first time alone and in a wilderness which seems to have no end:

dise groze wilde die vürcht ich:
swar ich min ougen wende,
da ist mir der werlde ein ende;
swa ich mich hin gekere,
dan sihe ich ie nimere
niwan ein toup gevilde
unde wüeste und wilde,
wilde velse und wilden se. (2502-2509)

¹Other instances of heroes borne to their women by the tumultuous sea are given by Hahn: (Odysseus to Nausica, Aeneas to Dido, Gahmuret to Belakane), Raum und Landschaft, p. 18.

¹Hovatt, "Language, Literature and Media Age Survey", p. 18.

However, by taking courage and striking out into this wilderness he finds his way to civilization and consequently to his uncle:

(er) streich uf gein der wilde
 durch walt und durch gevilde.
 ern haete weder wec noch pfat,
 wan also er selbe getrat. (2561-2564)

Later, on the wooing expedition, we see the extent to which he has come to terms with the wilderness, which now represents a source of strength to him. He is able without fear or inhibition to seek out the dragon of Ireland in its lair:

er nam im in der wilde
 manege kere und manege vart,
 und also der tac stigende wart,
 do liez er vaste hine gan
 wider daz tal zAnferginan;
 daz was des trachen heimwist... (8936-8941)

Following this fight, the "wilde" for the first time provides a retreat, when Tristan wishes to recover his powers before returning to face the court:

sus kerter gein der wilde hin.
 daz tet er aber durch den sin:
 er wolte sich verbergen da,
 den tac geruowen eteswa
 und wider komen ze siner maht
 und wolte danne hin ze naht
 ze sinen lantgesellen wider. (9065-9071)

Tristan is the only one at Mark's court who has access to the powers of the wilderness (to what Mowatt terms a level of primitive adequacy to which the others cannot attain)¹ and is

¹ Mowatt, "Language, Literature and Middle High German", p. 18.

thus the only one able to meet its threat. This he demonstrates not only in Ireland but also later in Swales when he defeats the giant Urgan on his own ground, by entering the "harte wilden walt" (15965). Like the archetypal hero Siegfried, who derives his power from the dark under-world of the Nibelungen, Tristan has a close affinity with the wilder, untamed side of nature. As in the case of Siegfried too, his arrival in the courtly world causes the exposure of many of the short-comings of this world, not least the impotence of the king.

Mark's impotence is betrayed most clearly by the fact that he is only able to maintain the whole peaceful and civilized facade of his court at the cost of an annual tribute to the tyrant of Ireland in the form of thirty sons of noblemen of the realm. The facade has remained inviolate, the tribute paid without question until Tristan teaches them defiance. This action marks Tristan's first decision to use that brute force which, until his encounter with Morgan which precedes this event, has lain dormant and, as he rides to meet Morolt in combat, he takes with him into the fight a horse that epitomises just that strength:

sine vüeze und siniu bein
 diu behielten ouch vil wol in ein
 al ir geschepfede unde ir reht;
 diu vüeze sinewel, diu bein sleht,
 ufrihtic alle viere
 als einem wilden tiere... (6667-6672)

This action also marks Tristan's departure from the courtly norm. When he arrived in Cornwall he showed all the signs of settling in to a life of conformity to the courtly system (3486; 3496-3501). But he soon discovers that Mark's axiom "wis iemer höfisch, wis iemer vrö!" (5045; cf. 3741), as well as his idea of what goes to make the perfect knight, expressed to Tristan on his investiture (5022-5040), are blatantly unequal to a real situation. In his encounter with his hereditary enemy Morgan Tristan rejects as useless those aspects of the courtly ethic recommended by Mark, and shows that victory over a hostile force is best achieved by a drastic combination of stratagem and violence. After this he is able from his own experience to offer Mark an alternative policy for dealing with his adversary:

man hat uns doch hie vor gezalt,
 gewalt hoere wider gewalt
 und craft wider crefte. (6419-6421)

These words echo those of the narrator describing Tristan's father:

vertragen, daz doch vil manic man
 in michelem gewalte kan,
 dar an gedahte er selten;
 übel mit übele gelten,
 craft erzeigen wider craft:
 dar zuo was er gedanchaft. (269-274)

The new realisation of his powers, which Tristan takes to the fight with Morolt, also leads to a complete change in the course of his career at court and his relationship with Mark.

Not only has his victory over Mark's enemy called into question the unchallenged traditional attributes of the king, particularly with regard to his bravery and omnipotence, but Tristan is himself wounded and his wound takes him to Isolde in Ireland. When he returns, those powers which have brought so much positive advantage to Cornwall are now regarded with suspicion as the powers of darkness (8328-49), and he is goaded into taking the step which will lead finally to his estrangement from his uncle and his alienation from the court. He sets out once more for Ireland determined to provide his chosen father with a wife, and in so doing introduces into their lives a force which all his powers are unable to combat: Tristan, who has won all his battles so far, is ultimately defeated by love.

Love is, however, in some way similar to the powers of nature with which Tristan is already familiar, for under its influence (i.e. immediately after drinking the potion) both he and Isolde become "wildenaere":

der minnen wildenaere
 leiten ein ander dicke
 ir netze unde ir stricke,
 ir warte unde ir lage
 mit antwürte und mit vrage:
 si triben vil maere under in. (11930-11935)

This is a new state for Tristan; and a foretaste of what submission to the powers of love entails is expressed in the symbol of the

"tobenden wilden se"¹ (11695) which receives the remainder of the potion after they have drunk.

It is significant that it never occurs to Tristan, at this or at any other time, to make off with Isolde; although he draws his strength from the wild, he does not choose to live there, he seems to prefer court life, which for him is intimately bound up with Mark, to whom he first found his way when abandoned on the edge of the sea. The game of plot and counter-plot, of half-hearted pursuit and evasion which ensues, adds intensity to the affair, and the added ingenuity in meeting and consummating the love is attributable in no short measure to a collaboration from all sides in the general deception. Mark's second sight, Marjodo, hesitates to admit that he has that proof of their love which his dwarfed reason, Melot, requires but cannot furnish. But eventually, after every other variation has been tried, Mark at last finds he can no longer bear to watch the lovers at close quarters, and withdraws from the triangle (16607-13). This is the first genuine acceptance on anyone's part of the reality of their rivalry and, in sending Tristan away from the court, Mark,

¹This natural phenomenon, preceding as it does the consummation of a powerful love, is reminiscent of the tempest in Ascalon's wood after Kalogreant, and then Iwein, pour water on his stone; in the latter case responsibility for the deed is placed squarely on the wild "Urmensch" controller of a vast herd of wild beast, who directs both to the deed. The significant turmoil of the elements precedes in Iwein's case the pursuit of Ascalon, the latter's murder and Iwein's appropriation of his wife.

as will be shown below, has put him in a position in which he can deal with him, just as for a similar purpose Isolde had sent Brangaene into the wilderness and Tristan had taken Morolt to the isolation of an island.

Tristan and Isolde in their turn withdraw from the court, again not to Parmenie as one might expect, but into a rival world of their own set in the midst of the wilderness (16680). This is represented by a cave ("in einem wilden berge ein hol" 16684) where in years gone by giants used to retreat to make love (16694-6) and it is here ("in dirre wilden cluse" 16806) that they are eventually able to enjoy completely that uninhibited sexual fulfilment denied them at court. The "sieche weidenaere" (14376) has come to the right place.¹

The love of Tristan and Isolde is of the nature of the "wilde," their "erbepfluoc," as it is called, is free, uninhibited (and of course incestuous): potent but anarchic and a-social, it makes of them an exclusive society of two, which cannot be contained within any other and yet by its very existence challenges and attracts

¹Hahn, p. 16, draws attention to the three stages in their progress to the cave: 1) through the "walt," the Jagdgebiet, 2) through the "wilde" and 3) to the cave itself. This carefully described progress (16679-16684) seems to me to present in symbolic terms the progress of the Mark/Tristan/Isolde relationship: 1) rivalry (see above p. 74), 2) alienation, 3) peace and renunciation.

all others. Theirs is a world with no paths leading to it from outside (16765 f.), but Tristan has been led to it while out hunting (16687) and Mark too eventually comes on it while engaged in the same pursuit.

Hunting "wilt" in the "wilde" thus appears as a metaphor for seeking, and sometimes finding, love:¹ a fact of which Gottfried's narrator shows his awareness when he discusses his own relationship to the love-grotto:

ich han ouch in der wilde
dem vogele unde dem wilde,
dem hirze unde dem tiere
über manege waltriviere
gevolget unde nach gezogen
und aber die stunde also betrogen,
daz ich den bast² noch nie gesach. (17101-17107)

The importance which this hunting metaphor has for their love is shown not only through the emphasis put on it in the grotto

¹Guillaume de Lorris portrays his "deus d'Amors" as a huntsman lying in wait for his prey:

E li deus d'Amors m'a seü,
Endementieres agaitant,
Con li venierres qui atent
Que la beste en bon leu se mete
Por laissier aler la saiete; Roman de la Rose
(1420-1424)

²F. Mosselman, Der Wortschatz Gottfrieds von Strassburg, p. 22, glosses "bast" as "Enthäutung und Zerlegung des Wildes" and line 17107 "das Ende der Jagd, das Endziel noch nie erreicht." The word also resembles Guillaume's "la beste" (1423) which in terms of his metaphor is "prey", in French aptly female in gender.

(e.g. 17242-74) but also by its recurrent presence throughout the work. Tristan, visiting Isolde by night, is described thus:

der minnaere Tristan
 der stal sich tougenliche dan
 an sine strichweide... (13485-13487)

One of the major issues the metaphor raises is who is the hunter and who the hunted: Tristan, for instance, in choosing the wilderness as a retreat for himself and his illicit love (rather than, as already mentioned, returning to *Parmenie*), is accepting not only the reality Mark has begun to accept of their male rivalry but is also accepting their guilt in the terms society lays down. Their withdrawal into the wilderness is not only an acknowledgement of their own natures and the nature of their love, it is a declaration of their acceptance of where they stand in relation to society in general and to Mark in particular: in the inferior position of the hunted. To understand this fully, it is necessary briefly to reconsider the work with particular reference to the metaphor of the hunt.

As the metaphor appears in other medieval literature (e.g. the hunting scene which culminates in the murder of Siegfried in the Nibelungenlied) it would seem to be associated symbolically with masculine rivalry in the struggle to usurp power or status. This would help explain the terror which, on his arrival in Cornwall, Tristan's strange hunting call strikes into the hearts

of Mark and his courtiers: (3223-3227). But it is when Tristan, now a knight, turns his attention to his father's kingdom of Parmenie that the metaphor appears clearly with this particular connotation, for Morgan, the life-long adversary who finally killed Riwalin, is out hunting when Tristan ambushes him and wrests his fief from the tyrant.

In Gottfried's work, this particular use of the metaphor is only lightly touched on. The story largely concerns Tristan's relationship with his chosen father whom he wishes to keep alive rather than usurp, and so he avoids any sort of contest which could lead to death. More central is the use of the metaphor with regard to this father's wife -- for Tristan's relationship with Isolde entails a much subtler and more painful rivalry, which has been sought by none of those involved.

A. T. Hatto points out that "Thomas, Gottfried, Chaucer and Shakespeare all associate the boar symbolically with the usurpation by an overmastering rival of a weaker man's beloved."¹ But this is only partly true in the Tristan situation, for it is not Tristan but that part of Mark called Marjodo, once Tristan's devoted companion, who sees the rivalry and sees it in terms of the power of the boar. It seems more likely it is the potency of that animal

¹"Poetry and the Hunt in Medieval Germany", p. 36.

given by Mark to Tristan as a device when he rides into single combat as his uncle's proxy against Morolt (6614-7), which Marjodo covets.¹

The advent of Isolde obviously produces rivalry between the two men, but it is a rivalry which Tristan is curiously reluctant to acknowledge and certainly not in the terms already mentioned. He knows nothing of the boar, his hunting knowledge is restricted to the more refined pursuit of the hart, the only animal to appear in this context with regard to Tristan. His arrival in Cornwall exposes the coarseness of Mark's huntsmen who treat it as though it were a boar:

Nu daz der hircz gevellet wart,
 This is the 1. der da jegermeister was,
 der stracte in nider uf daz gras
 function as court uf alle viere alsam ein swin... (2788-2791)

If the hunting metaphor is symbolically significant in the work then it is highly likely that the various components of the metaphor are too, which brings us to the function of the huntsman himself and more particularly to the chief huntsman.

After his display of prowess in dealing with the hart, Tristan is created court "jegermeister", to replace the chief huntsman he has outstripped in hunting lore. Mark takes him out hunting

¹Petrus Tax, Wort, Sinnbild, Zahl, p. 89, points out that Gottfried's is the only version in which Marjodo is in love with Isolde.

again and, having mounted him on his own hunter, urges him to take the hounds and give chase (3420-5). But Tristan, in spite of the fact that he "wart nie geriten baz" (3416), or perhaps because of it, is reluctant to usurp the position of Mark's own men:¹

it is precisely 'nein herre, ezn mac so niht ergan' with
 sprach aber der höfsche Tristan
 'heizet die jegere keren dan,
 die suln die warte sazen
 und suln von ruore lazen:
 die erkennent hie ze lande sich
 und wizzent michel baz dan ich,
 wa der hirz hin ziuhet
 und vor den hunden vliuhet;
 die erkennenet die gelegenheit.
 so bin ich, der hie nie bereit,
 und bin mitalle ein vremede kneht.' (3426-3437)

This is the last occasion when we see Tristan fulfilling his function as court "jegermeister" in the literal way, but if we examine this function in concrete terms we shall see that these are directly translatable into the metaphorical terms which cover his subsequent actions at court. The job of the master-huntsman is to set out early before the actual chase begins, locate

¹cf. Hatto op. cit., p. 42, "Meleranz, (Pleier's Meleranz, ed., K. Bartsch) the young hero, on his way to his maternal uncle Arthur falls in with his uncle's huntsman who is moving a great stag. He gladly joins in the chase and, being better mounted than his friend, overtakes the hart but has the good breeding not to bring down another man's quarry, a rule which holds also in hunting allegories where the quarry stands for a lady."

with the aid of a tracking hound a suitable quarry, judge the tokens of this quarry and, if he finds it suitable for hunting, move it out from its lair so that the chase proper can begin.¹

This chase ends in the consummation which Tristan has demonstrated so well on his arrival in Cornwall.

It is precisely this function which Tristan fulfils with regard to Isolde. On his first visit to Ireland he has had ample occasion to assess her qualities and having persuaded Mark of her eminent suitability to be his wife, he returns and, to her considerable distress (11548-53), takes her from her home and delivers her up to his master. The chase and the quarry are the huntsman's and to him is left the consummation of it: the lady falls in love with the proxy suitor and he with her.

Tristan does, however, keep strictly within the bounds of his function as he sees it, and instead of setting sail for Parmenie with the bride whom he has, after all, won in combat with the dragon, he delivers her up to Mark in Cornwall. It is a measure of Gottfried's subtlety that the dialogue Tristan has on board ship with "Triuwe" and "Ere" represents a discussion of the problem on two levels, i.e. the ethical level of loyalty to Mark and the poetical one of strict adherence to the bounds of

¹David Dalby, Lexicon of the Medieval Hunt.

the metaphor. Both problems are solved, for when Tristan delivers the quarry in Cornwall he finds that she is still his responsibility. Isolde is stolen from the court by Gandin and, since Mark refuses to fight for her (13249 f.), it is left to Tristan to do so.

But this particular function fulfilled by his "jegermeister" has not been foreseen by Mark when he outlines their future together:

Der künec sprach: 'Tristan, hoere her:
 an dir ist allez, des ich ger;
 du kanst allez, daz ich wil:
 jagen, sprache, seitpil.
 nu suln ouch wir gesellen sîn,
 du der min und ich der din.
 tages so sul wir riten jagen,
 des nahtes uns hie heime tragen
 mit höfschlichen dingen... (3721-3729)

A later passage shows that he does not envisage the inclusion of women in their future:

Tristan, die wile er leben sol,
 so wizzet endeliche wol,
 son sol niemer künigin
 noch vrouwe hie ze hove gesin. (8361-8364)

And it is perhaps in Mark's mind an implied renunciation of the hetero-sexual pursuit when he hands over his hunting equipment to Tristan:

¹Rainer Gruenter, "Der Favorit". p. 116, says of the lines 3725-6, "Er (Mark) bietet Tristan mit Worten, die der Minnesprache entnommen zu sein scheinen, seine Freundschaft an."

sich, min swert und mine sporn,
 min armbrust und min guldin horn,
 geselle, daz bevilhe ich dir... (3737-3739)

Tristan's own interpretation of the duties of "jegermeister" lead him to Isolde, and he himself falls victim to this interpretation when he falls in love with her. But he accepts the turn in events and it is with the equipment which Mark gave him that he sets out with Isolde to the wilderness:

dar zuo so brahte man im dar,
 des er zer verte haete gert:
 sine harphen und sin swert,
 sin pirsarmbrust und sin horn. (16642-16645)

. . .

dem (Curvenal) bot er ouch die harphen dar.
 daz armbrust er selbe nam,
 daz horn unde den hunt alsam,
 Hiudanen, niht Petitcreiu. (16656-16669)

With the help of Hiudane, who is an important component of the metaphor of the activity which they now freely enjoy, Tristan and Isolde proceed to use the equipment with great energy and delight:

si uebeten, daz weiz ich wol,
 den bracken unde daz armbrust
 me durch ir herzen gelust
 und durch ir banekie
 danne durch mangerie. (17266-17270)

They have at last truly become "der minnen wildenaere," as the love potion destined them to be (11930).

This word "wildenaere" is only used four times in the poem,

but extremely provocatively, for it links the central theme of Tristan and Isolde's love (in its relationship to Mark and the court) to the literary excursus: in both a refined establishment is contrasted with wild outsiders. The excursus thus appears as a sort of second prologue,¹ inserted at the precise point where Tristan receives his knightly initiation from Mark, and anticipates at one level of abstraction all the rest. Gottfried's narrator discusses in it the work of various poets composing at the time, and distinguishes two main types. The first type is described in terms of technical skill: they delight the reader with the beauty and grace of their language. In contrast the type of poet he calls "wildenaere, vindaere wilder maere," the hired hunter after stories, makes available to the reader experiences which do not necessarily reflect his own, but which expose him to the harsh sun of reality rather than provide an escape from it (4673-7). Nor are these stories immediately comprehensible to the reader except with the help of the "wildenaere" himself (4683-90).

All this is of course presented rather negatively in the excursus, where the narrator is trying to distance himself from the outsiders and side with the establishment -- and it might

¹It can no longer be taken for granted that the "wildenaere" passage was intended as an attack on Wolfram, see Peter F. Ganz, "Polemisiert Gottfried gegen Wolfram?", p. 68.

seem at first that the "vindaere wilder maere" contrast sharply with Tristan himself, in the main story. In fact, however, it is precisely in this respect that the excursus has prefigurative value. That love has "trapped" Tristan (as well as Isolde) is emphasised in a series of fowling images immediately on their drinking the potion (11752-5, 11777-84, 11792-810). Then in the love grotto the two become "wilt" as an automatic result of becoming "wilde": Mark, aided by his tracker dog, is following the trail of the white hart at the very moment when the movements of his real quarry are described thus:

Des selben morgens was Tristan
und sin gespil geslichen dan

.....

vil vruo und in dem touwe... (17347-17351)

The trails merge, the hart vanishes into the region of the cave whence it came, and Mark finds, in this same cave, the lovers.

Thus the hunter has become the hunted -- and this is what the word "wildenaere"¹ indicates. Used on only three occasions in the

¹Mosselman (op. cit.) quotes two earlier scholars' interpretations, neither of which is excluded by the one given here: (a) "wildenaere" - "Wildschütz" in the old connotation "gamekeeper" (John Meier), (b) "wildenaere" - "Wilderer," "Wilddieb" in the modern connotation "poacher" (Burdach). In my interpretation Tristan as protector of Isolde ("gamekeeper," cf. Gandin episode) becomes a poacher on Mark's preserves when he falls in love with Isolde and has to be tracked down himself.

work, it first describes the rejected outsider in the excursus, then Tristan and Isolde when they drink the potion (11930), and finally the huntsman who leads Mark to their cave:

'seht' sprach der wildenaere
'kūnec herre, ich sage iu maere:
ich han an disen stunden
schoene aventiure vunden'. (17459- 17462)

Tristan is from this moment doomed to end up as an outcast.

Mark's huntsman, who had abdicated his essential role when Tristan first arrived at court, has resumed it once again. He has followed the strange white hart, just as Tristan had pursued Isolde, and has been led by it to the cave of love in the wilderness, whence he returns to lead the king to share his experience. This is an experience much sought after but realised by few, as the narrator has pointed out with self reference (17101-7), and it would have eluded Mark too, had it not been for his huntsman, for the king has slept while the latter followed the trail.

Each sees something different in the cave. The huntsman is shocked by his discovery:

iedoch sach er unlange dar;
wan iesa do er wart gewar,
daz daz swert so bar da lac,
er tet sich dannen unde erschrac:
ez duhtin angstbaere;
er dahte, daz ez waere
etswaz von wilden dingen... (17445-17451)

It is undoubtedly the sight of the naked sword and the realization of its potency which recalls to him the memory of "wilden dingen,"

things which are after all familiar to his calling.

A similar but more momentous change occurs in Mark when he looks into the cave: just as, thanks to the huntsman, he has first engaged in the pursuit of the hart, so he now sees Isolde, and for the first time is able to appreciate what his "wildenaere" has presented to him:

er nam vil innecliche war,
wie schone ir uz der waete schein
ir kele unde ir brustbein,
ir arme unde ir hende. (17600-17603)

His love for Isolde appears, albeit in the guise of a courtesan, to a different man from the one whose inadequacy and impotence had resulted in her forfeit first to Gandin and then to Tristan himself. Mark has now awoken from the symbolic sleep of impotence,¹ caused as always by the proximity of Tristan, which has kept him inactive while his huntsman follows the trail of the hart to the grotto. It is his nephew who now lies asleep. Mark has won the chase the moment he chose to embark on it. Tristan has called off, and he has called off in favour of his uncle -- for his position of impotence in relation to Isolde is assumed especially for Mark's benefit. The huntsman's job is done when he has tracked

¹cf. the sleep of Arthur (Iwein 800), while his knights discuss the expedition to the fountain and the contest for the lady. He, like Mark, suffers frequent abductions of his wife, who then has to be rescued by another, younger man.

and brought down the quarry, and Tristan's relationship with Mark is over once he has brought him to the cave to gaze on his wife. Tristan has for a time been caught up and overwhelmed in his own toils and by the nature of his task, but his attachment to the courtly world and more particularly to Mark lead him to make this one last attempt at re-instatement, for:

"vresede" and "wile" sin haeten umbe ein bezzer leben
niht eine bone gegeben
"vresede" means "exile" wan eine umbe ir ere. (16875-16877)

And it is the sword which Tristan received from Mark on his investiture as a knight which finally divides the lovers. When there can be no more doubt as to the nature of Tristan's relationship with Mark's wife (18215-24), the estrangement between them is complete, and Tristan abandons Isolde to Mark (19493), but not before he has shown him the cave in the wilderness and scared himself with the realization of a passion which has cast him out of society.

liche seines Schicksals, der Minne steht,"² but the situation with regard to the character is not so straight-forward as there is within this "vresede," and particularly which is concerned with his strange

¹ Raus und Landschaft, p. 86.

² ibid., p. 91.

reconciliation with all things "höfisch" which does not exist for his "wilde" and the role into which it takes him.

"vremede"

This chapter will attempt to examine the particular ambivalence of Tristan's "vremede" and its progression from an acceptable to

The previous chapter pointed out how Tristan's specific wildness and function as a "wildenaere" led to his eventually losing Isolde to the person he had served in this capacity. That

Nearly all uses of the adjective "vremede" refer directly "vremede" and "wilde" are closely connected was also apparent: or indirectly to Tristan himself. It is used in a literal sense "vremede" means "exotic" belonging to an alien culture, "wilde" means "savage," belonging to no culture. Both imply a degree of alienation from one's background, and the fact that one leads to the other is apparent from the early stages of Tristan's career.

Ingrid Hahn sees the central conflict in the work residing in the basic incompatibility within Tristan of "vremede" and "höfisch"¹ particularly with respect to his arts, which she sees as: "Hinweise auf die unhöfische Heimat seines Wesens, auf das Aussergewöhnliche seines Schicksals, das unter dem Wahrzeichen der Minne steht,"² but the situation with regard to this aspect of the character is not so straight-forward as she implies for there is within this "vremede," and particularly that part of it which is concerned with his strange arts, a possibility of

¹Raum und Landschaft, p. 86.

²Ibid., p. 91.

reconciliation with all things "höflich" which does not exist for his "wilde" and the role into which it takes him.

This chapter will attempt to examine the particular ambivalence of Tristan's "vremede" and its progression from an acceptable to an unacceptable trait as it is outlined in the word-play on the adjective "vremede," the noun "vremede" and the verb "vremeden."

Nearly all uses of the adjective "vremede" refer directly or indirectly to Tristan himself. It is used in a literal sense to refer to his clothes and accoutrements (2858, 6559, 8759, 11104), the countries he has visited (2063, 3109, 3116, 4254, 8612, 9528, 9536, 11596), the customs and languages he knows (2063, 2289, 3696) and the skills, practical and artistic, he possesses (2930, 3248, 8059, 8060); it refers also to his relationship with his foster-family (4138, 4141) and his feeling about his initial relationship with Cornwall, more especially with Mark (3170, 3437, 3388).

Tristan's predisposition to things alien is inherited from his parents. He was conceived as a result of his father's going in search of "vremeder lande site" (461) and his mother's attraction to "diz vremede wunder" (1004), love for the stranger Rivalin. The predilection of the father is deliberately nurtured in the son by Rual; he first gives the orphan a name, compounded out of the foreign word "triste" and chosen to reflect the strange and sad circumstances of his birth, suggesting that things foreign

and strange will continue to be a part of him, and then sends him, at an early age, in pursuit of foreign skills (2063).

It is as a result of this that he repeats the journey which first took his father to Cornwall; the agents of the fate which brings him to his new father are also "vremede" (2160). From now on Tristan's entire career is to take him away from his place of birth and is marked by what Hahn calls his "aufbrechende Tendenz."¹ We see him active in Cornwall, Ireland, Swales and Arundel, everywhere but in Parmenie, the place of his birth.

This tendency is not deliberately cultivated by Tristan: his departure is in most cases brought about by someone else, the merchants, Morolt and finally Isolde herself. Nevertheless there is something intrinsic in his "vremede" which contributes to his ultimate isolation from society. This is seen from the beginning, on his arrival in Cornwall. Even though it is said that without knowing it "Tristan derst ze huse komen," (3379) his appearance is that of someone from another world:

roc unde mantel haete er an
 von einem pfelle, der was rich
 und an gewürhte wunderlich:
 er was von Sarrazinen
 mit cleinen bortelinen
 in vremedeclichem prise
 nach heidenischer wise
 wol underworht und underbritten... (2534-2541)

¹ Hahn, Raum und Landschaft, p. 93.

The only people he comes upon who bear any resemblance to his exotic appearance are pilgrims, themselves wanderers in far and distant places, albeit by choice:

die selben wallenden man
 die truogen unde haeten an
 linkappen unde solhe wat,
 diu wallaeren rehte stat,
 und uzen an ir waete
 mermuschelen genaete
 und vremeder zeichen genuoc. (2629-2635)

He is destined to be out of step with courtly form and this is more true, of course, once Isolde comes into his life. The clothes he wears on the second visit to Ireland are an indication of what is to come; his hat is "geworht ze vremedem prise in engeloyser wise" (8759) the rest of his garments although "vremede unde lobelich" (11104) are "niht von hove geben" the gold is worked in, "niht in der hovemaze" (11107).

Nevertheless Tristan wants very much to belong in courtly society, his anxiety to fit in being manifested in the "vremedi maere"¹ he tells the pilgrims on arrival in Cornwall (2694). It further manifests itself in the enthusiasm with which he throws himself into pleasing the court:

¹The lie that he actually belongs to Cornwall but has lost his way while out hunting. This contains a prophetic irony, it is in the course of hunting, in its metaphorical sense, that he finally ends up on the outside, where he started.

er kunde und wolte in allen leben:
 lachen, tanzen, singen,
 riten, loufen, springen,
 zuhten unde schallen,
 daz kunder mit in allen.
 er lebete, swie man wolte
 und als diu jugent solte:
 swes ir dekeiner began,
 daz huober iemer mit im an. (3496-3504)

His desire to stay in Cornwall with Mark is strengthened once he finds out the extent of his alienation from the people he has for so long considered, quite wrongly, his only living relatives. He reacts with shock to Rual's revelation (4133-4145) of the unusual place he has held within his household ("Tristan erschrac und sach in an," 4146) and when he learns that the circumstances of his conception and birth have put him further outside society he cannot wait to force an admission of acceptance from the overlord of Parmenie, something he would have done much earlier had he put known the truth (4436 f.).

Morgan's refusal to accept the young man's credentials causes Tristan to kill him; after this he rejects the birthright he and his companions in the quest for identity, "die vremen den sorgaere" (5540), have taken by force and rather than further offend a possibly hostile society he returns to a position which has never been in dispute:

weiz got da muoz er wider varn:
 daz sol man ime billichen.
 er sol an eren richen
 und stigen an dem muote,

will ez sich ime ze guote
 und ouch ze saelden keren;
 er sol wol aller eren
 billiche muoten unde gern. (5670-5677)

Paradoxically it is in fact his "vremede" which has secured his position in Cornwall up to this point: Mark's huntsmen are greatly impressed by the new, exotic skills he imparts to them, "furkie" and "curie" (2926-2995) (3289-3317), and the narrator implies that he is acceptable as master huntsman by conferring the title upon him (3324) even before the king does (3370). Like his father before him Tristan is destined to be the "vremede wunder" of the Cornish court. His playing and singing of new lays gains him the position of "niuwe spilman" (3563) and his skill at foreign languages amazes them (3704 f.).

They are unanimous in their opinion that he will "go far" and their approval, appropriately enough, is expressed in terms of what they most admire about him, his foreignness:

'a!' sprachens al gemeine
 groze unde cleine,
 'de diun duze aventure
 si duze creature... (3267-3270)

His extraordinary skills help too to establish his relationship with Mark, to whom from the beginning he had felt a special attraction (3240-3245), and even that part of his "vremede" which Tristan had considered so negative, his bastardy, does not prevent their closeness:

Tristan, ga her und küsse mich!
 und zware, soltu leben und ich,
 ich wil din erbevater sin. (4299-4301)

All this is true of his relationship with the Irish court; in spite of the fact that following the death of Morolt he is, theoretically, as unwelcome there as the "vremeder diet," the Irish, were in Cornwall, his music brings him favourable attention on his arrival in Dublin (7513-7523); his gift for foreign languages is appreciated by the tutor of the queen who shares it (7704) and the queen makes it a special condition of his cure that he share his other remarkable talents with her daughter (7851-7859).

It is thus a precondition of his acceptance here too, as in Cornwall, that he share an alien, exotic talent with the society into which he wishes to move. The "vremediu notelin, diu niemer vremeder kunden sin" (8059 f.), taught by Tristan to Isolde, are a less aggressive equivalent to the "vremedem horndone" (3248) with which he made his entry to the court of Cornwall, the "moraliteit" which goes with them ensures all-round acceptability:

ir lere hat gemeine
mit der werlde und mit gote.
si leret uns in ir gebote
gote unde der werlde gevallen... (8010-8013)

So far it has been seen that in its application to Tristan even from the beginning the epithet "vremede" has both positive and negative association. Those alien attributes, occurring so often in combination with such positive phrases as "prise" (2539, 4709, 8759) "lobelich" (11104), "guot ze lobene" (2930), "wunder" (4893)

"wunderlich" (15802) and "meisterschaft" (6640), and which have gained him so much favourable attention, have been acquired always at the cost of close personal relationships.

Tristan's "vremediu sprache" have been gained away from the only home and family he has ever known and his "vremede zabelwortelin" are responsible, along with his other strange gifts, for his abduction from that home; on the other hand alienation from one set of relationships has brought him success in others: being cut off from his "wanbruoder" and his "vaterwan" has brought him a new "erbevater." This paradox and ambivalence can be seen to run through all other occurrences of "vremede" in the work, to end in Tristan's final alienation from both Mark and Isolde of Ireland.

The point at which Tristan's "vremede" begins decidedly to have a negative effect in Cornwall is anticipated in abstraction in the literary excursus; this appropriately enough marks the turning point in Tristan's career when he stops being the artist in residence at Mark's court and begins to exercise the elemental powers which for so long have lain dormant within him. In the excursus the narrator speaks of "vremeder liute maeren" (4850) and "vremede" in this case has positive force being used in combination with "prise" (4709) and "wunder" (4893).

The "liute" referred to are poets of whom the narrator

expresses approval: Bliker von Steinach "diu sinen wort sint lussam" (4693), "er hat den wunsch von worten" (4698); Heinrich von Veldeke, "wie wol sanger von minnen" (4728) and Reinmar the Nightingale who: "aller doene houbetlist versigelt in ir zungen truoc" (4782f.). All these share the linguistic skills and musical talents of the "vremede" of Cornwall, Tristan.

They also share with him the characteristic of all gifted people, that they expose the inadequacies of all around them, as the narrator points out:

ich sihe und han biz her gesehen
so manegen schone redenden man,
daz ich des niht gereden kan,
ezn dunke mich da wider ein wint,
als nu die liute redende sint:
man sprichet zu so rehte wol,
daz ich von grozem rehte sol
miner worte nemen war
und sehen, dazs also sin gevar,
als ich wolte, daz si waeren... (4840-4849)

Tristan's skills have gained him a favoured position at court and Mark has characterised him very much as does the narrator these "vremede":

'seht' sprach daz gesinde
'got der hat disem kinde
uf rehte wunneclichez leben
siner genaden vil gegeben!' (3685-3688)

.....

Der küneec sprach: 'Tristan, hoere her:
an dir ist allez, des ich ger;
du kanst allez, daz ich wil:
jagen, sprache, seitspil.
nu suln ouch wir gesellen sin... (3721-3725)

His "wilde", that particular level of primitive adequacy in dealing with Morolt, which took him to further success in Ireland, provokes from Mark's barons a reaction similar to the one mentioned by the narrator in the excursus; they consequently accuse him of deriving his powers from magical sources and their hostility to his "vremede" leads them to insist on his replacement as heir by the only other alien and exotic element in the work, namely Isolde whose outstanding skills derive from Tristan (8054-8089).

Once again the paradox inherent in Tristan's "vremede" has brought about separation and alienation. Even more ironically it was he who brought the word about Isolde to the court and it is he and he alone who is capable of gaining possession of her for them: as they are quick to acknowledge:

Des küneges rat sprach aber do:
 'herre, gevüezet irz also,
 daz min her Tristan, der hie stat,
 der da ze hove künde hat,
 iuwer boteschaft da werben wil,
 so ist ez allez an ein zil
 und an ein staetez ende braht.
 der ist wise und wol bedaht
 und saelic zallen dingen;
 der mag ez zende bringen:
 er kan ir aller sprache wol;
 er endet, swaz er enden sol.' (8523-8534)

and by now Tristan is eager to use any opportunity to secure a position in Cornwall which he sees as otherwise untenable (8561-8566) (8424-8432).

At this point the full significance of the alienating element within "vremede" becomes apparent, for the closer Tristan gets to Isolde and consequently complete "wilde", the further he departs from Mark and vice versa. The only way to prevent the alienation from Mark and the society he heads is to contain and suppress the wild passion by means of continuing "vremede," in its new sense, with regard to Isolde. After the advent of Isolde the preponderant usage of the adjective with regard to Tristan and his ambivalent gifts, is replaced by the more frequent use of the noun "vremede" to describe the new state into which the association of the lovers plunges them.

This is another example of the kind of word-play which Myska identified in Gottfried's work, namely the repetition of words which have the same form but different meanings; he quoted as an example:

Der Minnen vederspil leit,
 Si dunket schoener sit dan e.
 da von so tiuret minnen e.
 diuhte minne sit als e,
 so zegienge schiere minnen e.¹ (11871-11874)

The example under discussion is, however, one which, like the instance of the word-play on "wilt" and its cognates discussed in the last chapter, extends across the whole work.

After the drinking of the potion the noun "vremede" refers

¹"Die Wortspiele in Gottfrieds von Strassburg 'Tristan'", p. 13.
 (11871, 11876) because this is questionable and they are not

to the alienation and separation of Tristan and Isolde (11901, 12037, 12376, 14301), of Tristan from Mark/Marjodo (13626), of Isolde from Mark (13923), and to Tristan's final departure from Cornwall (17853, 18424). Any further occurrences of the adjective refer directly to things connected with the separation of the lovers: Tristan banned from the women's quarters (14420), Petitcreiu (15819, 15838, 15865, 15802), the strange hart (17293, 17312), the position of the lovers in the cave (17411), Tristan in his final exile (18281, 19495) and Tristan with his new love in Arundel (19431).

The negative implications which "vremede" begins to have for them after they drink the potion are presented in abstraction in the word-play in a foreign language which heralds the awakening consciousness of their love:

Der Minnen vederspil Isot,
'lameir' sprach si 'daz ist min not,
lameir daz swaeret mir den muot,
lameir ist, daz mir leide tuot.'
do si lameir so dicke sprach,
er bedahte unde besach
anlichen unde cleine
des selben wortes meine. (11985-11992)

The juxtaposition of the foreign word "lameir" with "bitter" and "lameir" with "minnen" (11994-5) recalls the "lieb"- "leit" motif of the prologue; it also anticipates the particular dilemma into which their love will lead once they will get to Cornwall. "vremede" (11901, 12376) between them is unacceptable and they can only

be happy when it is banished:

Do die gelieben under in
 beide erkanden einen sin,
 ein herze und einen willen,
 ez begunde in beidiu stillen
 und offenen ir ungemach.
 ietwederez sach unde sprach
 daz ander beltlicher an:
 der man die maget, diu maget den man.
 vremede under in diu was do hin:
 er kuste si und si kust in... (12029-12038)

But this takes place on the sea which, as was pointed out in the previous chapter, is by definition uncourtly or extra-courtly; they are on their way to a very different element in which the connotations of the noun as applied to their situation will be changed radically. Tristan has not yet realised this when he tells Isolde of Cornwall: ironically the noun he uses still has the pleasant and desirable connotations it once held:

'Nein schoene Isot, gehabet iuch wol:
 ja muget ir michel gerner sin
 in vremede ein richiu künigin
 dan in der künde arm unde swach:
 in vremedem lande ere unde gemach
 und schame in vater riche,
 diu smeckent ungeliche.' (11592-11598)

Once in Cornwall, however, they discover that their intimacy can only be maintained at the cost of former associations.

Brangaene is the first of these, she pays for her part in the affair by falling victim to the new "vremede," in this case foreign knights hired by Isolde to kill her (12714). These take her far away from court to that area designated for uncourtly

deeds: "in die wüeste und in die wilde" (12769). The attempt on her life is the first indication of how far outside the courtly sphere their affair can take them; it is also an indication of the fact that they are not prepared to suffer the consequences of discovery of their love if they can avoid it.

But it is in the related symbols of the dog *Petitcreiu* and the hart that the essential dilemma of the lovers' existence in Cornwall is contained. The dilemma was incipient from the time Tristan first set foot in Cornwall: the hart on which he first demonstrated his skills to the court belongs, as the last chapter showed, to an area which will lead to alienation from Mark and from Isolde, namely the area of the hunt of love.

Within the metaphor Tristan is the huntsman, Isolde first his quarry and then that of his master, and the love of Tristan and Isolde in the wilderness is the consummation of the hunt, the "bast". The metaphor is explained in the scene in which Mark, led by his huntsman, embarks finally in pursuit of the "bast," the hart of the wilderness. The reason for the hunt is specifically identified with his concern about his wife:

der trurege Marke:
 er trurete starke
 umbe sin ere und umb sin wip.
 im begunde muot unde lip
 von tage ze tage swaeren,
 ere unde guot unmaeren.
 sus gereit er in den selben tagen
 in disen selben walt jagen
 und me durch sine triure
 dan durch kein aventiure. (17277-17286)

His rivalry with Tristan, the huntsman, is indicated by the fact that they are pursuing the "bast" in the same area, in the vicinity of the cave, and at the same time (17275-17284; 17242-17268).

Mark's initial reason for embarking on the hunt was identified with his wife;¹ once he embarks on it, however, his quarry becomes identified with both of the lovers. The whole sequence of events in this scene is arranged so that the lovers and the hart become interchangeable as objects of the chase. It is they who take fright once Mark has moved the hart (17318-17326) and when his huntsman follows the trail of the hart it leads directly to "Tristandes plaine" (17346) where:

Des selben morgens was Tristan
und sin gespil geslichen dan
bihanden gefangen
und kamen hin gegangen
vil vruo und in dem touwe... (17347-17351)

J. Rathofer² has pointed out the fact that the word "gespil" is the technical term for the mate of the hart and it is doubtless

¹Unlike his source in which it is merely stated that this was Mark's custom, R. Gruenter, "Der 'vremede hirt'," p. 235.

²He quotes K. Lindner, Die Lehre von den Zeichen des Hirsches: "das wildtes bett ist schmahl und kurz und liget nich gern allein. entweder es liget sein kindt oder sein gespule bey ihr," (p. 166, note 127), "Der 'wunderbare' Hirsch der Minnegrotte," p. 34.

with full knowledge of this that Gottfried uses it here. The hunter, in any case, identifies both sets of footprints as those of the animal he seeks (17420-17425), follows them "biz hin an der fossiuren tür" (17427) where he finds "daz gesinde der minne: niwan ein wip und einen man" (17438 f.).

In the Saga the significance of the hart is exhausted in its epic function,¹ its flight leads to the discovery to Mark of the cave which is otherwise so difficult of access. In Gottfried's version, however, its significance is greatly extended by means of the change in its epithet from "gewaltig" to "vremede" (17293);² it is from this point of view that its association with the lovers and their love is so important to this examination for the epithet "vremede" is seen in the case of the animal to have all the ambivalence as that applied to Tristan and Isolde.³

The hart is alien and attractive as they are, sharing with them the whiteness and purity of their beauty and that found in their cave of love (3339, 3552, 8066, 17295)⁴; Rathofer sees the animal as a unicorn, symbolising the perfect union which they

¹ Rathofer, "Der 'wunderbare' Hirsch der Minnegrotte", p. 31

² cf. Gruenter, p. 235., "Der 'vremede hirc'".

³ Ibid., p. 235. "Das Vremede das Wunderbare des Hirsches ist es was die Verfolgung zu einer mehr als jägerischen Leidenschaft steigert."

⁴ The application of the epithet "blanc" is restricted to these three.

experience in the wilderness: "In der hermaphroditischen Gestalt des 'vremeden hirzes' bekommt die ebenfalls in der Treue gründende Einheit Tristans und Isoldes ihr lebendiges Symbol;"¹ there is no doubt that interest in this replaces the interest of Mark's court in Tristan's initial "vremede".

It is, however, the negative side of their love that the "vremede" of the hart most aptly represents. The ominous consequences of the pursuit of the hart are precluded from the first moment of Tristan's arrival in Cornwall. The "vremede jageliet" with which Tristan makes his entry has the effect of striking terror into the hearts of all who hear it:

Der künec und al diu hovediet,
do si daz vremede jageliet
gehorten und vernamen,
si erschranken unde erkamen
vil innecliche sere,
wan ez da vor nie mere
da ze hove wart vernomen.
nu was diu rotte iezuo komen
vür den palas an die tür:
da was vil ingesindes vür
geloufen durch den hornschal;
si nam groz wunder über al,
waz des geschelles waere. (3223-3235)

The fear abates somewhat when it is discovered that the newcomer is a fourteen-year-old boy and, as the metaphor of the hunt unfolds, and as this chapter will show, their fears prove ultimately unjustified.

¹Rathofer, p. 41.

For his part Tristan seems to foresee the consequences to him of rivalry with Mark and on the occasion when he and Mark embark together in pursuit of the hart, he tries to withdraw:

'nein herre, ezn mac so niht ergan'
 sprach aber der höfsche Tristan
 'heizet die jegere keren dan,
 die suln die warte sazen
 und suln von ruore lazen:
 die erkennen hie ze lande sich
 und wizzent michel baz dan ich
 wa der hirc hin ziuhet
 und vor den hunden vliuhet;
 die erkennen die gelegenheit
 so bin ich, der hie nie bereit,
 und bin mitalle ein vremede kneht.'
 'daz weiz got, Tristan, du hast reht' (3426-3438)

The new "jegermeister" does, however, know more about such things than the people of Cornwall and after the potion the consequences of the hunt cannot be avoided any longer. These consequences are anticipated in a scene which parallels that in which Mark's huntsman follows the trail of the hart and reveals to him the cave of love.

At the same time at which Tristan "sicher siner dinge" (13491), is slipping out of the palace "an sine strichweide" (13487) on his way to Isolde, Marjodo has his dream; when the dream reaches the climax at which the boar breaks down the door to the king's chamber and soils his bed, the dreamer awakes and looks around for Tristan. Finding him gone he follows the tracks the latter has left in the snow outside; these lead him "unz an

der kemenaten tür" (13564-13572) where he enters and feels his way along the wall in the dark:

In spite of the
between the scene depicting the pursuit of the hart in the
The consequence of this is alienation of Tristan and the
wilderesses and that in which Marjode dreams of the swar, there
man who was once his close companion and friend:
are some fundamental functional differences between them which
are all important
sance of the stran
trusting views of
by Tristan.
It is not diff
Marjode's dream.

biz er zir beider bette kam,
si beidiu samet dar an vernam
und horte al ir gelegenheit. (13593-13595)

The consequence of this is alienation of Tristan and the wilderesses and that in which Marjode dreams of the swar, there man who was once his close companion and friend:

er sweic und jener sweic,
daz ir deweder nie wort gesprach,
daz in doch selten e geschach
und des e waren ungewon.
von dirre vremede und hie von
so sach im Tristan daz wol an,
daz er eteswaz hie van
arcwande in sinem muote,
und haete sine huote
an rede und an gelaze
in bezzerre maze,
danner e males taete. (13622-13633)

This is followed by the temporary estrangement of Isolde and Mark (13923) and, further to the point, by the attempt on the part of the king to impose a similar alienation on the lovers. This is the only way in which Mark can demonstrate how desirable Isolde is to him; the only two references to the verb "vremeden" in the work apply to Mark as the agent of what is undesirable to them.

Isolde to und wiste ich es gewisheit,
Mark: als ir mir habet vür geleit,
daz ir mir woltet vremeden daz,
dem ich waere gehaz,
so erkandich an dem maere,
daz ich iu liep waere. (14179-14184)

Und Marke enstuont sich al zehant
 und kos wol an in beiden,
 ir vremen unde ir scheiden
 daz in daz an ir herze gie; (14344-14347)

In spite of the close verbal and structural parallels between the scene depicting the pursuit of the hart in the wilderness and that in which Marjodo dreams of the boar, there are some fundamental functional differences between them which are all important to the interpretation of the exact significance of the strange hart. Such differences outline two contrasting views of the rivalry, that held by Mark and that held by Tristan.

It is not difficult to identify the attitude of Mark behind Marjodo's dream. The latter is a barely concealed ¹ alter ego of the king and is identified elsewhere in the work with the latter's jealousy (15686) and hostility to Tristan. As such it is not surprising that his view of their relationship and Tristan's with Isolde should be so "boorish." The king alone is seen to be responsible for the projection of such an image onto Tristan when, on the latter's entry into the world of knighthood, he gives him the insignia of the boar to bear on his shield.

¹Care is taken to point out the exact nature of the relationship of Tristan and Marjodo (13472-13479) before their estrangement, it is in fact the same as that he formerly had with Mark; close intimacy marked by the telling of stories late at night in their shared sleeping quarters (3652-3655).

Tristan, however, knows nothing of such an animal: he has from the first tried to teach his hunting companions of Cornwall to treat the object of their pursuit not "alsam ein swin" (2791) as was their custom before he arrived, but with all the considerable care and delicacy its extraordinary nature demands.¹ The scene in the wilderness thus provides a corrective to Mark's distorted view; here he sees not the aggressive, brute force "schumende unde wetzende und sich ze wige setzende" (13517 f.) whose superior potency has taken over his wife, but a very different animal; this one can in fact be followed and the question of finding someone who "in getorste bestan" (13525) does not arise in this case for he comes without means of attack or even of defence,² the hart of the wilderness has no horns: "Der 'vremede hirtz' ist waffenlos, das durch ihn bedeutete Geheimnis der Liebe auf seinem Höhepunkt ungeschützt."³

Instead of the imagined situation of the Mark/Marjodo dream, this animal points to the fact that Tristan has no intention of using force to gain or keep his love; his chief epithet throughout the work is "höflich" and it is this that has caused

¹With "curie" and "furkie."

²For a further exploration of the lack of direct violence in the rivalry of Mark and Tristan see the chapter entitled "Encounters."

³Rathofer, p. 41.

him to hold back from the hunt in the first instance (3427) and why he would rather withdraw from it in self-imposed "vremede" than lose his right to the title. Mark, therefore, has no need to take the quarry, Isolde, the hart, or the cave by storm.¹ The "gelegenheit" he sees on looking into the cave differs greatly from that which Marjodo only heard earlier in the palace, this time it is qualified by "vremede" voluntarily assumed for Mark's sake. The sword which separates them will never be used against Mark.

The scene of the boar dream begins with a statement which seemed, at first sight at least, to be strangely at odds with what it prefaced:

Tristandes lob und ere
 diu bluoten aber do mere
 ze hove und in dem lande.
 si lobeten an Tristande
 sine vuoge und sine sinne. (13451-13455)

The "vremeder gelegenheit" of the wilderness, however, completely justifies its usage. Tristan is and always has been more concerned for honour than for anything else even in the midst of his wild bliss with Isolde (16875 f.); this is the bitter "leit" which from the beginning has been built into his love and the "vremede"

¹Rathofer, p. 39. Something which the cave allegory points out is impossible anyway (17005-17014), the same being true of the hart: "Der Grottenhirsch lässt sich zwar wie Marke und die Jäger tun (17300) 'mit gewalte' jagen aber nicht erjagen."

he is always willing to accept or impose to preserve his honour is an integral part of it. All this is demonstrated through the other symbol under discussion, namely Petitcreiu.

At the height of their trouble in Cornwall, when Mark's suspicion and hostility has almost led him to destroy the woman he has come to desire as much as does Tristan, the latter withdraws to a situation he enjoyed before Isolde came to subvert his position in Cornwall and his relationship with Mark. Gilan of Swales bears a great resemblance to the king before the advent of Isolde made him "der trurige" (14916):

der was do wibes ane
und was junc unde rich,
vri unde vrolich.¹
dem was er groze willekomen... (15772-15775)

Gilan owns a dog Petitcreiu, and this dog -- "vremede" and beautiful (15819, 15865) -- is as desirable to Tristan as the hart is to Mark and his huntsman. The dog's connection with their love is established by sharply contrasting it with the only other dog in the work Hiudan, the animal which accompanies them to the wilderness and there takes its place within the metaphor of the hunt (16649, 17251, 16659). Petitcreiu is in fact a reverse image

¹G. Hollandt points out that pursuit of happiness is Mark's most common characteristic, Die Hauptgestalten in Gottfrieds 'Tristan', p. 76.

of Hiudan. It is perfectly well-behaved and restrained, making no sound at all (15886) and apparently not moving from the spot on which it is placed; Hiudan's function on the other hand is:

nach dem hirze und nach dem tiere,
nach aller slahte wilde
durch walt und durch gevilde
ze wunsche loufen uf der vart... (17256-17259)

and it has to be specially trained to do what Petitcreiu does apparently naturally. Hiudan's sphere of activity is in the vicinity of the giant's cave whereas possession of Petitcreiu can be achieved only by killing¹ off this self-same element of the wild. It is therefore appropriate that it is she who is the

Petitcreiu is identified with Tristan's absence from Isolde and is a symbol of the abstinence which the demands of honour place upon their love. The dog's self-denial ("enaz ez noch entranc niht," 15889) is not the same as the absence of desire for food, which their perfect union in the wilderness made superfluous (16817ff.), it is a measure necessary to the avoidance of the hostility and lasting exile entailed in the unrestrained exercise of Hiudan. Possession of it allows him to return to Isolde and at the same time maintain his position at court:

Isot besach genote
samet unde sunder
daz wunderliche wunder,
daz an dem hundeline vant. (16294-16297)

¹See further discussion of this in the chapter entitled "The Encounters."

Si schreip unde sande
 brieve unde enbot Tristande
 vlizeclichen unde starke,
 daz ime ir herre Marke
 holt unde willic waere
 noch hin zim dirre maere
 niemer war genaeme:
 daz er binamen kaeme... (16301-16308)

But the abstinence necessary for this cannot be preserved indefinitely. Isolde is the one who suffers most from this; it was she who curtailed the efficacy of Petitcreiu to soothe their love pangs by pulling off the bell which hangs about its neck (16388). It is therefore appropriate that it is she who is the object of Mark's complaints and she to whom he addresses them before sending both lovers away:

In disem blinden leide
 besander si beide
 vür den hof in den palas,
 da al daz hovegesinde was.
 zIsote er offenliche sprach,
 daz al der hof hort unde sach:
 'min vrouwe Isot von Irlant,
 liut unde lant ist wol erkant,
 wie sere ir garcwaenet sit
 nu lange und vor maneger zit
 mit minem neven Tristande. (16535-16545)

It is Isolde who, on this occasion and on others, is the reason for Tristan's "vremede" from the court and from Mark. Although she seems to have a passive rather than an active role as the object of their desire, the quarry in the hunting metaphor rather than the hunter, she is basically just as wild if not more so than

he. Her attempted murders, first of Tristan and then of Brangaene, are evidence of a level of primitive barbarity, equal to that which emerges in Tristan's own dealings with Morgan, Morolt, the dragon and the giant. The incident of the false oath demonstrates the fact that she is basically further outside the bounds of courtliness and propriety than Tristan. This demonstrates, in a situation parallel to the one in the cave, how far she is prepared to go to preserve their love. While Tristan's sword remains a discreetly ambivalent symbol of his readiness to forego love for the sake of "ere," Isolde's burning ploughshare, the "erbepfluoc" (16842) of the wilderness, is a symbol of just the opposite.

She grasps¹ the object in full view of all who have put her on trial and in defiance of all conventional Christian wisdom, and survives while Tristan flees.

She is after all a Siren (8087), one of the daughters of the very first temptress Eve, and so it is she who ignores Mark's admonition to them to preserve "vremede" between them; Tristan, like Adam before him, answers the call to the garden in the heat of the day and when Mark follows in pursuit he finds them in a position very different from the "vremeder gelegenheit" which has allowed him to accept them on a previous occasion. Tristan

¹In much the same way as she had first grasped Tristan's sword: "als juncvrouwen unde kint gelustic unde gelengic sint" (10067 f.).

once more flees the consequences of Isolde's provocation, this time for good:

er vloch Marken unde den tot
und suchte totliche not,
diu in in dem herzen tote:
diu vremede von Isote. (18421-18424)

What Marjodo had merely dreamed of and what they had concealed in the wilderness has been finally revealed; the bed Isolde makes in the orchard is a mockery of Petitcreiu's "purper edel unde rich" (15801) resembling rather the royal bed soiled by the boar. What was previously veiled by moonlight and the uncertainty of the dream is now completely revealed in the noonday sun:

wip unde neven die vander
mit armen zuo zein ander
gevlochten nahe und ange,
ir wange an sinem wange,
ir munt an sinem munde; (18195-18199)

.

ir arme unde ir hende,
ir ahsel unde ir brustbein
diu waren also nahe in ein
getwungen unde geslozen:
und waere ein werc gegozen
von ere oder von golde,
ezn dorfte noch ensolde
niemer baz gevüget sin. (18204-18211)

This is too much for Tristan especially since: "und schein diu sunne sere, leider uf ir ere" (18127 f.) so that he prefers to be "vremede unde verre" (18281) and to make his way to a new "vremede"

in Arundel. Cornwall; neither "vremede" nor "vredel" in the original.

Here the same potential ambivalence is contained within the word as before. The stranger enjoys the same degree of acclaim as his unusual talents guaranteed him in Cornwall and, as on other occasions, "der herzogeergap sich do sinem rate und siner lere" (18734 f.). There is a positive aspect to the adjective "vremede" as applied to his new love too (19431), this Isolde is to prove his salvation from the ills that beset him in the previous relationship; from the beginning there is established with regard to her a distance, conformity to social niceties, good form (19097-19102; 19120-19125) that the potion had banished from his relationship with the other Isolde.

The "vremediū notelin" taught to Isolde of Ireland, which turned out to have the same effect as his "vremede jageliet," are here subdued into innocuous "höfschiu liedelin" which can be appreciated by the assembled court:

oft unde dicke ergieng ouch daz:
 so daz gesinde in ein gesaz,
 er unde Isot und Kaedin,
 der herzog und diu herzogin,
 vrouwen und barune,
 so tihteter schanzune,
 rundate und höfschiu liedelin
 und sang ie diz refloit dar in:
 'Isot ma drue, Isot mamie,
 en vus ma mort, en vus ma vie' (19205-19214)

The new trio which establishes itself between Tristan, Kaedin and Isolde is completely free of the rivalry which subverted the

society of Cornwall; neither "vremede" nor "wilde" in the negative, alienating sense, have a continuing place in Tristan's life after his arrival here: instead there is emphasis throughout the last lines of the work on the sharply contrasting word "geselle" (18770, 18857, 18895, 19221); Kaedin has become Tristan's new "geselle,"¹ his consolation² for the "vremede von Isot" and for the fact that she and Mark are now "heim und gesellen alle zit" (19494).

¹As Mark has been before the advent of Isolde (3739).

²A function also fulfilled for a time by Gilan of Swales.

The Encounters

"It is easy to demonstrate," says D. W. Mowatt, "that the career of Tristan is a prolonged Oedipal¹ fantasy. But such a demonstration would amount to no more than the truism that True Love can be interpreted in clinical terms."² The question remains however, as to whether such terms could possibly be more profitable, for transliterating perception of certain parts of Gottfried's structure into "communicable discourse," than the religious, philosophical, socio-historical sets of terms used by others. There is sufficient emphasis throughout the work placed on Tristan's familial problems and relations that such terms as those mentioned by Mowatt might indeed prove enlightening.

Schwarz has pointed out just how significant to Tristan is the discovery of his orphaned state and how correspondingly significant the discovery of his third and final father, Mark: "Die Klage Tristans kreist um das eine Wort 'Vater.' Seinen wirklichen und seinen vermeintlichen Vater, so sagt er, hat er in dem Augenblick verloren, in dem sein Pflegevater ihn....

¹As G. Bertini did: "The Oedipus Complex in 'Tristan et Iseut!'"

²"Tristan's Mothers and Iwein's daughters," p. 18.

³Like "vaterwan," especially noted for the character, cf. *Tristan*, p. 330.

wiedergefunden hatte. So muss er den Verlust zweier Väter beklagen, ja noch mehr: sein Glaube an seinen Vater war falsch gewesen. Ein neues Wort wird hier geschaffen: 'vaterwan'; Die rhetorische Verflechtung des Wortes 'Vater' und des Plurals 'Väter' wird so zum 'vaterwan' gesteigert."¹

ich bin, also ich han vernomen,
ze wunderlichen maeren komen:
ich hoere minen vater sagen,
min vater der si lange erslagen.
hie mite verzihet er sich min;
sus muoz ich ane vater sin,
zweier veterere, die ich gewonnen han.
a vater unde vaterwan,
wie sit ir mir alsus benomen!
an den ich jach, mir waere komen
ein vater, an dem selben man
da verliusich zwene veter an:
ir unde den ich nie gesach! (4365-4377)

The tension evolved through the "vater," "vaterwan," "veter," progression, which expresses what amounts to panic on Tristan's part at being suddenly robbed of the fragile identity he had built for himself, has been resolved in advance together with Tristan's problem, by the new word "erbevater"² (4301). Mark offers himself once more as recompense for the past, a relationship on which to build a new future. Henceforth the two are to be bound together in mutual dependence:

¹W. Schwarz, Tristan und Isolde, p. 5.

²Like "vaterwan," especially coined for the occasion, cf. Ehrismann, p. 330.

du vindest iemer mere an mir
 dines willen vollen schrin:
 Tintajel muoz iemer sin
 din triskamere und din trisor.
 gesprengestu mir rehte vor
 mit rilichem muote,
 volg ich dir niht mit guote,
 so muoz mir allez daz zegan,
 daz ich ze Curnewale han.' (4480-4488)

Tristan has from the first been attracted to Mark by natural affinities (3240-3245) and, even before he himself is aware of the fact, the narrator points out that Cornwall, where he was conceived, is his true home and Mark his father (3379-3384). Tristan loses no time in acknowledging this: after returning to Parmenie to settle the question of his inheritance he severs all ties with the place of his birth and returns to his new-found father in Cornwall.

Equal emphasis is placed on the fact that Tristan's first journey to Ireland brings him to a new mother, Isolde, who on two occasions nurses him back to life. The pre-condition of his cure is that he train a second Isolde in those arts that have brought him so much success in Cornwall. When, having trained this figure, he then has intercourse with her and retreats with her to a womb-like¹ structure, Gottfried's hero seems to have moved

¹See R. Grimminger, "die Minnegrotte Gottfrieds: zwar ist sie rational konstruierte Allegorie, zugleich aber wird eine archetypische Vorstellung mobilisiert: die Grotte und ihr ideales rund, die völlige Verborgenheit des Mutterschosses," Poetik des frühen Minnesangs, p. 40.

into the area of pure wish-fulfilment familiar to clinical psychology as the common desire of boys toward their mothers.¹ When Tristan goes further, however, and insists on involving Mark in the fantasy by presenting Isolde to him as a prospective wife (and in so doing gaining her as an adoptive mother) all the pre-conditions for the traditional Oedipal situation of father-son hostility over possession of the mother seem to have been satisfied.

Writers of other versions of the Tristan story have presented the Oedipal situation in terms of overt hostility between the two male figures in the triangle of love. In Ulrich von Türheim's version Mark's adjunct Melot is severely beaten and has his eye put out by Tristan and Mark himself is beaten when he ventures into the wood where Tristan has taken refuge.² Eilhart's Mark responds to the rivalry by ordering Isolde to be burned at the stake and Tristan to be broken on the wheel when he hears of the affair (3891-3991). Eilhart presents an Oedipal situation which precedes the rivalry of Mark and Tristan when he creates two Rivalin figures, an ambivalent or split father figure, the

¹The Interpretation of Dreams, Sigmund Freud, vol. IV, Standard Works.

²See G. Meissburger, Tristan und Isold mit den weissen Händen, p. 106.

benevolent one who brings up the boy, after the death of his mother, until he is old enough to leave home,¹ and the malevolent, hostile one whom Tristan kills in a fight over possession of Isolde.² In the French Prose Romance Tristan fights Mark for Isolde and the king defeats him, wounding him mortally.³

Gottfried too portrays the jealousy and hostility which arises on the part of the father once he becomes aware of the relationship existing between his wife and his son:

Marke envüende ie dar inne
 den balsemen der minne,
 durch daz er nam ir allez war.
 sin ouge daz stuont allez dar:
 er sach vil dicke tougen
 die warheit in ir ougen
 und anders aber an nihte
 niwan an ir gesichte:
 daz was so rehte minneclich,
 so süeze und also senerich,
 daz ez im an sin herze gie
 und solhen zorn da von gevie,
 solhen nit und solhen haz,
 daz er diz unde daz,
 zwivel unde arcwan
 aller zeiner hant lie gan:
 im haete leit unde zorn
 sinne unde maze verlorn. (16499-16516)

But in spite of the intensity of the emotion described here any public outbreak of hostility between them is studiously avoided.

¹ See Schoepperle, vol. 1, p. 12.

² Ibid., p. 38-41.

³ Ranke, Tristan und Isold, p. 238-249.

Mark is, and always has been, a very benevolent father and Tristan is his favourite son; he would rather sacrifice all the sons in his kingdom, in the yearly tribute to Ireland, than risk losing this most precious of all (6528 f.). Nor is Mark capable of behaving like the irate husband of Eilhart's work. He would rather allow Tristan complete access to Isolde and himself withdraw from the triangle than settle the matter in any of the ways suggested by the other versions. He himself states his reason very clearly:

ouch enwil ich mich durch dise geschicht
 an iu so sere rechen niht,
 als ich von rehte solte,
 ob ich mich rechen wolte.
 neve Tristan, min vrouwe Isot:
 daz ich iu beiden den tot
 oder iht herzeleides tuo,
 da sit ir mir ze liep zuo... (16583-16590)

For his part, Tristan too has always been anxious to obey and please Mark and to preserve his place alongside him in society (5789-5795); violence or hostility within court circles has always been anathema to him, so much so that he preferred to face the dangers of Ireland rather than deal with the jealousy of Mark's barons:

'herre, so gebietet mir,
 so wil ich von dem hove varn:
 ine mac mich vor in niht bewarn.
 sol ich bi disem hazze wesen,
 son kan ich niemer genesen.
 e ich sus angestliche
 elliu kunicriche
 wolte haben ze miner hant,
 ich waere e iemer ane lant'. (8424-8432)

Far from wishing an open encounter with Mark, he eventually surrenders Isolde to him without a struggle after Isolde has insisted on a public demonstration of their relationship.

Up to this point, with the exception of the short stay in the wilderness, Tristan's wild passion, and implicitly wild hostility toward any obstacle to its consummation, has been subdued and sacrificed to the demands of the courtly system. Mark's hostility likewise has had to be suppressed although, since he had not drunk the potion, his passion toward Isolde and his rival is, by definition, not nearly so overwhelming.

Freudian psychology tells us that in the case of the Oedipus complex the forbidden incestuous wishes of the child toward the mother and accompanying hostility toward the father are driven underground to emerge transformed as symbols in dreams or as successful fulfilment in fantasies; such symbols and fantasies find their way into fairy-tale,¹ myth and drama,² the fairy-tale is then offered again to the child, with the consent

¹cf. E. Koechlin: "Märchen sind uralte Wach- und Wunschträume der Völker, die immer neu durch die Seele des Erzählers hindurch gehen und dem einfältigen Zuhörer ein vollkommenes Dasein vorzaubern" Wesenszüge des deutschen und französischen Volksmärchens, p. 29, and E. Kris: "This is the first step in the world of art, its adult equivalent is the myth or legend," Psycho-analytic Explorations in Art, p. 42.

²cf. Herbert Read, Reason and Romanticism, p. 83-106.

of the adults, as a pattern for his (forbidden) emotional reactions.¹

In this way giants, monsters, wolves, dragons and even policemen may receive the hostility, forbidden direct expression, intended for "the hated aspect of the father image."² The child emerges as a hero after killing, castrating or similarly reducing the potency of his, normally so overwhelming, antagonist. Jungian psychology interprets this process somewhat differently: holding that the subject of the Märchen is the path of the conscious to the unconscious: "so wird für Jung und seine Schüler das Märchen zu einer Darstellung innerseelischer Vorgänge. Der Kampf mit dem Drachen in uns selbst."³ These concepts are not mutually exclusive, however, for the Freudian fantasy provides a substitute for the event and thus a catharsis of the original desire is achieved, in this way despatching the dragon within.

This chapter will attempt to describe how, rather than presenting the Oedipal conflict in terms of direct combat between Mark and Tristan, Gottfried gives a more complex picture of how such hostility is suppressed and emerges in another form. Courtly

¹Kris, p. 42, also M. Lüthi, Märchen, p. 82.

²P. Mullahy, Oedipus Myth and Complex, p. 88.

³Lüthi, p. 84.

society in the person of the father himself, King Mark, provides Tristan with the ideal pattern for his emotional reactions to the rivalry, namely knighthood. An examination of the encounters with Morgan, Morolt, the dragon and the giant will show how knighthood bears the same relation to the central problem in Tristan's life as does the fairy-tale or myth to the Oedipus complex of mankind in general. An equivalent pattern for reciprocation of hostility is provided for Mark by the courtly institution of "huote," the agents of which are the equally fairy-tale characters Marjodo and the dwarf Melot.¹

From the beginning knighthood is seen to have a special significance in the work and to Tristan. The function it is supposed to perform for both of them is made explicit by Mark, for along with the sword Tristan receives the injunctions:

"wis diemüete und wis unbetrogen, wis warhaft und wis wolgezogen" (5029f) rather than the ones urging boldness and courage which one would have expected; knighthood has a peculiar relevance to Tristan which differs from that which it bears to his fellow knights.

¹The device connecting these two to Morgan, Morolt and Mark himself is similar to that used in the Nibelungenlied to establish the close relationship of Gunter, Gernot and Giselher and Sigmunt Sivrit and Siglint.

Gottfried conveys by means of allegory the fact that this relevance lies not in the outward form of handsome accoutrements but in its ultimate relation to the inner man (4986-5011).

The expectation that Tristan is not going to be able to fulfil any but the last of Mark's injunctions is also already apparent in the accoutrements given him on this occasion; his helmet bears the insignia of the disruptive element which will later descend on them: "al nach der minnen quale die viurine strale" (4945 f.) and the emblem given him for his shield, the boar (4942), will later be associated by Marjodo with the adulterous disruption of the king's marriage bed. The allusion at the outset, to the maker of the equipment, Vulcan the cuckold, laughing stock of the gods, foreshadows the fate of the donor.²

¹Repeated on the occasion of the Morolt fight when Mark once again arms his son (6561-6577).

²"Vulcan seems to have been admitted into heaven more for ridicule than for any other purpose. He seems to be the great cuckold of Olympus and even his wife is represented laughing at his deformities." J. Lempriere, A Classical Dictionary of Proper Names, p. 666; "in his character the ridiculous is united with dignity; in his body feebleness with strength," M. A. Dwight, Grecian and Roman Mythology, p. 233. The Middle Ages knew the story of Vulcan's cuckoldry from Ovid's Metamorphoses and Ars Amatoria. In his continuation of the Roman de la Rose Jean de Meung repeats the Ovid version almost word for word (14212-14572) together with Ovid's admonition, echoed in the "huote" excursus of Gottfried's poem, that it is foolish to set traps for one's wife, the result of which only makes one a laughing stock as it did Vulcan.

In the first encounter of those under discussion, that with Morgan, all sexual rivalry seems to be absent. Tristan's business with the Duke is ostensibly to pursue the traditional rights of sons:

'herre, ich bin komen da her
nach minem lehen unde ger,
daz ir mir daz hie lihet
und mir des niht verzihet,
des ich ze rehte haben sol:
so tuot ir höflich unde wol.' (5373-5378)

But the scene in Morgan's forest bears a great resemblance to that at Mark's court when Riwalin first appeared (541-680) and the "waltriviere" on which Tristan kills him occurs only once more in the work, as the location in the immediate vicinity of the cave of love. Moreover Tristan kills him while he is out hunting and he and his entourage are seen to have at hand those principle components of the metaphor discussed in a previous chapter, namely "hunde unde vederspil" (5350), the latter being associated figuratively with Isolde,¹ quarry of both Tristan and Mark.

This first fight after his investiture, in which Tristan shows that he is capable of taking by force all that his courtly opponent controls, prefigures all the subsequent encounters but more important still it is the clue to the pre-emptive function of all the others. Morgan resembles Mark far more than do Morolt, the dragon and the giant. Apart from the clear signs anticipating

¹See A. T. Hatto, "der minnen vederspil Isot."

the rivalry, expressed in the hunting symbols, he is courtly and, like Mark, has no special physical strength and no apparent desire to fight Tristan.

Riwalin is the first to wrong Morgan,¹ attacking him "als einen schuldegen man" (346) without previous provocation and Tristan seems to have no more justification in doing the same thing. Morgan is, in fact, a poor choice of object on which to practice the tenets of ideal knightly behaviour which Tristan has received not so long before and this is a poor way in which to demonstrate the "hoher muot" and "höfschen sin" which is supposed to derive from "ritterschaft." How much more so, this episode says implicitly, would such an attack be on Mark. The "vremeden sorgaere" who kill Morgan would put an end forever to all hopes of success in the land in which Tristan has chosen to live, if any such deed were perpetrated on his "erbevater."

Tristan returns to Cornwall to an encounter which is even more familial than the first, one in which he continues to uphold the rights of sons against the interests of their fathers and those above them:

ja suln vetere vür ir kint,
wan si mit in ein leben sint,
ir leben geben:deist mit gote. (6103-6105)

¹Just as he was the first to wrong Mark by taking away his sister.

This by implication includes Mark, for the latter is pictured alongside Morolt for the duration of Tristan's speech, but it is the malevolent tyrant of Ireland on whom Tristan takes revenge on behalf of all the sons of Mark's kingdom.

Facing him Tristan, "der unversuochte," resembles David facing Goliath or Jack with the giant. Morolt is secure in his superior strength (6492):

'kūnec Marke 'sprach er 'sprechet hie,
lat hoeren ir und alle die,
die hie ze gegenwürte sint
mit mir ze redene umbe ir kint... (6341-6344)

He temporarily assumes an attitude of fatherly¹ benevolence ("mirn geviel nie riter also wol," 6818) making Tristan an offer, similar to the one made by Mark at the outset of their relationship, in return for the abandonment of hostilities between them; to this he adds the offer of access to Isolde:²

Min swester diu künigin
diu muoz dich selbe heilen
und ich wil mit dir teilen
gesellecliche, swaz ich han,
und wil dir nihtes abe gan,
da dich din wille zuo getreit.' (6956-6961)

¹In Parzival, Book III, Morolt appears among the fathers of many well-known heroes: Riwalin, Utependragon, Lot, Gahmuret and Lac; his opponent in the jousts at Waleis is, as here, a mere boy, Kilirjacac.

²In the Icelandic Saga Morold is Isolde's husband; R. Wagner keeps close to this version when he makes Morold her lover.

But Tristan does not accept the offer: instead he kills Morolt, for himself, the cowardly opponent withdraws before it actually achieving by his own hand access to the queen mother.

The encounters with the dragon and giant are more obviously in the sphere of fairy-tale. In psychological terms the function of the former is to provide a substitute representative of the potency of the father, in relation to the mother, on which the boy can then displace part of the hostility he feels toward his rival at the same time as usurping its powers toward his mother.¹ Its relevance to the Tristan story is immediately made clear by the fact that the seeking and killing of the beast runs parallel to a rivalry between Tristan and a member of the courtly world, the object of the rivalry being the right to possession of Isolde.

The Steward episode anticipates in detail the rivalry which will ensue between Mark and Tristan once the latter has proved his right to Isolde. Mark's impotence, demonstrated already, by contrast with Tristan's powers, in the Morolt encounter, is anticipated in the Steward episode by the failure of the latter to kill the dragon and subsequently to defeat Tristan in single combat. Since Tristan has already proved his powers by killing the dragon and appropriating some of its extraordinary potency

¹cf. Mullahy, p. 88, and Lüthi, p. 82.

The outcome of the rivalry in Ireland as in Cornwall is, water-
for himself, the cowardly opponent withdraws before it actually
comes to a face to face encounter with his rival.

The Steward is represented, as are Mark and Marjodo¹ later,
as cherishing toward Isolde affections which are not reciprocated
(du wellest Isote und si enwelle din niht,"²9926 f.); the parody
of the Steward's attack on the already prone dragon anticipates the
inability of Marjodo or Mark even to dream of dealing with the boar³
while failure to snatch Isolde from Tristan in combat anticipates
the parallel failure of Mark to snatch her from Gandin. "gewalt
ensitze ich cleine" (11043) admits the Steward of Ireland and he
views the success of the stronger rival with all the hostility and
jealousy⁴ Tristan is soon to meet from his rivals in Cornwall.

¹Who is the only other "truhsaeze" in the work.

²cf. also (13468, 17761)

³The two episodes are brought into close relation by means of
a verbal parallel:

Diu muoter aber zer tochter sprach:
'ei wie sicher ich es bin,
der truhsaeze daz er in
ie getorste bestan! (9348-9351)

. . . .
nu kam geloufen al zehant
des hovegesindes michel craft.
da lief michel ritterschaft
umbe den eber her unde hin
und enwas doch nieman under in,
der in getorste bestan. (13520-13525)

⁴"der truhsaeze der truoc den ezzich in den ougen" (11218 f.).

The outcome of the rivalry in Ireland as in Cornwall is, nevertheless, that Tristan hands over Isolde to Mark.

In fairy-tale the giant appears as the personification of crude elemental forces of nature, the prototype of the gods, able to do things mere mortals are incapable of achieving.¹ Such creatures are at times mighty hunters, rulers or warriors and often demand tribute of less powerful creatures in the form of tolls, cattle or food.² It is easy to see in this the child's-eye-view of his all-powerful father who is able to do all things, to give or to withhold, and whose aspects he transposes onto the fairy-tale figure. Thus the giant can be sometimes benevolent and helpful,³ sometimes malevolent and obstructive "so that the earth trembles from the violence of his outbursts."⁴

The gigantic figures of Tristan's knightly encounters share many of the fairy-tale characteristics mentioned here.⁵ The

¹cf. J. R. Broderius, The Giant in Germanic Tradition, p. 1-15.

²Ibid., p. 159, many examples are given from Scandinavian, German and Belgian folk-tales.

³Ibid., p. 92.

⁴Broderius, p. 88.

⁵In the English Sir Tristrem, Morgan, Morolt and Urgan are said to be the brothers of another giant: Beliagog, Kölbing, (2718-2728).

dragon, the giant and Morolt all exact tribute from those weaker than themselves. Morolt the mighty warrior is the peer, in size alone, of Urgan: "Morolt der sere starke" (5873), "der starke von Irlanden" (5951), he "haete vier manne craft" (6879, 6904); he shares with Urgan the epithet "vermezzzen" (5938, 15920), and as has been shown, can be both benevolent (6818) and malevolent; when Tristan meets up with the giant the latter himself refers to this earlier opponent:

'ja' sprach der rise 'her Tristan,
 ir waenet haben bestanden
 Morolden von Irlanden,
 mit dem ir iuwer vehte
 mit grozem unrehte
 umb niht zesamene truoget
 und in durch hohvart sluoget. (15996-16002)

The giant and Morgan the hunter are connected by means of the location¹ with which each is associated in the work. Morgan's "riviere" is identified with the area surrounding the cave and Urgan is identified directly with the cave itself since this is expressly stated to have been a retreat, in days gone by, for giants who went there to make love.

Just as he has done with the serpent, Tristan despatches

¹cf. P. Tax: "von Urgans "rivage" aus erklärt sich wohl auch weshalb Gottfried... wie wir gesehen haben in Gegensatz zu Thomas, dies (Morgan's death) "uf einer waltriviere" spielen lässt," Wort, Sinnbild, Zahl, p. 36.

Urgan¹ and after doing so appropriates a part of the latter's potency which this time resides in the hand² of the giant. Having fulfilled all requirements for possession of the lady Tristan, however, stops short at accepting the prize, Gilan's sister;³ instead he prefers Petitcreiu, the animal which, it was pointed out in another chapter,⁴ is the symbol of abjured potency, of abstinence in love.

The reason Tristan does this is consistent with the pre-emptive force of all the encounters: after the Morolt episode he recommends that Mark take the lady whose favours he himself had received consequent on his victory; and having wrested the same lady from the dragon he then hands her over to Mark, being content with the knowledge: "so han ich eine daz wip verzinset mit dem libe" (8724 f.). He says sometime later to Isolde's father "iuwer

¹The dream-like quality of both episodes is emphasised by repetition of the formula:

da mite treib er in umbe
manege engestliche crumbe
von boumen ze buschen:
da muose er sich vertuschen
und vristen, swie er mohte... (9025-9029)

er jagete Tristanden
under den boumen umbe
maneg angestliche crumbe. (16060-16062)

²The Morgan episode is a reminder of the symbolic value of hands: placing the hands in those of the over-lord is an acknowledgement of his power, removal of hands is therefore a denial of it (5431-5441).

³ Unlike Riwalin with Mark.

⁴ In the chapter entitled "vremede."

tochter stat in miner hant" (11280) and sees no reason to prove this further by running off with her to his own land of Parmenie.

Throughout these encounters Tristan has shown no sign of wanting in any way to take over from the figure he deposes,¹ although he demonstrates time and again, his right to what they control. The pre-emptive force of these episodes with regard to Tristan's relationship with Mark and the court is shown in two ways. Firstly, Tristan has not been able to dispose of any of the father figures without putting himself outside the courtly system.² Each encounter is marked by a brutality³ and disregard for knightly ethics that cannot be tolerated at the court so that to take part

¹Having upheld his rights as a son in the Morgan encounter he makes a gift of his birthright to the sons of Rual; with regard to Cornwall he is content that it should be known of him: "ez stat gar in siner hant beidiu liut unde lant" (13335 f.) rather than that he prove this by actual force of arms against Mark.

²This is emphasised in the Morolt episode by the adoption of two different modes of address: at court Tristan and his adversary use the formal "ir" (6407-6449) but once they reach the wilder, less courtly location of their fight they revert to "du" (6797).

³Morgan is unarmed when Tristan meets him and without warning the latter strikes him, cleaving him from the top of his head down to his tongue (5450-5453); Morolt has both hands cut off before death (7047) and as he lies dying his opponent mocks him (7065-7080) and then cuts off his head. The violence is intensified to grotesque proportions in the case of Urgan: Tristan first wounds him in the eye (16041), cuts off his right hand (16051) which he appropriates, then when the giant gives chase he puts out the other eye and finally pushes him over a cliff.

in them Tristan has had to meet Morgan in the wood, Morolt on an island, the dragon in a wilderness and the giant in a wild wood.

He cannot involve himself in such encounters without sharing some of the uncourtly wildness of his opponents, a fact demonstrated prior to the Morolt episode when, as he waits to go into battle, Tristan is identified with his own horse, a proud and virile animal which is nevertheless "wilde" (6672); and Tristan has no desire, if he can help it, to be sent permanently away from court: the tenets received on his investiture must be observed at all times with regard to the person who bestowed them.

There is a further reason why Tristan has no inclination to take control, by force, of what his father, Mark, possesses: each time he has shown his capability to do so with other "fathers" they have in some way reciprocated the punishment inflicted on them; both the dragon and the giant have exacted their toll from Tristan's horse (8980-8987) (16026), the animal identified with his wild powers, and he almost pays with his life for the appropriation of the dragon's tongue. Morolt repays him with a warning wound¹

¹Elsewhere in the work this sort of wound is sustained immediately prior to the consummation of an illicit affair, that between Rivalin and Blanscheflor, and in Wolfram's Parzival it is associated with a sexual sin, that of a Grail knight who ignores the "diemuot" demanded by his order and indulges in the wild pursuit of women: Anfortas the uncle of Parzival has sought in his youth to wind Orgeluse de Logroys and is punished for this with just such a wound as Tristan receives: "Amor was sîn krîe der ruoft ist zer diemuot iedoch nicht volleclîchen guot." (Parzival, 478,30).

in the loins prior to his forcing access to Isolde.

Thus Tristan resists any temptation to exercise within the confines of the court those powers for which his opponents have paid with their lives and instead he: "leite an dise ritterschaft alle sine maht und sine craft" (16167 f.) and subordinates his powers to the needs of the courtly system in Parmentie, Cornwall, Ireland and Swales. The hostility he might have unleashed on Mark is thus expended elsewhere so that while he is crushing the uncourtliness and oppressive tyranny of his wild opponents he is, at the same time, suppressing within himself the traits he shares and might have shared with them.

Within the court Tristan adopts the guise of a courtly "spilman," one who desires Isolde but nevertheless prefers to gain access to her by guile rather than by means of the violence he has used outside. The Gandin¹ episode presents the conflict within Tristan between the part of him that would like to steal her away from Mark and the other part which insists that she be returned to her husband.

Gandin of Ireland is "höfisch, schoene unde rich" (13109) just as Tristan himself has become in Mark's service (3730-3735) he

¹Gandin and Tristan are the only "spilman" in the work apart from the one who presents Petitcreiu to Isolde and he too is easily identified with Tristan.

has been Isolde's suitor in Ireland (13127 f.) and he has come to make the ultimate claim on the king's generosity.¹ This time his music is to be rewarded with Isolde herself:

Gandin gie vür den künic stan,
 die rotten truog er an der hant:
 'nu herre' sprach er 'sit gemant,
 des ir gelobetet wider mich.'
 der künec sprach: 'gerne, daz tuon ich:
 saget mir, waz wellet ir?'
 'Isolde' sprach er 'gebet mir!' (13208-13214)

He is well able to support his claim by force of arms if necessary, even though he has not come intending to do so (he comes: "al eine uf Markes hof geriten, ane schilt und ane sper," 13116), but it is Mark's own "höfscheit" which allows his rival to gain possession of Isolde; Gandin merely has to remind him of the courtly code (13222-13227).

The same technique of description of coextensive action, used to identify Tristan with the boar (13511) and the lovers with the hart (17347) identifies, this time in anticipation, Tristan with the "spilman," the claim of the latter with the "jagen" of the former; also anticipated, however, is the sublimation of any further desires to abduct Isolde by the additional activity of "ritterschaft."

¹Mark's words to the spilman on this occasion: "lat uns vernemen iuvern list, ich gip iu, swaz iu lieb ist" (13195) echo those of a former occasion when he made a similar offer to Tristan (3730-3735).

Nu Tristan was genuothaft:
 zerneste und ze ritterschaft
 vertet er siner stunde vil.
 er dienete mit vederspil
 sinen müezegen tagen;
 er reit birsen unde jagen,
 soz an der zit also geviel.
 in den ziten kam ein kiel
 ze Curnewale in Markes habe.
 da reit ein ritter uz und abe,
 ein edel barun von Irlant,
 der was Gandin genant... (13097-13108)

The rivalry is resolved without violence, Mark simply refuses to fight over Isolde (13249 f.), Tristan abandons his hunting and in the guise of "spilman", "ritter"¹ thwarts the uncourtly desires of his counterpart and hands back Isolde to her husband.

This is the price that Tristan/Gandin must pay for continuing inclusion in the courtly system and they accept it, if a little regretfully (13424 f.). As the giant points out later there is a great deal of difference between the system in which Tristan chooses to live and that in which rivals can be dispatched with straightforward violence:

ouch enist ez niht umb mich gewant
 als umbe jenen von Irlant,
 den ir mit schalle an kamet
 und ime die schoenen namet,
 die blüejenden Isolde,
 die er bereden wolde.
 nein nein, diu rivage ist min hus... (16003-16009)

¹By repeating the exact same trick used on Mark, i.e. offering to play for a reward; in return for this he receives the same as did Gandin, Isolde.

Mark is not the giant, Morolt or the dragon, just as Tristan of the court is not Tristan of the encounters; his reaction to the rivalry is essentially non-violent, rather it takes the form of an ever-watchful furtive jealousy and subdued hostility toward his former friend and toward his wife. This watchfulness¹ is, ironically, called into being by Tristan himself²: returning from the struggle with Gandin he admonishes the king, "hüetet miner vrouwen baz," (13450). Thus Tristan is seen to be responsible for directing his father's reaction to their rivalry into the form it eventually takes, just as Mark has been responsible for Tristan's "ritterschaft." Both forms have the same function in suppressing and sublimating the true reactions to their central conflict.

Marjodo is immediately identifiable with Mark who is the only other person in the work seen to have the kind of relationship with Tristan described (13461-13479). That he is also identified with the Steward of Ireland³ in his interest in Isolde and her

¹Cleverly underlined by a word-play involving the name of the king: "ir rede und ir gebaerde daz bemarcter allez sunder," (13666).

²Possibly, as in the Gandin episode, an acknowledgement of the necessity to restrain his illicit desires with regard to Isolde.

³The rival to the "spilman" or Ireland, Tristan/Gandin, Isolde's former suitor. Both the expansion of the Steward character -- so that he becomes recognizable as the counterpart to Mark/Marjodo -- and the addition of the fact that Marjodo is in love with Isolde, are peculiar to Gottfried's version. cf. Piquet, p. 191 and 247.

corresponding lack of interest in him (13468-13471) has already been pointed out. When Marjodo's prophetic and revelatory dream arouses Mark's suspicions about the lovers' affair, bitterness and hostility toward their former friend and present rival results for all of them:¹

diz was im innecliche leit
 und tet im in dem herzen we,
 wan er haet Isolde allez e
 liebe unde holden muot getragen.
 nu was daz allez underslagen
 mit hazze und mit leide.
 er haete an ir do beide
 haz unde leit, leit unde haz;
 in muote diz, in muote daz:
 ern kunde sich verrihten niht,
 wie er ze dirre geschicht
 also gewerben möhte,
 als ez vuogete unde töhte. (13596-13608)

Mark is just as anxious as both Marjodo and Tristan to preserve discretion and good form at court. He and his steward devise a series of verbal encounters designed to trap Isolde into betraying her love for Tristan (13853-13859; 14022-14026) but it is clear from Marjodo's reaction to his initial discovery that even when they have evidence of the affair nothing would induce them to reveal it or their hostility toward it; to do so would constitute "die grozen unhöflichkeit" (13610), as Tristan himself later points out:

¹cf. (16499-16520).

und ratet minem herren daz,
 sinen zorn und sinen haz,
 den er mir ane schulde treit,
 daz er den durch sine höfscheit
 hele unde höfschliche trage... (14809-14813)

Mark/Marjodo's hostility increases,¹ however, in proportion to the necessity for all parties to be discreet, and the duo is joined by Melot, the dwarf, symbol of Mark's diminished dignity and of his degeneracy; the creature is appropriately referred to as "ez" and constitutes a less potent counterpart to the giant and the dragon. Melot shares with Morolt (6213, 6906), the giant (15961, 16065) and the dragon (8905, 9048) the epithet "valant" (14512) and like the dragon is also called "slange" (15103, 15108).

It is specifically this part of Mark which remains on watch over his "weidgeselle" when the king goes off to hunt:

verholne bevalher do
 dem getwerge Melote,
 daz ez Tristande unde Isote
 zuo zir tougenheite
 lüge unde lage leite:
 ez genüzzes iemer wider in.
 er selbe vuor ze walde hin
 mit michelem geschelle. (14364-14371)

Melot's added treachery discovers² neither more nor less than

¹Marjodo goes from being simply "der nidege" (13637), "ein geleidegeter man" (13618) before Melot, to "diu bitter nitgalle" (15686) "hunt" (15103, 15108) after his arrival.

²When Melot attempts to present Mark with the "evidence" of the affair he can only face his rival from behind the cover of a tree (14608-14612).

his two companions in the "trinity of conspiracy"¹ nor is he any more prepared than they to come out with the whole truth of the situation: "sus triben si dri diz maere, Melot und Marke und Marjodo" (14274 f.). The greatest expression of violence of which Mark is capable comes after Melot has prepared the flour trap between the beds of the lovers; Tristan's blood is spilt by his own action on springing over the intervening space, and when Mark finds the evidence of their adultery, "diu schuldegen minnen spor" (15255), in the queen's bed he is moved to throw back the covers and actually lay hands on his rival (15219).

Tristan, however, makes no response during the entire sequence, completely ignoring his father's challenge "wol uf.... her Tristan" (15221), and his passivity makes it impossible for the king to attack him "nu sweig er unde gesprach nie wort. er liez in ligen und kerte hin." (15224 f.). As on other occasions their half-hearted confrontation ends in stalemate. Mark's reaction at this point here is the same as that of Marjodo following his discovery of the lovers lying together "sus kerter umbe und gie dan... er sweic unde jener sweic" (13617-13622) and

¹cf. H. B. Willson, "'Vicissitudes' in Gottfried's 'Tristan,'" p. 211, also Ingrid Hahn: "Marke, der durch das selbständige Wirken der beiden Helfer zunächst entlastet scheint, wird von ihnen doch so auffallend in die Mitte genommen, dass er mit ihnen zur Einheit verschmilzt," Raum und Landschaft," p. 138.

Tristan's passivity here foreshadows the stance he will adopt in the cave when Mark once again finds them lying together.

As long as they are all co-operating in suppressing the violence and hostility they feel towards each other there is no way out of the deadlock and in an excursus describing the role of Melot and Marjodo the narrator seems implicitly to contrast them with Tristan's fairy-tale opponents, the dragon, giant and Morolt, openly hostile and correspondingly easier to despatch:

swer aber offenbare
dem vinde sine vare
ze schaden breitet unde leit,
dazn zel ich niht ze valscheit;
die wile er vint wesen wil,
die wile enschadet er niht ze vil.
swenner sich heinliche dar,
so neme der man sin selbes war.
Als tet Melot und Marjodo... (15065-15073)

The activity of these two is, however, soon to be curtailed; their combined action almost results in Isolde's death (15686-15690) and having been driven by jealousy to the extremity of banishing Isolde to the wilderness, Mark finally abandons his former associates. During the course of the strategies and counter-strategies the king's interest in his wife has been sharpened so that it comes to take precedence over his jealousy and hostility toward her lover. Once Mark has looked into the cave, nothing else matters than that he should have Isolde's presence at court (17723-17734; 17760-17763):

er was ir also gerne bi,
 daz er ez allez übersach,
 swaz leides ime von ir geschach. (17814-17816)

From Mark's side there is no longer any possibility of a violent reaction to the situation and Tristan's action in the cave has shown the same to be true of him; when the king fails to rise to the final provocation of their bed in the orchard there is nothing for Tristan to do but flee. The narrator's comment on this "er vloch Marken unde den tot" (18421) refers not only to the possibility that the "tot" mentioned might be inflicted on Tristan but that inflicting this on Mark is the only possibility left for Tristan by which he might solve the problem, and he turns his back on it.

Once more Tristan turns to the earlier form offered him as a pattern for his sublimated hostility:

sus twang in tot unde tot.
 nu gedahter, solte im disiu not
 iemer uf der erden
 so tragebaere werden,
 daz er ir möhte genesen,
 daz müese an ritterschefte wesen. (18437-18442)

By the time he arrives at the possibility of pursuing a licit relationship with the third Isolde it is apparent that the "haz"¹

¹cf. haz der lige ie dem jungen man
 mit groezerem ernst an
 dan einem stündigen man. (5100-5102)

But Tristan has matured since then, one might say he has grown out of his Oedipal attachment and consequently his Oedipal hostility.

which first occasioned him to embark on his series of single combats has by now passed. The last time Tristan is seen engaged in knightly activity he is embarked alongside his dear friend and companion Kaedin on a campaign the like of which Rivalin undertook with Mark before Blanscheflor appeared to divert his attention elsewhere.

A hint of Tristan's old wildness still adheres to him as we see from the way he and his companions tackle the enemy:

in harte unlangem zite
durchbrachen si si her und hin.
si riten houwend under in
als eber under schafen. (18888-18891)

But the brutality of the other encounters is absent as is the rivalry between the two men which it had reflected. Tristan and his new friend are models of "milte", "diemuot" and "höfscher sin" as they forgive their enemies and bestow gifts upon them (18936-18949). Tristan now looks forward to a relationship with Isolde which will meet with the approval of the whole of society. And just in case this third Isolde should show any of the tendencies toward seductiveness¹ that has been the downfall of both Rivalin and Tristan, she is warned:

sus bat er ie genote
sine swester Isote,
daz siz mit rede Tristande büte,
reht also er selbe vor gebüte,
und niemer kaeme an keine tat
ane in und ane ir vater rat. (19097-19102)

¹Both Blanscheflor and Isolde of Ireland were the ones to make the first move in the love affairs.

combining form and content, Hartman is the outstanding example of those poets whose parable "uzen und innen" (4624, 4707).

This chapter will examine the function of the literary excursus (4607-4927), its relation to the rest of the work in general and to the allegory of the cave in the wilderness in particular. The excursus on poets and poetry is presented ostensibly as an alternative to a long description of the ceremony attendant on Tristan's entry to the order of knighthood; the reason given is that such descriptions have been done so often and so much better by poets other than the narrator but, as might be expected from a poet of such obvious talent as Gottfried, there is more to this than meets the eye.

The excursus expands on the general remarks about art made in the prologue and makes more explicit what the prologue merely implied, namely that there is a close relationship in the work between art and the love of Tristan and Isolde. With regard to art the excursus gives specific examples of what can be considered "guot" naming Hartman von Aue (4621 ff.), Bliker von Steinach (4692 ff.), Heinrich von Veldeke (4726 ff.) and others, too numerous to mention individually, who "kunnen alle ir ambet wol" (4756), from whom he singles out Reinmar (4779 ff.) and Walther von der Vogelweide (4801 ff.).

All those mentioned are discussed in terms of their talent at

combining form and content; Hartmann is the outstanding example of those poets whose particular form is "wort" (4624, 4707):

Walther von Hartman der Ouwaere
 ahi, wie der diu maere
 beid uzen unde innen
 mit worten und mit sinnen
 durchverwet und durchzieret!
 wie er mit rede figieret
 der aventiure meine!
 wie luter und wie reine
 siniu cristallinen wortelin
 beidiu sint und iemer müezen sin!
 si koment den man mit siten an,
 si tuont sich nahen zuo dem man
 und liebent rehtem muote.
 swer guote rede ze guote
 und ouch ze rehte kan verstan,
 der muoz dem Ouwaere lan
 sin schapel und sin lorzwi. (4621-4637)

Reinmar and Walther represent those particularly talented at finding a suitable melody to contain their "maere" (4785-4807):

von der denk ich vil unde genuoc,
 (ich meine aber von ir doenen
 den süezen, den schoenen),
 wa si der so vil naeme,
 wannen ir daz wunder kaeme
 so maneger wandelunge. (4784-4789)

All the artists mentioned deal in their various ways with love, Hartmann being best known for his courtly romances, in which love is seen often to subvert the conventions of knighthood, and for his two Heiligen-legenden, Gregorius, in which the theme is incest, and der arme Heinrich in which love is seen to triumph over death. Veldeke's major work the Eneit exemplifies the daemonic and destructive aspects of love and the fate of his tragic heroine

Dido, left by her lover to die of longing, runs as a Leitmotif through Gottfried's entire work (13347,17196).

Walther von der Vogelweide celebrated all aspects of love in his Minnesang and the excursus attributes his especial talents to the goddess of love herself (4809 f), while those of Reinmar, another great Minnesinger, derive from Orpheus¹ (4790); the latter is the son of the Muse Calliope and supposed by some to be the son of Apollo from whom he is said to have received the lyre on which he played with such masterly touch that the savage beasts of the forest forgot their wildness.² Veldeke has his talents from Pegasus,³ the favourite of the Muses on Mount Helicon (4731) while Bliker's come from magical sources which remain unnamed (4699 f).

Standing outside this group of poets are some who, although they share the elemental, natural talents of the others, do not have the polished form, of either words or music, in which to contain their wild inspiration; these are the "wildenaere," the

¹Who was often portrayed in medieval art as a Minnesinger, cf. L. Gnaedinger, Musik und Minne, p. 44, note 102.

²J. Lempriere, A Classical dictionary of proper names mentioned in Ancient Authors, p. 430.

³An apt parallel, Veldeke was responsible for inspiring the beginnings of German poetry and his inspiration Pegasus raised the spring of inspiration Hippocrene (cf. 4867) by striking the earth of Helicon with his foot, Lempriere, p. 453.

"vindaere wilder maere" (4665 f.) who can work magic but of a different sort from those poets already praised:

In this he addresses a prayer addressed running parallel to goodness, the Trinity and
 die bernt uns mit dem stocke schate,
 niht mit dem grüenen meienblate,
 mit zwigen noch mit esten.
 ir schate der tuot den gesten
 vil selten in den ougen wol. (4673-4677)

"Elicon." Such syn Apollo and the Muses these were rival die selben wildenaere
 si müezen tiutaere
 mit ir maeren lazen gan:
 wirn mugen ir da nach niht verstan,
 als man si hoeret unde siht... (4683-4687)

The excursus ends on a prayer to the Muses and to their leader Apollo, the god of all fine arts, music, poetry and eloquence, that the narrator may receive one drop of the inspiration and talent from the source which has fed the artists whom he mentioned with such apparent approval:

Minneringer and does the prayer of tion and talent Kolb, "Der" cf. also B. vichlung der Tolen Lespriere, p.
 die gebent ir sinne brunnen
 so vollecliche manegem man,
 daz si mir einen trahen da van
 mit eren niemer mugen versagen.
 und mag ouch ich den da bejagen,
 so behalte ich mine stat da wol,
 da man si mit rede behalten sol.
 der selbe trahen der eine
 der ist ouch nie so cleine,
 ern müeze mir verrihten,
 verrihtende beslihten
 beidiu zungen unde sin... (4876-4887)

H. Kolb sees the prayer as consisting of not one but two invocations: the first one addressed to a heathen god who presides over "Elicon" and the "niunvalten trone" (4862-4879), and the second (4896-4907)

addressed to the "ware Elicon" the "oberesten troncs" presiding over the "himelkoeren."¹

In this he sees a synthesis of heathen and christian motifs,² a prayer addressed to the classical source of poetic inspiration running parallel to one addressed to the christian source of goodness, the Trinity and in particular the Holy Ghost, the "ware Elicon." Such synthesis can be seen further in the reference to Apollo and the Muses in association with "der oren niun Sirenen": these were rival elements in poetry, some saying that the Sirens challenged the Muses to a singing contest which the Muses then won.³ The Sirens represent the seductive powers of music and abuse their art to lure people to their destruction while the Muses and Apollo represent its benevolent side.⁴

But what is the point of a discussion of the merits of the Minnesinger and poets contemporary to Gottfried himself and how does the prayer of the narrator, that he might share in the inspiration and talents of the poets mentioned, relate to the life of the

¹Kolb, "Der 'ware Elicon'," p. 3.

²cf. also B. Mergell, Tristan und Isolde. Ursprung und Entwicklung der Tristansage, p. 129.

³Lempriere, p. 586.

⁴The contrast comes out in the difference between the popular image of the Sirens luring sailors to their doom on the rocks (8087 f.) and that of Apollo whose statue on Mount Actium is a warning to sailors to avoid dangerous coasts, Lempriere, p. 61.

hero and to Gottfried's work as a whole? The immediate answer that comes to mind is that Tristan himself is an artist,¹ not merely in the aesthetic sense but as G. Weber has pointed out: "Tristan selbst ist der Sinn für gesellschaftliche Form wie eingeboren,"² so that he is a huntsman and knight as well as a musician and master of foreign languages.

His early upbringing under Rual's care has sought to restrain (2068 f.) any reckless carefree elements he might have inherited within the discipline of education and this he has gladly embraced (2087 f.), becoming eminently "hovebaere" at an early age (2734). The word "saelic" is used to denote the success he has at the courts of Cornwall, Ireland and Swales following the demonstration of his hunting skills (3039, 3065, 3164), his talents at playing and singing (3599), at languages (8531), as a knight fighting the dragon in Ireland (11094) and the giant in Swales (16188). But behind all his "saelekeit" lies a fatal predisposition:

nu was aber diu saelde undersniten
mit werndem schaden, als ich ez las,
wan er leider arbeidsaelic was. (2128-2130)

¹cf. W. T. H. Jackson, "Tristan the Artist in Gottfried's Poem"; W. Mohr, "'Tristan und Isold' als Künstlerroman," and L. Gnaedinger, Musik und Minne.

² 'Tristan' und die Krise des hochmittelalterlichen Weltbildes um 1200, vol. II, p. 66.

The love brought by the potion is the greatest narrative

. . . .

Truoc ieman lebender staete leit
 bi staeteclicher saelekeit,
 so truoc Tristan ie staete leit
 bi staeteclicher saelekeit.... (5069-5072)

From the beginning of his life Tristan has been marked out for love (3332 f.) as is Isolde (7812), and as has been seen in the chapter on "wilde," he is destined to fall victim to the elemental passion which overtook his parents before him. The great paradox in his life, discussed in the chapter on his "vremede," is that all his arts which initially bring him praise lead directly to the encounter with love. As Weber points out: "alle Tristankunst ist Liebeskunst"¹ and his hunting, knighthood, music-making and fluency in foreign languages all lead to Isolde and his expulsion from courtly society. Curvenal's words on finding what he thinks are sure signs of Tristan's demise after the dragon encounter are ironically prophetic:

owi owi' sprach er'Isot,²
 owi, daz din lop und din nam
 ie hin ze Curnewale kam!
 was din schoene und edelkeit
 ze solhem schaden uf geleit
 einer der saeligesten art,
 diu ie mit sper versigelt wart,
 der du ze wol geviele?' (9650-9657)

¹Krise, vol. II, p. 61.

²The words "Tristan" and "tot" of line (9648f) are brought into association with Isot in the end-rhyme in (9650), a play which is taken up again in the scene of the lovers' parting. See A. Wolf, "Zu Gottfrieds literarischer Technik," p. 391.

The love brought by the potion is the greatest formative element to Strike Tristan's life and as described by the poet of the larger work of art within which it is set it constitutes the most perfect art form with which Tristan the "artist" is ever to be involved, informing his inner life with harmony and beauty rarely to be found, and endowing him with a "nahe sehender sin" (33) of quite another dimension than that required by other arts:

ezn was ouch an in beiden
 nieme wan ein herze unde ein muot:
 ir beider übel, ir beider guot,
 ir beider tot, ir beider leben
 diu waren also in ein gewebe:
 swaz ir dewederem gewar,
 des wart daz andere gewar;
 swaz so dem einem sanfte tete,
 des enpfant daz ander an der stete... (14328-14336)

But Tristan has always shown a desire to conform to the requirements of the society in which he chooses to live and up to the point at which love strikes has secured his position by means of his other arts; he has always needed an audience (2498 f., 7606) so that even when he is forced to retreat into the inner world of love he continues to be concerned with re-entry into the world of the court (16631-16637; 16671-16678; 16786-16801; 16866-16877). His greatest art form of all, his love with Isolde, cannot however be communicated or expressed by means of any form other than its own.

As court huntsman he is able to display for the edification of the court only the most superficial aspects of the refined technique of love; knighthood provides a form within which the least acceptable

component of their passion -- the hostility and jealousy engendered by the rivalry with Mark -- can be contained; but as for love itself, the only part which communicates itself to the court is the physical, sexual side (12976-12996; 14340-14343) which is bound to be unacceptable:

wip unde neven die vander
mit armen zuo zein ander
gevlohten nahe und ange,
ir wange an sinem wange,
ir munt an sinem munde;
swaz er gesehen kunde ... (18195-18200)

.

ir arme unde ir hende,
ir ahsel unde ir brustbein
diu waren also nahe in ein
getwungen unde geslozen:
und waere ein werc gegozen
von ere oder von golde,
ezn dorfte noch ensolde
niemer baz gevüeget sin. (18204-18211)

The literary excursus, inserted at the high point of Tristan's career as an artist (hunter and musician) and before the onset of his career as a knight, anticipates all the paradox and dilemma inherent in his artistic life; the word "wildenaere," used to describe those poets who, on account of their unorthodoxy and lack of acceptable form, stand outside the ranks of the conventional and approved, anticipates its usage to describe Tristan and Isolde (11930) after love has overtaken them, and to describe the hunter who introduces Mark to the cave in the wilderness (17459).

By means of the adoption throughout the excursus of a persona, the narrator, who modestly confesses his lack of necessary talent, (a talent which Gottfried possesses in abundance), the poet describes the problems presented by such subject matter as the wild love of Tristan and Isolde and the means needed to achieve a solution: the ability to attain a synthesis between all the disparate elements in the story, the blasphemous and the beautiful, the spiritual and the carnal. Expanding on this he gives examples of poets who have managed this: Veldeke, like Orpheus, has sublimated the wild nature of his inspiration and contained the story of daemonic and destructive love within a novel and pure verse form: Hartmann has rendered acceptable his stories of incest, madness, hideous physical illness, the subversion by love of knightly, courtly, feudal and religious conventions, by expressing them within a clear, and beautiful verse.

Running parallel to the expressed need of the poet is the anticipation of the need of the future "wildernaere," the lovers, to find some such form within which to contain the passion about to subvert their lives in society and in which to express the value and beauty of their love so that society in turn will accept it and derive the benefit from it which the prologue claims is to be had:

ez staetet triuwe und tugendet leben,
 ez kan wol lebene tugende geben;
 wan swa man hoeret oder list,
 daz von so reinen triuwen ist,
 da liebent dem getriuwen man
 triuwe und ander tugende van:
 liebe, triuwe, staeter muot,
 ere und ander manic guot... (175-182)

.
 liebe ist ein also saelic dinc,
 ein also saeleclich gerinc,
 daz nieman ane ir lere
 noch tugende hat noch ere. (187-190)

That the poet succeeds as an artist where his hero ultimately fails is apparent in the supreme formal achievement of the poet, the cave allegory,¹ and in the play on the noun "spil," its compound "spilman," and the verb "spiln" which runs through the work. The word "gespilt" is used metaphorically to describe Tristan's initial success at the court which is later to reject him following the consequences of the practice elsewhere of these same arts:

harpfen, videlen, singen,
 daz kanstu wol, daz tuo du mir;
 so kan ich spil, daz tuon ich dir,
 des ouch din herze lihte gert:
 schoeniu cleider unde pfert,
 der gibe ich dir swie vil du wilt:
 da mite han ich dir wol gespilt. (3730-3736)

¹W. Mohr, "Ein reines Dasein ist für die Liebenden nur möglich, wenn sie sich in einen ausschliesslich 'dichterischen' Bereich ausserhalb der grossen Welt begegnen können, indem sie sich in die Innerlichkeit ihrer Vorstellungen und Erinnerungen zurückziehen oder in Regionen verweilen, die die Züge des Künstlichen und Mythischen tragen," "'Tristan und Isold' als Künstlerroman, p. 163.

Music can even counteract hostility incurred in the pursuit of another of his arts, knighthood: when he first goes to Ireland he is endangering his life by entering the land of those who, following the death of Morolt, are his sworn enemies, but:

'Geselle' sprachen aber die boten
 'diner süezen stimme und diner noten
 der soltu hie geniezen:
 dun solt niht langer vliezen
 ane trost und ane rat... (7607-7611)

It can also help offset the less acceptable aspects of the rôle he holds concurrently with that of "spilman"; the shock of Tristan's "vremedez jageliet" which heralded the beginning of the hunt of love and anticipated the rivalry of Mark and his son, has been considerably lessened by music of a different sort:

und an der selben stunde
 kam Marke und sin Tristan
 und mit in zwein manc hoveman
 gerant ze dem gevelle;
 do wart groz horngeschelle
 in maneger slahte done:
 si hürneten so schone,
 daz ez Marken sanfte tete
 und mit im manegem an der stete. (3450-3458)

Music plays a further part in the sublimation of the emerging rivalry when Gandin, the "spilman" of Ireland, who is readily identifiable with the less noble desires of Mark's chief rival Tristan, uses his "rottenspil" ("der in allen sanfte tete," 13199) to gain possession of Isolde. Tristan's good side, however, cannot misuse the powers of his rôle in this way and his "harpfenspil,"

(13358 ff), which has the same subversive effect on his opponent as the latter's "rottenspil" had on Mark, counteracts and subdues the illicit desires of the would-be abductor. Tristan is then able to return Isolde to her husband (13338-13445) and, for a little longer at least, secure his own position at court.

Petitcreiu, the "herzen spil" (15798) of Gilan, won by Tristan in his victory over the wild giant and delivered to Isolde by the "spilman" of Swales, is intended to have the same effect on her passions as music has had on the illicit desires of the other two "spilman" (15891-15904) and the abstinence of the lovers once Tristan returns is a sign of its, albeit limited, success:

die gespiln Isot und Tristan
 so si der state niht mohten han,
 so liezen si die state gan
 mit dem gemeinen willen hin. (16440-16443)

.
 so si diu blinde liebe lie,
 diu mit in beiden umbe gie. (16453 f.)

Such limitations of the efficacy of music in subduing illicit passion have been apparent from the beginnings of the love of Tristan and Isolde. It is as a "spilman" that he comes into close contact with her on his first visit to Ireland and in the intimacy which ensues in the course of their combined "harpfenspil" (7803, 8064) and "seitspil" (7847, 7876, 11947) there sounds an unmistakably erotic note conveyed particularly by the word "hantspil"¹

¹Which foreshadows the use of "hantgar" (12635) to describe Isolde's later availability at Mark's bed.

(7967, 8137) used to describe their activities. Their intercourse at this stage is still acceptable, having still a "moraliteit," "Mässigung und beherrschte Stimmung,"¹ but the effect of it also increases Isolde's seductive powers so that she comes to share with the Sirens of the excursus that fateful ability to seduce men from their straight course and lure them to their doom:

si sang ir pasturele,
 ir rotruwange und ir rundate,
 schanzune, reflloit und folate
 wol unde wol und alze wol:²
 wan von ir wart manc herze vol
 mit senelicher trahte.
 von ir wart maneger slahte (8072-8079)
 gedanke und ahte vür braht.
 Wem mag ich si gelichen
 die schoenen, saelderichen
 wan den Syrenen eine,
 die mit dem agesteine
 die kiele ziehent ze sich? (8085-8089)

The effect this is to have on Tristan is already anticipated on his arrival: before he meets Isolde there is great emphasis on the fact that the "spilman" is "siech" (7861), "totwund" (7649), "arm" (7673) and "ein marteraere" (7736), his heart is not in his music-making even though he knows it can be his salvation (7524-7536). His poison-induced sickness is a symbolic foretaste of the

¹F. Ranke, Tristan und Isolde, p. 191.

²This repetition is reminiscent of that used to describe Rivalin's reckless and ultimately fatal way of life: "lebete und lebete und lebete et dar" (304) and it has the same effect of anticipating a headlong rush toward destruction.

sickness into which his music and Isolde's potion will soon plunge him. Already on arrival he speaks of his former function with Mark as a thing of the past:

His new "spil" also
 'ich was ein höfscher spilman
 und kunde genuoge
 höfscheit unde vuoge:
 sprechen unde swigen,
 liren unde gigen,
 harpfen unde rotten,
 schimpfen unde spotten,
 daz kunde ich allez also wol,
 als so (ge) tan liut von rehte sol. (7560-7568)

His cure, however, makes of him "ein niuborner man" (8313) and any future pursuit of the rôle of "spilman" will not be for the benefit of the court in Cornwall.

On the second visit to Ireland Isolde recognises in the former "spilman" her future destiny:

nu ergiengez, also ez solte
 und also der billich wolte,
 diu jungeskünigin Isot
 daz si ir leben unde ir tot,
 ir wunne unde ir ungemach
 zallererste gesach. (9369-9374)

.

diu junge Isot diu sach in an:
 'diz ist Tantris der spilman'
 sprach si 'ob ich in ie gesach'. (9471-9473)

Having drunk the potion the former musician and his accompanist become love's "gespilen" (16431, 16440) but once this happens their "spil" (12432, 16436, 16467, 16912, 17231, 17233, 17237, 17095, 17827, 17828, 17830) takes on connotations other than those of harmony and acceptability; their art becomes artifice, the word "verspilt"

(13005) being used to describe their deception in the service of love, and now the only service the former "spilman" can render his master is the "bettespil" (12623) with Brangaene. His new "spil" also involves rivalry and competition with his former patron. The contest with the Steward, which anticipates the rivalry of Mark and Tristan over Isolde, is described throughout as a "spil" (11057, 11060, 11357).

The fact that Tristan has, from the beginning of his life, been predestined to the fate which now overtakes him is also conveyed in the terms of the metaphor; the element of rivalry, chance and risk which enters his life as a result of his rôle as "spilman" is seen already in his father:

daz er in siner blüenden jugent
mit jugentlicher herren tugent
wider sin selbes saelden streit,
daz geschuof sin spilendiu kintheit,
diu mit ir übermuote
in sinem herzen bluote. (295-300)

.
nein, sines lebenes begin
der gie mit kurzem lebene hin;
diu morgenliche sunne
siner werltwunne,
do diu von erste spilen began,
do viel singaeher abent an ... (311-316)

Although the recklessness of his father is tamed in Tristan by means of education, he has no control over the outcome of the "spil" into which this education leads him. The symbol of the chess game (2249, 2272, 2292, 2315, 2317, 2319, 2280) introduced at the outset

of Tristan's career anticipates the irony of his fate.

In chess each move must be calculated and weighed in advance, something which Tristan, unlike his father, has been trained by Rual to do; this ability ultimately makes no difference, however, for while Tristan is concentrating on directing the game with the Norwegian merchants (just as later he directs Mark's nobles to Isolde, or leads them in the hunt) he is himself trapped by his interest in it:

si stiezen an und vuoren dan:
 so lise, daz es Tristan
 noch Curvenal nie wart gewar... (2309-2311)

.

wan jene die waren verdaht
 an ir spil so sere,
 daz si do nihtes mere
 niwan ir spiles gedahten.
 nu siz do vollebrahten,
 so daz Tristan daz spil gewan,
 und er sich umbe sehen began,
 do sach er wol, wiez was gevarn. (2314-2321)

A further key to the anticipatory function of the symbol is provided by the additional fact that what lured Tristan into the game in the first place was the attraction of the "vederspil" (2167, 2203), the element which is to play such a great part in the ensuing hunt of love (5350, 13100) and the word later used to describe Isolde (10897, 11985).

In Cornwall after the potion their "spil" is unacceptable and leads directly to expulsion:

It is, however, only from the outside that this country looks so
 barren (16812), on
 with stony trees, 1
 Here the Art which
 finally come into
 gespielen unde gesellen
 dien sulen niemer gewellen,
 daz in diu state widerseit,
 oder si wellent al ir leit.
 so man enmac, der danne wil,
 daz ist ein harte unwaege spil;
 so man wol müge, so welle:
 daz ist guot spilgevelle... (16431-16438)

The wilderness episode is the high point of the paradox. The location of their ideal love is a direct indication of the total failure of the lovers to reconcile it with the demands of the court or to communicate its worth to society: the cave is "in einem wilden berge" (16684), the former home of giants who inhabited it before the civilizing influence of Corineis¹ drove them out, and it lies at a great distance from the court, being unaccessible to anyone but the lovers to whom it represents a retreat into themselves:

von disem berge und disem hol
 so was ein tageweide wol
 velse ane gevilde
 und wüeste unde wilde.
 darn was dekein gelegenheit
 an wegen noch stegen hin geleit;
 doch enwas daz ungeverte
 des endes nie so herte,
 Tristan enkerte dar in,
 er und sin trutgesellin... (16761-16770)

¹Histories of the Kings of Britain, Book I, chapter XVI. Geoffrey of Monmouth tells how Brutus gave his name to Britain, the land which he and his liege man took from the giants, and how Corineis then gave his name to Cornwall, that part of the kingdom which fell to him.

It is, however, only from the outside that this location looks so barren (16812), on closer examination it is in fact fertile, with shady trees, bird song, cool water, and shade (16733-16751). Here the art which has brought them so much trouble at court is finally come into its own: as he set out into exile Tristan was seen to have with him the horn and the bow, accessories of the hunt, the harp, emblem of his rôle as "spilman" and the sword, sign of his knighthood (16644 f.).

Here at last they find the form for expression of their love which has always eluded them at court; the "spilgeselle" have come to the right place at last, but there is a definite distinction made between the activities of the former occupants of the cave and the new ones:

diu ware wirtinne
 diu haete sich dar inne
 alrerste an ir spil verlan:
 swaz e dar inne ie wart getan
 von kurzewile oder von spil,
 dazn lief niht ze disem zil;
 ezn was niht von meine
 so luter noch so reine,
 als ir spil was under in. (17229-17237)

The refinement, beauty and harmony of their "spil" which can never be appreciated at court is seen here at its best. In terms of the literary excursus their "maere" is seen to be the equal of the great love stories of all time: their mountain is seen to become

the extra-courtly equivalent of Helicon as they re-live their experiences¹ through the stories of Byblis and Canace, Dido and Phyllis.

Music-making, which has elsewhere provided the terminology for their illicit, risky "spil" at court, now is the perfect analogy for the harmony and mutual accord which they find in the world of the cave:

si wehselten unmuoze
mit handen und mit zungen:
si harpheten, si sungen
leiche unde noten der minne.
si wandelten dar inne
ir wunnenspil, swie si gezam:
sweder ir die harphen genam,
so was des anderen site,
daz ez diu notelin dermite
suoze unde seneliche sanc. (17208-17217)

This provides a prelude, a Vor-Spiel to another activity, the pursuit and consummation of physical unity which is symbolized by the

¹Here Gottfried uses the same technique which Goethe uses in Werther: the story of unrequited love of the boy for his master's daughter (Book II, Dec. 1st), a love which drives him mad, reflects and runs parallel to the course of Werther's own love for Charlotte (See, L. Dieckmann, "Repeated mirror reflections. The technique of Goethe's novels.") The stories told by Gottfried's lovers reflect all the illicit, even incestuous nature of their affair as well as predicting its sad outcome: Byblis (Ovid, Met. IX) is cited as an example that maidens ought only to love what is allowed them, she desired her brother Caunus who fled rather than enter an illicit union with her; Canace (Ovid, Heroid. II) conceived a child by her brother Macareus whereupon her father sent a sword with orders that she kill herself, her brother fled; both Phyllis of Thrace (Heroid. II) and Dido (Met. XIV, Heroid. VI) killed themselves when their lovers Demophöon and Aeneas left them to return to their own countries.

activity of the hunt (17242-17274); thus they: "metaphysizieren
ihr eigenes Liebesspiel im Praktizieren der Musik."¹

But the perfection of this ultimate experience of the cave
remains incommunicable to all but one who has seen it for himself,
the artist responsible for the larger work of art within which it
is set; it is his voice that admits to having experienced the
wilderness (17100-17138) and it is his voice which is heard at the
end of the excursus praying for the means to convey the vision
and structure the experience. The court has seen only the carnal
side of this and it is their vision which is portrayed at the
outset of the journey to the wilderness:

Tristan nam zweinzic marke
von Isolde golde
im selben unde Isolde
zir notdürfte und zir lipnar... (16638-16641)

the narrator/poet, however, can see beyond this:

si truogen verborgen
innerthalp der waete
daz beste lipgeraete,
daz man zer werlde gehaben kan.
daz truoc sich in vergebene an
und ie vrisch unde niuwe:
daz was diu reine triuwe;
diu gebalsemete minne,
diu libe unde sinne
als innecliche sanfte tuot,
diu herze vuoret unde muot:
diu was ir bestiu lipnar. (16824-16835)

¹L. Gnaedinger, p. 85.

He sees the necessity for the natural and elemental in matters of love and the particular kind of love that he is dealing with "loschet in der wilde" (17078) but he also sees the necessity, if this is to be presented to and understood by others who do not share his vision, that it be structured and presented in a way which is beyond the capabilities of his "wildenaere" themselves.

Accordingly the cave and its surroundings are submitted to careful structuring, all the elements are divided into groups of three: the cave is overlooked by three linden trees (16731), three windows allow insight into it (17059), the exegesis of the allegory is in three parts, explanation of the cave itself (16923-16982), explanation of the door (16985-17057) and explanation of the widows (17058-17069). The activities of the cave are also presented in a series of three: story-telling and music-making leading up to the climax of the hunt. The presence of the narrator/poet of the excursus fills and informs the wilderness and it seems as though the number symbolism is underlining the necessity of his presence alongside the experience of the lovers.

With the cave the poet succeeds in portraying all that is best about their love in the form of what is, as Schwietering points out, "an excursus in the Middle High German convention of presenting abstract considerations by means of allegory."¹ Thus

¹Schwietering, "Gottfried's 'Tristan'," p. 17.

the natural, earth-bound, wild elements represented by marble, crystal and precious gems which go to make up its perfect form are refined out of their rougher physical state to make a smooth structure through which to convey all the best spiritual qualities of their relationship: openness, frankness, constancy, trust toward one another and all these things in such measure as to make their relationship, like the cave, a thing of wonder: "mit lobe gezieret" (16948); these are all the virtues which the prologue mentioned.¹

The bed of love, the representative of the physical part of their love is given a translucency and purity equal to the poetry of Hartmann (4629). Insight into all of this is gained only by means of "güete," "diemüete," "zuht" the windows giving onto the cave and the bed, and through which the sunlight of "ere," the peculiar integrity of the lovers, is seen to stream. There is no sign anywhere of the deception and dishonour on which their love has thrived at court, here it is fed from the inner resources to which the poet alone has access.

The erotic nature of love, the technique which is an integral

¹"maze," the quality mentioned in the excursus on "huote" (18013 f.) is not part of this structure; Isolde has been robbed of this on her very first encounter with Tristan's naked body (9993) and henceforth as applied to her it has reference only to outward appearance, Maze personified being responsible for the way she dresses (10925) but not for the way she acts. The "huote" excursus in fact points out that love ruled by considerations of "maze" is not true love (18033-18050).

part of its pleasure, is contained within a further allegory reminiscent of that used by the poet of the Song of Songs¹ to describe the same pleasurable occupation. Entry to the beloved, to the cave and the bed, is obtained by a door guarded by Purity and Modesty, the latch and lever to this door, Discretion and Understanding of love, can only be manipulated from without, a process requiring great care as well as the willingness and cooperation of the loved one: forced entry or entry gained by deceit does not count as true love's way. The latch of Ultimate Success is golden as against the tin of the preliminary Willing Thought:²

swer aber mit rechter güete kan
ze minnen wesen gedanchaft,
den treit binamen dirre haft
von zine, dem swachen dinge,
ze guldiner linge
und ze lieber aventiure. (17052-17057)

¹cf. "When my beloved slipped his hand through the latch-hole my bowels stirred within me. When I arose to open for my beloved my hands dripped with myrrh; The liquid myrrh from my fingers ran over the knobs of the bolt..." (Song of Songs V4-5, New English Bible version).

²Tristan, translated by A. T. Hatto, p. 265. Both provide an extreme contrast to the erotic "bettespil" with which Mark was deceived, taking the unwilling substitute for the real thing:

ime was ein als ander:
an ietwederre vander
golt unde messinc. (12669-12671)

¹Quoted in Prose, Drama and Romanticism, p. 30.

"To my simple carnal mind," Edmund Leach has said of the parallel passage in the Song of Songs, "this is a poetic description of sexual intercourse, [Douglas] I imagine would prefer to discover a mystical reference to the Church as the Bride of Christ."¹ The fact is that in this description, as in Gottfried's, both interpretations are possible since both allusions are present simultaneously.² The language of religion and the language of love recall each other constantly since both religion and love partake of things of the body as well as the soul, the spirit as well as the senses.³ But, as Alfred Adler pointed out, "the attraction of a work of art arises from its synthesis, and the analysis of science profanes and destroys this synthesis",⁴ so

¹"Mythical Inequalities," a review of Natural Symbols: explorations in cosmology, by M. Douglas, New York Review of Books, January 28, 1971.

²Ehrismann has pointed out how: "zu einer erotischen Schwärmerei verstieg sich das Kernmotiv der Mystik, das von Seelenbräutigam Bernard de Clairvaux, Geschichte der deutschen Literatur, II, p. 5.

³The poetry of John Donne is a good example of this, in his Holy Sonnets, XIV, he addresses God:

Yet dearly I love you, and would be loved fain,
But am betrothed unto your enemy:
Divorce me, untie, or break that knot again,
Take me to you, imprison me, for I
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

The Poems of John Donne, Everyman Library, London, 1931.

⁴Quoted in Read, Reason and Romanticism, p. 86.

that to see only the reference to intercourse is just as wrong as to see only the Bride of Christ.

It is this synthesis between seemingly disparate contradictory elements that the narrator, in the literary excursus, prayed he might achieve and the fact that critics have seen in his allegorisation of love both a representation of the medieval cathedral, the Temple of Solomon and the female body is an indication of his success in portraying the spiritual aspects of love within its physical ones.

There has been some considerable difference of opinion among critics as to whether or not Gottfried in the excursus was pouring scorn¹ on Minnesang and its exponents. Georg Keferstein saw a reason for his possible alienation from the tradition in Gottfried's general alienation from the courtly world: "Wie Gottfried kein Verständnis für die substantiellen Kräfte der objektiven gesellschaftlichen Welt hat, so fehlt ihm auch das Verständnis für den echten Sinn eines gesellschaftlichen Phänomens wie desjenigen der Hohen Minne. Er sieht nur den oberflächlichen Konventionalismus des Minnesangs und des Minnetreibens."²

¹L. L. Hammerich sees a definitely adverse criticism of Reinmar in the excursus, "Gottfried von Strassburg über Reinmar von Hagenau." But M. Wehrli takes the contrary view, "Der 'Tristan' Gottfrieds von Strassburg," p. 114, and so does B. Nagel, "Das Musikalische im Dichten der Minnesinger," p. 276. For other opinions see L. Gnaedinger, p. 41, note 92.

²"Die Entwertung der höfischen Gesellschaft im 'Tristan' Gottfrieds von Strassburg," p. 428.

But the conventions of Minnesang are poetic not social and although the love of Tristan and Isolde in no way resembles the cultivated restraint of Hohe Minne, not at least until they part (18266 f.), their love is very often described in terms taken from the Minnesang tradition: "Tristan spricht sein Ja zu dem Absoluten, das in sein Leben getreten ist, in der Sprache jener neuen lyrischen Kunst, die so vielfach mit dem Mittel einer kühnen Analogie zu Vorstellungen und Sinnbildern der christlichen Heilslehre ihr säkulares, ästhetisches Heilsreich der Innerlichkeit gegründet hatte."¹

The "tot" which Tristan welcomes with the potion (11706) is the equivalent of Morungen's "süeziu senftiu tôtaerinne"² and his comparison of his love's beauty with the sun is a favourite image also of Morungen.³ Likewise the sickness which befalls the "spilman," a sickness eventually cured by "Minne diu arzatinne" (12164), is a commonplace of Minnesang⁴ as is the effect love is said to have on the senses⁵ (939-956; 982-995; 12017-12020) together

¹W. Mohr, "'Tristan und Isold' als Künstlerroman", p. 168.

²cf. Des Minnesangs Frühling, 147, 4.

³Ibid., 123, 1; 129, 20; 124, 36; 134, 26.

⁴Ibid., 130, 26; 137, 14.

⁵Ibid., 141, 6.

with the "liep und leit"¹ motif which runs throughout the story of their love.

By means of the "locus amoenus"² setting in which the cave is situated -- a setting which often serves as the backdrop for the restrained formal courtship³ of Hohe Minne -- Gottfried is able to draw an analogy between the unconventional love of his characters and a kind of love which is, traditionally, all spiritual; the reason for doing this is to show that Tristanminne has in common with the other kind the fact that: "in dem Verhältnis von Mann und Frau ein höchster Wert von inner-menschlicher Art entdeckt wird, ein Absolutes, das die Betroffenen in einen Bereich bannt der allen ausser ihnen verschlossen bleibt (7818)."⁴

This form further expresses Tristan's own attachment to courtly conventions and forms together with the often acknowledged necessity for restraint of the wild elements which have led, in the first place, to his exile from the court. In his careful

¹H. de Boor cites as precedents for this, Dietmar von Aist, the poet of the Nibelungenlied and Reinmar, "Die Grundauffassung von Gottfrieds 'Tristan'," p. 273.

²F. Tubach, "The 'locus amoenus' in the 'Tristan' of Gottfried von Strassburg."

³The courtship of Rivalin and Blanscheflor, set also against such a "sumerouwe," is initially this type (739-1118).

⁴Mohr, p. 168.

organization of the elements of the "locus amoenus" the poet shows how such restraint and conformity can lead to complete taming of the wild so that each single element becomes a model of courtliness. The description of the topos is divided into three stages: in the first the elements are merely listed (16730-16760) the trees, clearing, fountain and bird-song,¹ the second repeats this adding that it equals anything that King Arthur could provide (16879-16901) and in the third the elements are organised into a personification of courtly propriety (17347-17391).

The "wilden waltvogelin" are pictured in their capacity as "gesinde," the word used to describe Tristan when his arts had rendered him most acceptable to the court (3743, 3914); their normally spontaneous song is now formalized into "organieren" and "anderunge"² fit for a courtly "gruoz" (17354-17393). The brook no longer babbles uncontrolledly but, along with the smallest element in the whole scene, the dew, (17390 f.) is drawn into the

¹L. Gnaedinger points out that the birds mentioned by name by Gottfried are all types which occur frequently in both Provencal and North French Minnesang. Normally the romances refer to birds only by the collective "Vögel," Gottfried, however, is unusual in that he mentions each type by name, Musik und Minne, p. 78, note 167.

²These are both technical terms used in music: "organieren, das heisst wörtlich, dass sie einen zweistimmigen Gesang nach der Art des organum singen," R. Gruenter, "Das 'wunnecliche tal'", p. 360; "anderunge" is: "Abwechslung, Wechsel, Variation," R. Bechstein, Tristan, vol. I, p. 242.

courtly personification (17374 ff.) while the linden trees bend in the formal greeting of the court (17381). All of this serves as a back-cloth to their hunting activity and raises it to a level of sublime discretion so that even the dog which accompanies it -- like the other elements, a wild creature tamed for the benefit of this new courtly society -- is discreetly silent during the pursuit, trained "so daz ez niemer lut wart" (17260) and so that no discordant note shall sound to disturb the new image.

The re-admission of the lovers to court, which is immediately consequent on this taming process, is not, however, brought about by recognition of the supreme inner beauty of the art which their love has become: only the "wildenaere," the lover/huntsman and the poet can see within the cave the transformation, wrought by love, of the female form into something divine (17470). What Mark sees is something far less, the artifice of the courtesan who has assumed a cosmetic "daz guldine lougen" for his benefit. Mark now sees only the physical aspect of his beautiful and beloved wife (17547-17560) and in order to protect his relationship with her blocks up the third window which allows insight into the beauty of the cave, the window identified in the allegory with "zuht" (17613 f; 17632 f).

But the temporary re-acceptance ends very shortly after their return from court: the poet can succeed in reconciling the story

of the "wildenaere" within the beauty of his form but Tristan's particular problem can only be solved with the sword. Since the hero is not prepared to put himself entirely beyond the bounds of courtliness he therefore seeks another solution in knighthood (18441 f.) practiced in a foreign land and in a return to his former rôle as courtly "spilman":

Tristan er machete unde vant
 an ieglichem seitpil
 leiche unde guoter noten vil,
 die wol geminnet sint ie sit.
 er vant ouch zuo der selben zit
 den edelen leich Tristanden,
 den man in allen landen
 so lieben und so werden hat,
 die wile und disiu werlt gestat. (19196-19204)

Thus it is that only in parting can he himself find the suitable and acceptable form in which to convey the story of their love; with his song of Tristan and his love song dedicated to Isolde of Cornwall (19213 f.) he can relive their ill-fated passion with complete security and in time consign it to history:

kein viur hat ouch so groze craft,
 ist man dar zuo gedanchaft,
 man enmüges so vil zesenden
 mit einzelen brenden,
 biz daz ez swache brinnet.
 als ist dem, der da minnet;
 der hat dem ein gelichez spil.... (19443-19449)

als der Ausdruck der ganzen Größe ihrer inneren Natur, und der
 ringende Ausdruck "von den der werlde guot geschicht"

Wir uns die ungelände Glut und Bewegung in dem einzelnen Theile

Critics of the nineteenth century who were troubled by what they saw as Gottfried's blatant disregard for moral considerations were able to a certain extent to excuse this by separating his beauty of form, which they appreciated, from the "meaning" they were able to extract from this: "Wollen wir ein Werk von seiner dichterischen Seite beurtheilen, so sehen wir von seiner mystischen und religiösen, sittlichen oder wissenschaftlichen Weisheit und Werth ab und halten uns an Darstellung und Form. Wir begreifen dann, dass sich feinere Beurtheiler von Dantes furchtbarer Erhabenheit wegkehren, wir müssen einstimmen, wenn Gottfried sich gegen jene auslässt, die 'mit dem Stocke Schatten bringen, nicht mit dem grünen Lindenblatte', und wenn er ein mühseliges Glossenstudium der Schriften der 'vindaere wilder maere', von sich weist".

They could not, however, ultimately reconcile the two "Suchen wir aber im Dichter den ganzen Menschen, im Gedichte die ganze Bedeutung des Lebens, dann schlagen wir uns entschieden auf die Seite der erstern, und verfechten mit Aeschylus, dass der Dichter, der Lehrer der Erwachsenen, das Gute nur lehren und das Unedle verbergen, dass er nur würdigen und grossen Stoff behandeln solle. Dann spricht uns die Zucht und Sittenstrenge dieser Männer mehr zu, dann gerade erscheint ihr ernster Kampf mit dem ernstesten Leben

als der Ausspruch der ganzen Grösse ihrer inneren Natur, und der ringende Ausdruck erhält eine tiefere Bedeutung; dann ersetzen wir uns die mangelnde Glut und Bewegung in den einzelnen Theilen mit dem stillen Feuer, welches das ganze erwärmt, den mangelnden melodischen Fluss der Rede mit der Harmonie der Erfindung, den fehlenden Reiz der Darstellung mit der Tiefe der Gedanken".¹

Although imperfection of form could be made good by probity of subject matter, the reverse was not the case. Gottfried therefore remained to these critics admirable from an artistic point of view, but ultimately unacceptable from the point of view of what they considered more important. Form and meaning cannot, however, be separated, the meaning it is possible to extract from a work of art is done so only by courtesy of the total form which goes towards its expression. If the nineteenth century rejected Gottfried's work on the basis that the meaning they extracted from it was immoral, they were able to do so only because they had insufficiently understood his total form, not only at the level of the larger elements of form such as the cave allegory but also at the level of all of the characters in all of their various relations to one another.

Gottfried's preoccupation with form is, in fact, moral in

¹G. Gervinus, Geschichte der deutschen Dichtung, p. 621f.

just the same way as F. R. Leavis has described that of the great novelists, it is: "a matter of his responsibility towards a rich human interest, or complexity of interests profoundly realized, a responsibility involving, of its very nature imaginative sympathy, moral discrimination and judgement of relative human values",¹ he counts in the same way as the novelists and great poets in the sense that he, as they, "not only change the possibilities of the art for practitioners and readers, but that they are significant in terms of the human awareness they promote, awareness of the possibilities of life."²

As Petrus Tax has pointed out: "Was Gottfried in seiner Dichtung herausstellt, das sind die ewigen Fragen, mit denen der Mensch und sicher jeder grosse Dichter sich immer auseinandergesetzt hat und sich auseinandersetzen wird".³ Every aspect of Gottfried's form involves a consideration of such questions, is an enactment and realization of all the possibilities of a life lived not only according to the acceptable, orthodox social forms but also the possibilities and consequences of a life lived at odds with them.

In his "Grundauffassung von Gottfrieds 'Tristan'" Helmut de Boor

¹The Great Tradition, p. 29.

² Ibid , p. 2.

³Wort, Sinnbild, Zahl, p. 200.

claimed: "Den Weg zu Gottfried findet man nur über eine genaue Zergliederung seiner Exkurse," while of the prologue to Tristan he said: "Die wichtigsten Äusserungen des Dichters über seine Absichten werden wir naturgemäss in dem Prolog zu suchen haben, den er deutend und wegweisend seinem Werk voranschickt, und dessen Wichtigkeit er durch eine besondere Fülle rhetorischer Stilmittel unterstreicht."¹ This is, however, only partially true in both cases: the intentions of the author can be ascertained only from an examination of his whole work not from any single part of it, regardless of what he himself, in the persona of the narrator, can be assumed to be stating directly through this part.

Gottfried's prologue and excursuses say nothing about the story which immediately precedes Tristan's own, nor do they tell explicitly about his career as a knight or as a "spilman", part of his life which claims an equal number of lines in the telling as does his fateful love affair. What the prologue and excursuses do, however, is to summarise in abstraction what can be seen from the total structure to be Gottfried's realised moral intent, a

¹p. 268. This is an opinion which critics have frequently held with regard to the prologues in other works of medieval German literature: cf. H. Spaarnay, Zur Sprache und Literatur des Mittelalters, p. 216; B. Nagel, Der 'arme Heinrich' Hartmanns von Aue, p. 23; but some critics hold the alternative view that such things have only oblique reference to what they preface: "Der Prolog einer mittelalterlichen Dichtung braucht in keinerlei inhaltlichen und inneren Zusammenhang stehen mit dem Werke selbst," P. Wapnewski, Wolframs 'Parzival', p. 18. See also R. Endres, "Der Prolog zu Hartmanns 'Iwein'", p. 530, H. Brinkmann, "Der Prolog im mittelalter als literarische Erscheinung" and S. Grosse, "Beginn und Ende der erzählenden Dichtungen Hartmanns von Aue."

responsibility towards a complexity of interests and towards a judgement of relative human values of the kind which Leavis describes. This chapter will examine the way in which this responsibility is demonstrated in the prologue to the work and in the strophic extensions of the prologue, strophes which together with the stichic excursuses which follow these are indicated by large initial letters of the acrostics isolated by scholte: OD (1751-1755), RS (1791-1795), SR (1865-1869), TA (5069-5073), IO (5099-5103), OI (5177-5181), SD (11871-11875), ES (12183-12187), SL (12431-12435) and LS (12503-12507); in addition to these the chapter will examine another of the excursuses, the Minnebuspredigt (12187-12357) together with a word-play related to this on the noun "kouf", the verb "koufen" and their related compounds.

Gottfried's prologue is divided into two distinct parts, the first of which deals with the preoccupations of art in general, preoccupations which can be summed up in the key words singled out by de Boor¹ to describe them: "guot," "übel," "lop," "ere," "list," "tugent," and the second deals with the love of Tristan and Isolde; this is described in the same key words as art and in neither case are these words defined except that in the second part we are told that "leit" is the specific concomitant "übel" of love while "staete" and "triuwe" are its specific "guot" and "tugent."

Nevertheless, there is in the prologue a careful distinction.

¹"Der strophische Prolog zum 'Tristan' Gottfrieds von Strassburg."

made between the affair of Tristan and Isolde -- in which a further distinction is made between the "edele herzen" who are able to appreciate both the "übel" and the "guot" of ideal love and the world of those who seek only ease and a happy ending to everything, who "niwan in vröuden welle sweben" (53) -- and the larger work of art within which this is set. The distinction is underlined by the choice of two contrasting forms within which to contain the separate statements.

The part of the prologue which discusses art is contained in the form of gnomic stanzas, the rhyme scheme¹ of which conveys an impression of commonsense, traditional wisdom, while the statement relating to Tristan and Isolde is expressed in the rhyming couplets of the courtly romance; the stanzas which close the description of their love recall not the every-day wisdom of Spervogel but the language of the liturgy² (233-240). One assumes therefore (an assumption which is borne out by the work as a whole) that the contrast in form here indicates a contrast between the content of these two parts, that there will be demonstrated a difference between the "tugent" of art and that of Tristanminne and that the "lop" and "ere" of art will derive from sources other than

¹The "kreuzgleichklang" (niht-geschiht-niht-geschiht) and the "umschlungerer Gleichklang (list-ist-ist-list) of which Scholte spoke, "Gottfrieds 'Tristan' - Einleitung," p. 25.

²cf. A. T. Hatto, Tristan, p. 14.

those which provide the "lop" and "ere" in love.

As will be shown, it is the particular "tugent" of the larger work of art to illuminate the smaller world of the lovers by means of numerous alternative possibilities contrasting with the ones they choose or which are inherent in their love. In his prologue Gottfried is not, as de Boor thought, making a dual plea for tolerance of art in general and for his lovers in particular, rather he is pointing out that the aims and morals of each are different: the artist has to entertain a wider range of considerations than those of his creatures and it is his particular "tugent" not to pursue in his work the exclusive interest which they themselves represent. The work is therefore offered to two sets of people whose interests may not, in fact, be the same: the "edele herzen" whose interests are identical with those of Tristan and Isolde, and those of "nahe sender sin" who can appreciate the moral import of the wider considerations which the total work expresses.

These wider considerations sound throughout the stanzaic extension of the prologue; in this we see carried over some of the key words of the prologue: "leit," "triuwe," "staete," "guot," "list," "ere", "tot," "leben" and "minne", but they are applied to different situations and different persons from those mentioned in the prologue, which emphasises the fact that no single group of characters or interests has a monopoly on the characteristics or

qualities the key words describe but that these are relative terms,¹ the values and limitations of which can only be judged in relation to the consequences which they bring forth in each instance in which they apply.

The first three stanzas deal with the death of Rivalin and with Rual's reaction to this, the next three with Tristan's early life before the advent of Isolde and the last four deal with some aspects of "minne." All ten set out possibilities, not mentioned in the prologue, among which Tristan's life could move, some inherited from his natural parents and some passed on by his foster-parents Rual and Floraete. Certain consequences entailed in the choice of possibilities mentioned are also touched upon.

Rivalin's life represents the limited possibilities inherent in the inability to progress beyond the stage of knight errant; even though he has accrued honour through his knighthood, his "spilendiu kintheit" (298), lack of foresight (302), his "übermuot"

¹Contrary to the opinions of Keferstein ("Die Entwertung der höfischen Gesellschaft") and Heer (Die Tragödie des heiligen Reiches) there is no attempt made in Gottfried's work to denigrate any one society or group in favour of the society of the lovers, a fact which de Boor noted with some regret: "Er (Gottfried) macht nicht einmal den Versuch, eine neue, auf die göttliche Minne bezogene Ethik zu entwickeln und gegen die alte, ritterlich-christlich gegründete abzusetzen", "Grundauffassung", p. 304; instead the various groups and interests are presented alongside one another each with its peculiar quality and scale of values and the judgement as to the relative worth of each is implicit in the consequences which follow on pursuit of any particular scale of values.

(268), intolerance (269 f.), pursuit of vengeance (288), and his aggression are seen in the first of these stanzas to lead only to death, and the accumulation of "schaden" (281-289); not only for himself but for all those connected with him:

Owe der ougenweide,
 da man nach leidem leide
 mit leiderem leide
 siht leider ougenweide!
 Der ere an Riwaline lac,
 der er nach grozen eren pflac,
 die wile ez got wolte,
 daz er ir pflegen solte,
 der leit was leider alze groz
 und allez leides übergenez;
 wan al ir trost und al ir craft,
 ir tuon und al ir ritterschaft,
 ir ere und al ir werdekeit,
 daz allez was do hin geleit. (1751-1764)

Tristan inherits a part of these limitations with the "haz" which arises in him when he is told of his father's demise and when he himself follows in Riwalin's footsteps and "greif Morganen an" (345). The particular "verlust" of knighthood which constituted Riwalin's "leit" is not, however, to fall to Tristan's lot: as stanza four points out Tristan's "leit" is offset throughout his life by "linge" and "saelekeit":

Truoc ieman lebender staete leit
 bi staeteclicher saelekeit,
 so truoc Tristan ie staete leit
 bi staeteclicher saelekeit,
 Als ich ez iu bescheiden wil:
 im was ein endeclichez zil
 gegeben der zweier dinge,
 leides unde linge;

"leit" which awaits him in the world of the court; the love
of "ere" involved
marriage and Tristan
sunt der minne" (1)
have to learn to

wan allez das, des er began,
da lang im allerdickest an
und was ie leit der linge bi,
swie ungelich diz jenem si.
sus waren diu zwei conterfeit,
staetiu linge und wernde leit,
gesellet an dem einen man. (5069-5083)

and paradoxically, as has been seen in other chapters of this study,
it is his particular "saelekeit" which leads at all times to his
"leit," the affair with Isolde.

The major preoccupations of Tristan's life are in reverse
order to those of his father, of whom one could say, as Wolfram
said of Gahmuret: "strît und minne was sîn ger",¹ and this is
probably why Tristan does not share the fate described in the
first stanza. Instead of being an end in itself knighthood for
him has the specific function of canalising and sublimating the
"haz" which, as stanza five points out, is common to all young
men, and more especially to those who desire their father's wife.

It is love for Isolde that will be Tristan's greatest pre-
occupation and from which his greatest "leit" will derive:

Rual's caution and
of both is brought

welle wir liebe triben,
ezn mac so niht beliben;
wirn müezen leide ouch triben. (12504-12506)

All three stanzas which follow the drinking of the potion and
precede the return of the lovers to Cornwall forecast the particular

¹Parzival, 35, 25.

"leit" which awaits them in the world of the court: the loss of "ere" involved in fulfilling desires regardless of the laws of marriage and friendship (12510ff.), the "leiden huote, die waren suht der minne" (12196 f.) and the "liste" (12434) which they will have to learn to use against a former friend and beloved father in order to escape possible recriminations.

The considerations outlined in the last stanzas show that Tristan's course of action presents no great advance on that of his father. Rivalin's return to Parmenie with Blanscheflor has resulted in death for both of them and the decline in the fortunes of those connected with them, but the alternative chosen by Tristan, namely not to return to Parmenie, results also in "der eren verlust", (12512) for the lovers as well as the court, and in a living "tot" which goes on until they part. But survival alone holds out the possibility of future improvements and this is perhaps the chief advantage to be construed from Tristan's example.

An alternative way of life to that pursued by both Rivalin and Tristan is presented through the example of Rual and Floraete. Rual's caution and circumspection contrasting with Rivalin's lack of both is brought out in the third stanza which immediately follows that telling of the latter's death:

Sich treit der werlde sache
vil ofte zungemache
und aber von ungemache
wider ze guoter sache.

career, however, Reht in den noeten sol der vrome,
 ze swelhem ende ez danne kome,
 chapter, this very bedenken, wie sin werde rat:
 die wile und er daz leben hat,
 Rual's chief so sol er mit den lebenden leben,
 im selben trost ze lebene geben.
 and Rivalin, is als tet der marschalch Foitenant.... (1865-1875)

It is the compromise established by Rual with Morgan that allows Tristan to survive the consequences of his father's aggression, that changes the situation from one of danger for all "wider ze guoter sache" and for which Rual earns the designation "der vrome". It is this caution, carried to a further extreme, which is seen in Tristan later and which allows him to survive, though not exactly with honour, when he takes his first step in knighthood against the man who killed his father (5304-5331).

Rual's non-violent compromise with Morgan is described as "listen" (1882), a word which occurs as a key word in the prologue (21, 22, 24, 177) and which re-appears in stanza nine (12434) with regard to the love of Tristan and Isolde. The deceptions which it involves in this context are, however, a somewhat lower form of the "list" with which the artist is occupied and that with which Rual saved the life of others. The positive side of Tristan's "list" (3581), the arts and skills which Rual had taught to him and which constitute a great part of his "linge" at the court of Cornwall and in Ireland, could ensure Tristan's enduring success in the world; due to the choices he makes for himself later in his

career, however, choices which will be discussed later in this chapter, this very source of success turns out to be his downfall. Rual's chief talent, the major point of contrast¹ between him and Riwalin, is for survival: it is he who survives to protect the land Riwalin has lost in his dispute with Morgan and who is there to secure the inheritance of his master's son, having sheltered him and brought him up to the point at which he is able to take over and rule Parmenie for himself:

Ob iu nu lieb ist vernomen
 umb dirre herren willekomen,
 ich sage iu, also ich han vernomen,
 wie si da waren willekomen:
 Ir aller leitaere,
 der getriuwe, der gewaere
 Rual trat vor uz an daz lant;
 sin huetelin und sin gewant
 leit er höfliche dort hin dan:
 Tristanden lief er lachend an,
 er kustin und sprach: 'herre min,
 gote sult ir willekomen sin,
 iuwerm lande unde mir! (5177-5189)

Tristan rejects the continuing security offered him by Rual (5194-5199) and having wrested the land from Morgan by means of his own

¹The word "leben", repeated in the excursus which follows stanza three (1872, 1873, 1874) has, when applied to Rual, different implications from those it has when applied to Riwalin's way of life: "er nam vür sich niht sorgen war, wan lebete und lebete und lebete et dar" (303f.) another example of how Gottfried's pre-occupation with relative human values is expressed through the relative meanings of the words he chooses.

cunning and force of arms he hands it over to Rual and his sons, preferring to try his fortunes elsewhere; Tristan's tendency to rootlessness, what Ingrid Hahn has called his "aufbrechende Tendenz",¹ although to a certain extent attributable to Rual, who sent him away from home for the first time and was largely responsible for his abduction by the merchants, is in direct contrast to his foster-father's desire for established security. The decision, which Tristan makes three times in the course of the work, not to settle in Parmenie, is seen at least twice² in his life to lead to the specific "leit" which is his love.

In general Rual and his wife represent an alternative scale of values against which the main course of events, both in the life of Tristan and that of his parents, can be measured. The marriage of Rual and Floraete provides a contrasting possibility to the central relationship in the work and has much the same function as the group of marriages with which Tolstoi surrounds the affair

¹Raum und Landschaft, p. 93.

²The first time he leaves Parmenie to return to Cornwall the Morolt fight awaits him and consequent on this his first encounter with the Isoldes; the second time he returns to Cornwall to hand over his new love to Mark and stays in Cornwall to face hostility and eventual banishment.

of Anna Karenina and Vronsky: namely to cast light from many different angles onto the adultery of the chief characters in the work. The Rual/Floraete marriage endures after the death of the lovers Riwalin and Blanscheflor and lasts even when Tristan and Isolde have parted. It is fruitful, producing three sons who, although like their parents generally undistinguished,¹ are there to carry on the ruling of Parmenie when neither Riwalin nor Tristan remain to do so. The stanza immediately following the death of Riwalin and Blanscheflor points out that Rual and his wife have as their major distinction "triuwe":

Riuwe unde staetiu triuwe
 nach vriundes tode ie niuwe,
 da ist der vriunt ie niuwe:
 daz ist diu meiste triuwe.
 Swer nach dem vriunde riuwe hat,
 nach tode triuwe an ime begat,
 daz ist vor allem lone,
 deist aller triuwe ein crone.
 mit der selben crone was
 gecroenet do, als ich ez las,
 der marschalch und sin saelec wip,
 die beide ein triuwe unde ein lip
 got unde der werlde waren... (1791-1803)

¹The only time Rual is seen to do anything outstanding is when he leaves his home and for three and a half years wanders the earth in search of Tristan, becoming like his master, "wilde" (4007) in the process. On the occasion of his return to Parmenie with Tristan the narrator implies that Floraete is easily overlooked (5227 f.).

In contrast to the "triuwe" which is described in the prologue and in the cave allegory as the chief characteristic of ideal love, theirs is a "triuwe" oriented to "got und der werlde", to conformity with social expectations and obligations, to altruism rather than to self-interest and indulgence of spontaneous compulsions. It is this "triuwe" that makes Floraete take Tristan as her own child and which prompts Rual to accord his master's son even better treatment than that given his own children:¹

siner eigenen kinde
was er so vlizec niht so sin.
dar an tet er der werlde schin,
wie vollekomenener triuwe er pflac,
waz tugende und eren an im lac. (2186-2190)

He is prepared to keep his "triuwe" even if it means leaving wife and family for three and a half years to follow this favoured son in whose service they have won so much honour.

In contrast to the marriage of Rual and Floraete the love of Riwalin and Blanscheflur is totally self-centered:

si haeten in ir sinnen
beid eine liebe und eine ger:
sus was er si und si was er,
er was ir und si was sin;
da Blanscheflur, da Riwalin,
da Riwalin, da Blanscheflur... (1356-1361)

¹A fact which is seen to have dire consequences: it is by appealing to the favoured position of Tristan in the household that two of Rual's sons persuade their father to take all three boys to visit the Norwegian ship (2169-2177); the favour redounds "Tristande zunheile" (2165), and even Rual, after his three and a half year odyssey, recalls his unequal treatment of the boys with some regret (4133-4140).

.

so was ir werltwunne vol,
 so was in sanfte und also wol,
 daz si enhaeten niht ir leben
 umb kein ander himelriche gegeben. (1369-1372)

But even they inform this love with the official sanction of matrimony, complying with the general demands of society as expressed by Rual:

da nemet si offenliche
 vor magen und vor mannen ze e.
 und rate zware, daz ir e
 ze kirchen ir geruochet jehen,
 da ez pfaffen unde leien sehen,
 der e nach cristenlichem site:
 da saeleget ir iuch selben mite.
 und wizzet waerlichen daz,
 iuwer dinc sol iemer deste baz
 ze eren und ze guote ergan . (1628-1637)

Even though the marriage, after the unconventional beginning to their affair, did nothing to avert their ultimate fate, it does provide an alternative possibility, in a similar way in which that of Rual and Floraete does, to the course which the adultery of Tristan and Isolde will take.

Apart from the fact that their adultery is never justified by their ultimate marriage, nor does their union produce children, the relationship of Tristan and Isolde is seen to contain some of the possibilities inherent in both the "wild" love of Tristan's parents and the "moraliteit", the ability to "got und der werlde gevallen", inherent in the marriage of his foster-parents. Their

commitment to the asocial world of the wilderness is not total, so that there is appended to the statement about their attachment to it, a statement paralleling in its formulation the one that describes the attachment of Riwalin and Blanscheflor to their world (1369-1372), the reservation:

sin haeten umbe ein bezzer leben
niht eine bone gegeben
wan eine umbe ir ere. (16875-16877)

Considerations of "triuwe" and "ere" of the more altruistic kind exemplified by Rual and Floraete have forbidden Tristan the option of taking Isolde to Parmenie and there making her his bride as his father did before him with the woman he took from Mark; the fact that Tristan is "eregire" (5001) causes him more than once, as has been noted in other chapters of this study, to give up his love for considerations which conflict with his desires for Isolde.

The chief decision Tristan takes with regard to his love affair with Isolde and the implications for his love that decision holds are anticipated in the excursus known as the Minnebusspredigt. This expands on the categories of human relations, particularly love relations, outlined in the prologue and the strophic extension to the prologue; it contrasts the kind of Tristanminne portrayed in the cave allegory -- the chief characteristics of which are "staete" (12269), "triuwe" (12214) and the absence of "valscheit" and

"akust" (12251, 12239, 12329) -- with a debased version of this, a version which up to this point in the work has no precedent: the kind of practice which, instead of the "liljen unde rosen" (12230) or even the "rosen bi den dornen" (12271) of ideal love, brings forth "unguot und unvrucht unde unart" (12243).

The tone of the whole excursus is one of warning: "as we sow, so shall we reap", is the message outlined throughout by words such as "saejen" (12228, 12236, 12251, 12255), "maen" (12235), "sniden" (12235, 12252, 12256) and "buwen" (12237, 12244) and the implications of the metaphor are soon to be made apparent by its continuation in the cave and wilderness allegory where their love, their "erbepfluoc" (16842) as it is called here, is seen to lead them to a place which is both barren and fertile. Further on in the excursus the warning is voiced in terms of another metaphor and words such as "vertriben und verjagen" (12260) and "getriben unde gejaget" (12280), describe the debasement of that hunt of love which also has its culmination in the cave and the wilderness. Here Tristan, love's huntsman, finally fulfils the obligations of his rôle by abandoning the chase on his own behalf and handing over the quarry to his master.

The Minnebusspredigt is inserted at the point at which Tristan is about to do just this: having consummated their love following the drinking of the potion he decides, in the conflict between

exchanged for a mistress's favour; no longer will they be able to give

Triuwe and Ere on the one hand and True Love on the other, not to go to Parmenie with the quarry but instead to take it to Cornwall, to the man to whom it was promised. Another metaphor, which comes at the high point of the excursus, anticipates the further implications which are involved in Tristan's decision:

(12295-12303)

Minne, aller herzen künigin,
 diu vrie, diu eine
 diust umbe kouf gemeine!
 wie habe wir unser herschaft
 an ir gemachet zinshaft!
 wir haben ein boese conterfeit
 in daz vingerlin geleit
 und triegen uns da selbe mite.
 ez ist ein armer trügesite,
 der vriunden also liuget,
 daz er sich selben triuget. (12300-12310)

Tristan has earned the right to possession of Isolde, being willing to pay the price of his life in the contest with the dragon, and before he sets out to Ireland for the second time he points out this willingness in the terms of the same metaphor: "so han ich eine daz wip verzinset mit dem libe" (8724 f.). Before drinking the potion Isolde has lamented her coming fate, picturing herself as mere goods and chattels in the transaction which is about to take place once they arrive in Cornwall: "ine weiz, wie ich verkoufet bin, und enweiz ouch, was min werden sol." (11590 f.) Immediately after the excursus it becomes apparent what her fate is to be: she is to be sold to someone she does not love and the freedom which they had in their love on board ship will soon be exchanged for a dubious honour; no longer will they be able to give

love "willegen zins unde zol" (12373):

in tet diu vorvorhte we:
 si bevorhten daz e
 da ez ouch sider zuo kam,
 daz in sit vröude vil benam
 und brahte si ze maneger not:
 daz was daz, daz diu schoene Isot
 dem manne werden solte,
 dem si niht werden wolte. (12395-12402)

The marriage ceremony which follows, and with it the great falsehood of the wedding night, constitutes the first step in fulfilment of the prophesy of the excursus ("wir haben ein boese conterfeit¹ in daz vingerlin geleit", 12305 f.) and such falsehood, together with the self-deception which is said to accompany it (12307), continues to be part of their relationship with each other and with the court. Having decided to allow the Triuwe and Ere which he felt toward Mark overcome his desire for Isolde, Tristan then proceeds to "trade" on the former relationship in order to promote the latter:

.....von der macschaft,
 die man so groze erkande
 under Marke und Tristande,
 mit der verkouften si vil,
 mit der ertrugens ir minnenspil... (13000-13004)

The traffic in former friendships extends also to include that

¹It was part of the earlier prophesy about Tristan, expressed in the lines following stanza four, that such a "conterfeit" was to be a constant characteristic of his life (5081).

with Brangaene whose honour, although she agrees to the transaction (14459 f.), is the first to be traded. At this point the metaphorical use of "verkouft" recalls the only precedent for such behaviour in the work, a precedent which reflects the negative aspect of it: before the fight with Morolt Tristan himself has castigated Mark's barons who out of self-interest had been willing to sell not only their honour but the persons most dear to them, their sons (6066 f.). Tristan himself, ironically, is now in that very same position.

Even the wilderness idyll, his dearest possession which, it is said, they would not have traded "umbe ein glesin vingerlin" (16869), they will nevertheless sell for the dubious "ere ane ere" (16332) of the court. Once again they have cheated themselves, for the honour which derived from their love in the cave was based on "triuwe", "staete", total lack of "valscheit" and "akust" while at court they have neither one kind of honour nor the other; love is overshadowed here by the suspicion which comes from the sharing of the beloved by both Mark and Tristan:

daz habet ir dicke vernomen:
 gelieben dunket lihte,
 die dicke und ie gedihte
 ein ander mugen gewesen bi,
 daz eteswer da lieber si
 und naher gende dan si sin,
 und machent umbe ein dunkelin
 ein michel zornmaere... (13048-13055)

This darker side of their love affair, the obverse side to that exemplified by the cave in the wilderness or described in the

prologue to the work, has been from the beginning an inherent consequence of a particular trait in Tristan's character which is outlined throughout the work in the play on the noun "kouf," its compounds "koufrat," "koufman" and the verb "koufen" seen to culminate in the metaphor on the buying and selling of love which appeared in the excursus.

Tristan's choice of the role of Mark's merchant in love is consistent with that part of him attached to honour and worldly success; such a scale of values caused him to reject the limited "ere" to be had in Parmenie and to seek it in Cornwall and at the point at which he makes this choice it is justified by an excursus prompted by someone who, like Tristan himself, is "ein saeliger man"¹(5647):

dan hat nieman zwivel an,
 zwo sache enmachen einen man,
 ich meine lip, ich meine guot.
 von disen zwein kumt edeler muot
 und werltlicher eren vil.
 der aber diu zwei scheiden wil,
 so wirt daz guot ein armuot:
 der lip, dem nieman rehte tuot,
 der kumt von sinem namen dervan,
 und wirt der man ein halber man
 und doch mit ganzem libe. (5695-5705)

This is a scale of values which can see no sense in Isolde's complaint at being sold to someone she does not love, for:

¹cf. Gregorius, 605-623, in which the wise man gives similar advice about the necessary alliance between "guot" and "muot".

"verkoufet", as well as 'Nein schoene Isot, gehabet iuch wol:
 ja muget ir michel gerner sin
 in vremede ein richiu künigin
 dan in der künde arm unde swach:
 in vremedem lande ere unde gemach
 und schame in vater riche,
 diu smeckent ungeliche.' (11592-11598)

And it differs from any scale of values represented by Riwalin or Rual. Tristan's father has indeed, as Tristan himself comes to do (5670-5680), seen Cornwall as a great source of honour and self-improvement (455-459); Riwalin's interest in what the court has to offer is, however, limited and when it seems as though Mark could come between the lovers he willingly accepts Blanscheflor's decision to return with him to Parmenie (1533-1544).

Tristan's predisposition to "trade" comes from an alien and alienating set of circumstances, initially beyond his control, which are to prove the major formative influence in his life thereafter. The first occurrences of the word "kouf" (2200), "koufrat" (2163), "koufschif" (2152), "koufman" (2160, 2230, 2325), "koufen" (2177, 2210) and "gekouft" (2213) in a non-metaphorical sense appear in a situation which is the first step in Tristan's destiny: the Norwegian merchants, whose "koufrat", the "vederspil", attract Tristan and his brothers and who later abduct Tristan himself and set him down in Cornwall, have a lasting effect on Tristan's fantasy life; the scene in which Isolde bemoans her fate at having been abducted by Tristan to be

"verkoufet", as well as being a parallel scene to this earlier one in which the same happens to Tristan, is the culmination of this fantasy.

On arrival at Mark's court Tristan is questioned as to his origins and he replies that his father in Parmenie is a "koufman" (3099, 3102, 3108, 3282, 3284, 3599, 4055, 4081), that it was he who taught Tristan all his skills (3097-3107) but that he has fled this father with the help of other merchants. In Ireland too he tells the same story with himself in the rôle of "koufman", this in spite of the fact that between the first and second telling of the lie Rual has told him all the details of his origins. The function of the rôle becomes clearer in its implications this second time, however, when Tristan tells the people of Ireland that the rôle of "koufman" has superceded that of "höfscher spilman" (7560) which he formerly held. He has capitalised on his position as "spilman", converting its rewards into merchandise and joining with others of the same persuasion (7576):

da mite gewan ich so genuoc,
 biz mich daz guot über truoc
 und mere haben wolte,
 dan ich von rehte solte.
 sus liez ich mich an koufrat,
 daz mir den lip verraten hat:
 zuo gesellen ich gewan
 einen richen koufman
 und luode wir zwene einen kiel
 mit allem dem, als uns geviel... (7569-7578)

The word "koufrat" occurs only twice in the work; with reference to the "vederspil" which the Norwegians had on sale and to the merchandise which Tristan mentions on his first visit to Ireland. As Gertrude Schoepperle pointed out, the pretense at being a merchant is a favourite ruse of the wooer in folk-tales: "the maiden is lured on board ship in order to examine the merchant's goods. The strangers then lift anchor and sail away."¹ This is exactly the function that the "koufrat" has fulfilled with regard to Tristan himself and mention of the word at this point serves in part to explain the lie which otherwise can be seen only to have the epic function of providing protection against the hostility of the Irish toward the knight who killed Morolt.

The prefigurative value of the lie is seen on Tristan's second visit to Ireland. This time his reference to his rôle as "koufman" (8812, 8841) conveys metaphorically the true purpose of his visit. His desire to be all things to all men, shown on his arrival in Cornwall (3496 ff.), and his desire to secure his position in the courtly world have led him to seek a suitable channel for the talents

¹Tristan and Isolt, vol. I, p. 192f. As an example of the abduction of the princess by such means she gives Kudrun, aventure V-VIII and points out that in the Norwegian Saga the poet confides to the reader that Tristan was uncertain whether or not to devise a similar ruse to lure Isolde on board his ship, whether to gain possession of her by violence or by fair means.

which have come to arouse only jealousy and hostility from Mark's courtiers. He has decided to sell Mark the idea of taking a wife (8506-8522) so that his own position as heir to the king's possessions shall no longer cause trouble (8564-8577).

Accordingly he has become a "werbender man", the phrase used, ironically in the light of events, by Mark's courtiers to express their original scepticism at Tristan's professed origins (4092); they soon come to agree, however, that because of the very talents which have brought him trouble: "ezn wirbet zware nieman baz" (8553). When the queen asks him this time what he wants ("waz wirbestu hie?", 9480) he answers truthfully in terms of the metaphor of the profession he is now serving and describes the "profit" he himself is seeking from the venture ("künde in vremeden landen diu richet den koufman", 9536 f.) and the "profit" which will accrue to her if she helps him. He has already secured Isolde by means other than that of the "koufrat" which has lured him onto the first "koufschif" but is not entirely lacking in the cunning of the first merchants when he persuades her to do this by overselling his client:¹

¹Tristan himself, in the fight against Morolt, has given the lie to lines 10510f. and the Gandin episode is to provide further evidence of the falsity of this statement. For a further example of Tristan's fantasy about the power and strength of the land he has chosen to serve cf. 5970-5972 and 6292-6295.

to the sea for some 'Seht 'sprach er' vrouwe künigin,
 nothing further for welt ir nu min guot vriunt sin,
 facts" (19161). ich wil iu daz in ein tragen
 of time been the gl noch innen disen zwein tagen
 cannot in the hope (deiswar an allen argen list),
 made on it by "ere" iuwer tochter, diu iu lieb ist,
 "leit" which fessum dazs einen edelen künic nimet,
 and the nave allegory daz ir ze herren wol gezimet,
 kind of steadfastness and loyalty which Paul and Florentine re- schoene unde milte,
 presented him with the so Tristan was then out, zem sper und zem schilte
 of the "trigue" which has led Paul to search three and a half von künigen unz her geborn
 years for his mistress und ist ouch danne da bi
 and the same allegory daz vil richer, danne ir vater si'. (10501-10514)

Once he has the "merchandise" on board ship, however, it becomes clear that the only profit Tristan will derive from the transaction will be an "eweclichez sterben" (12502):

Brangaene sprach: 'daz riuwe got,
 daz der valant sinen spot
 mit uns alsus gemachet hat!
 nu sihe ich wol, es ist niht rat,
 ine müeze durch iuch beide
 mir selber nach leide
 und iu nach laster werben.... (12127-12133)

The shame of which Brangaene speaks has from the beginning been an inherent part of the rôle of "koufman"; this is prefigured by the fact that during the entire time of his pursuit of the rôle in Ireland (7510-11645) the word "höfisch", otherwise the epithet most frequently applied to Tristan, is used only twice with reference to him: once when Brangaene uses it in her argument to persuade the Isoldes not to kill him (10451) and once when Tristan himself uses it with regard to his former rôle as "spilman" (7560).

Once he has fulfilled his function and handed over the merchandise

to the man for whom he intended it there remains ultimately nothing further for him to do but: "wirbe ie genote nach anderer Isote" (19161). The "triuwe" which has for such a brief space of time been the glory of the love he had with Isolde of Ireland cannot in the long run withstand the continuing counter-demands made on it by "ere." The words "triuwe," "staete," "liep" and "leit" which resounded so triumphantly throughout the prologue and the cave allegory echo more hollowly in the final scenes. The kind of steadfastness and loyalty which Rual and Floraete represented dies with them as Tristan soon finds out.

The "triuwe" which has led Rual to search three and a half years for his master is not part of Isolde's love for Tristan:

min vrouwe, an der min leben lit,
 weiz got diu solte nach mir sit
 vil tougenliche haben ersant
 al Curnewal und Engellant;
 Franze unde Normandie,
 min lant ze Parmenie,
 oder swa man seite maere,
 daz ir vriunt ^HTristan waere,
 daz solte sider gar sin ersucht,
 und haete si min iht gerucht:
 nu ruochet si min cleine,
 die ich minne unde meine
 me danne sele unde lip. (19531-19543)

The choices made by Tristan and Isolde are not to be recommended to everyone as the narrator points out (18096-18099; 18111-18114); they were, however, seen to be the result of certain predisposing factors of character and circumstance which the whole work explored;

in the composite of normal human relationships which are present in the family circle in Arundel¹ an implicit "if only things had been different for Tristan" enters the work; things however were not different and to show Tristan making choices other than the ones he actually made would entail the presentation and the exploration of an entirely contrary set of predisposing factors and circumstances in his life, in other words to tell another story altogether.

This Gottfried has no need to do, he has already admirably fulfilled his obligations to the consideration of a wide range of human and artistic possibilities and to the judgement of relative human values: his "tugent" as an artist cannot be called into question; we are left with the assurance, contained in the word which ends the work "leben", that life holds many possibilities yet to be explored by other artists and perhaps even by Tristan himself.

¹The brother/sister relationship of Cornwall before the advent of Rivalin, the husband/wife/daughter relationship of Ireland before the advent of Tristan and finally the knight companion which Tristan had in Cornwall before the advent of Isolde as well as the unknown factor, another Isoldë.

In the face of the events it provides the parallel to which these lead.

Brangaene first appears Brangaene at the court at which

Tristan goes back to Ireland to claim Isolde as their bride;

she The figure of Brangaene is expanded by Gottfried beyond the limited role of servant and "unterschobene Braut" she occupies in other versions¹ and I would like to suggest in this chapter that the function of the expansion is to make her the final link in the moral import of Gottfried's work to which all other aspects of his form have been leading.

It is easy to see how, epically, she plays the same role with regard to Isolde as that played by the old woman who was instrumental in introducing Blanscheflor into her fateful intimacy with Rivalin; her masculine counterpart is Curvenal whose corresponding carelessness toward a vital charge has led to Tristan's first arrival in Cornwall, thence to Isolde and finally exile. Like Rual, the quality which most strongly attaches to her is "triuwe" (12101, 12753, 12937, 12944, 14399, 14477, 14484, 18251) which, as in his case, is contrasted to that of the lovers Tristan and Isolde. It consists in a devotion to her mistress and her mistress' daughter like that of Rual to his master and master's son, but in Brangaene's case "triuwe" takes on an added moral dimension

¹cf. H. Piquet, L'Originalité de Gottfried, p. 227.

in the face of the events it produces and the consequences to which these lead.

Brangaene first appears in the work at the point at which Tristan goes back to Ireland to claim Isolde as Mark's bride; she has had no part in the first occasion of his visit in which his intimacy with Isolde was initiated and from her first appearance on the second occasion, when she rides out with the two Isoldes to save Tristan from the swamp (9317), she is associated with the plan to bring together Mark and Isolde.

Brangaene is closely identified with the two Isoldes: (10410, 10534, 10626, 10632, 10835, 10850, 10853) she is the moon to their dawn and sun (9460), she is beautiful as they are (9460, 11082, 11510, 12446, 14461, 14483), "höfisch" (9421, 10778, 12086, 12772), "wol gesite" (10778, 11085), "werde" (12773) and "gevüege" (10365, 12475) and acts at all times as their advisor, arbiter of courtly form and conventional wisdom and the quiet ever-present voice of conscience,¹ all of which is of major importance to the success of Tristan's mission.

Her first act in his favour is to reinforce the queen mother's intuition that it is the man in the swamp and not the steward who has killed the dragon. Her identification of the dragon's tongue,

¹Her other, most frequently applied epithet being "lise" (9317, 10360, 12052, 12079, 12962).

at the queen's request, is the first confirmation of Tristan's legal right to Isolde:

First reminding us
that he may be dead

'waz ist diz oder waz mag diz sin?
Brangaene, höfschiu niftel, sprich!
'ez ist ein zunge, dunket mich.'
'du sprichest war, Brangaene:
mich dunket unde ich waene,
so was ouch si des trachen:
unser saelde diu wil wachen.
herzetohter, schoene Isot,
ich weiz ez alse minen tot,
wir sin zer rehten verte komen... (9420-9429)

More important still is the part she plays in the decision whether or not to kill Tristan,¹ the man they have newly discovered to be their mortal enemy,² the killer of Morolt:

lange da." (10478)
explains the part
and he is killed

unsern vint Tristanden!
sich, warte, er sitzt: deist Tristan.
nu han ich zwivel dar an,
weder ich mich reche oder entuo.
niftel, waz raetest du dar zuo?'
'nein vrouwe, tuot die rede hin! (10382-10387)

Up to the point at which she enters, the two Isoldes have been undecided whether to give in to their hostility and lose honour or whether to overcome the former in favour of court protocol: as the queen points out to her daughter she has, after all, extended her protection to the former "merchant" (10207-10216). It also

¹Another major addition of Gottfried to his source, Piquet, p. 215.

²Although, as she herself points out, "er was min mac" (10533), she apparently has not taken part in the mourning of the two Isoldes:

daz houbet kustens und die hant,
diu in liute unde lant
haete gemachet undertan... (7177-7179)

occurs to them that Tristan might be useful in their dispute with the steward. Brangaene plays on all of these considerations, first reminding them of their honour and raising the possibility that he may in fact have come to serve just that (10420-10448):

daz rate ich iu, des volget mir:
 Tristan der ist als edel als ir
 unde ist höfisch unde wis,
 vollekomen alle wis.
 swie iu daz herze hin zim si,
 sit ime doch höfliche bi.
 binamen, swes er habe gedaht,
 in hat ernest uz braht.
 sin gewerp und sin gerinc
 der ist umb ernestlichiu dinc. (10449-10458)

Brangaene's final sharp injunction: "vrouwe, der ritter lit ze lange da." (10478 f.) settles the matter once and for all, Tristan explains the purpose of his mission, thus confirming her intuition, and he is enlisted into their service against the steward.

From the point at which Tristan wakes up in the bog to discover: "mich hant driu lieht besezen, diu besten, diu diu werlt hat" (9452 f.) to the point at which they accept him as their champion: "sus kusten sin do alle driu" (10534), it is clear that Brangaene, as well as the other two, is to be part of his future destiny. Even before the accident with the potion the nature of her future involvement is anticipated in the scene which immediately precedes the confrontation with the steward, a confrontation which will finally settle Tristan's claim to Isolde; here the future lovers are presented in separate graphic descriptions

of their physical beauty, it is obvious that they belong together (10884-11020; 11081-11145) and it is Brangaene who brings them together; the queen mother having led in Isolde, her niece leads¹ in Tristan to take his place in the family tableau:

It was, however, hie mite kam ouch geslichen sa
 Mark should have Is diu stolze Brangaene,
 too, like Brangaene daz schoene volmaene,
 ir geverten Tristanden. (11080-11084)

.
 der künec do Tristanden nam
 selb andern, alse er dar kam,
 in und Brangaenen die mein ich,
 unde sazte si ze sich
 und vuoget aber under in daz,
 daz Tristan innerthalben saz. (11179-11184)

Immediately consequent on this is the handing over of Isolde into the charge not only of Tristan but also of Brangaene who promises "ir ere und al ir dinc bewarn" (11478); with the potion is given the power to bind the two, Tristan and Isolde, for life. This potion is, however, intended strictly for Isolde and Mark (11460-11465) and when she lets it get into the wrong hands and "ensures that no corresponding bond shall arise between Mark and Isolde by throwing the rest of the potion into the sea,"²

¹Prior to this she has led him to the reconciliation with Gurmun (10660), thus repeating the function she performed earlier with regard to the two Isoldes.

²W. T. H. Jackson, "The Rôle of Brangaene in Gottfried's 'Tristan'," p. 292.

Brangaene has, in failing to keep her promise, for the first time suffered a loss of honour, "wie han ich verlorn min ere und mine triuwe" (11699), and henceforth the regaining of "triuwe" will be her prime consideration.

It was, however, not only the queen mother's intention that Mark should have Isolde but Tristan's also (8563-8577) and he too, like Brangaene, has promised to further Isolde's honour:

schoeniu, gehabet ir iuch wol!
 in kurzen ziten ich iu sol
 einen künec ze herren geben,
 an dem ir vröude und schoene leben,
 guot unde tugent und ere
 vindet iemer mere . (11639-11644)

so that he too is troubled by the corresponding loss of "triuwe und ere" (11768, 11772). So far the problems in Tristan's life have been solved simply by force of arms, now however he faces something which cannot be resolved in battle: Brangaene's negligence has introduced new possibilities into the hero's world.

Brangaene is at first the only one in full possession of the facts about the nature of the passion which is about to overtake the lovers; she has become "wise" (12051, 12080): having taken over the potion from the queen mother she also takes over the latter's chief characteristic.¹ She is, unlike Blanscheflor's old woman, able to warn the lovers in advance, before the consummation of their love, of the possible consequences this step will

¹cf. (9404, 9436, 9476, 9478, 9508, 9721, 9725, 10284, 10525, 11293, 11433, 11445)

bring, thus presenting Tristan with the first moral decision we have seen him face.

The decision to consummate their love lies with them alone:

durch mich enlat niemere,
 swes ir durch iuwer ere
 niht gerne wellet lazen;
 swa ir iuch aber gemazen
 und enthaben muget an dirre tat,
 da enthabet iuch, daz ist min rat. (12137-12142)

.
 herzevrouwe, schoene Isot,
 iuwer leben und iuwer tot
 diu sin in iuwer pflege ergeben... (12149-12151)

Following the consummation two excurses elaborate on the different considerations involved in this decision; the first (12187-12357) outlines two kinds of love, one admirable and one not, and without directly associating this first kind with that of Tristan and Isolde, implies that if their love should turn out to be of the first kind then any decision to continue it would be worthwhile.

The second excursus, which is much shorter, enjoins:

Lat alle rede beliben:
 welle wir liebe triben,
 ezn mac so niht beliben,
 wirn müezen leide ouch triben.
 Swie sanfte uns mit der liebe si,
 so müeze wir doch ie da bi
 gedenken der eren.
 swer sich an niht wil keren
 wan an des libes gelust,
 daz ist der eren verlust. (12503-12512)

Following this is revealed the conflict within Tristan's mind between the desire to make off with Isolde to Parmenie or to return

¹See the chapter entitled: "The Encurses."

to Cornwall and be true to his promise to Mark:

Isolde besonnes sin triuwe lac im allez an,
 daz er ir wol gedaechte
 und Marke sin wip braechte.
 die beide, triuwe und ere,
 die twungen im sere.... (12516-12520)

This is a compromise which leaves a great deal to be desired, Tristan does not vow to give up Isolde entirely once they reach Cornwall and it is obvious that such love as they will share there will not be marked by the "triuwe" and "staetecliche senfte" of the kind mentioned in the excursus, rather it will resemble the second type of love which was said in the excursus to be "umb kouf gemeine." Henceforth any kind of love will have to be sustained by deception and deceit and they face "leiden" and "eren verlust" as long as they decide to continue with it.

The initial adultery of Tristan and Isolde is further compounded by a second adultery undertaken by Brangaene on their behalf and committed with the unsuspecting husband, Mark. This provides, temporarily at least, a certain cover for the affair of Tristan and Isolde but has the additional effect of revealing the depths of immorality to which this affair can lead. This is particularly true in the case of Isolde: in contrast to the hostility arising between Mark and Tristan as a result of the parallel case of adultery, a hostility which is suppressed¹

¹See the chapter entitled: "The Encounters."

according to the dictates of their regard for courtliness, that between Isolde and her rival breaks out in unrestrained violence.

Isolde demands Brangaene's head (12732) and accordingly her victim is taken away from the court to a location similar to the ones in which Tristan has exercised his wild unacceptable hostilities. Here in the wilderness¹ (12769) Brangaene is tied to a tree and questioned. As in the case of Tristan it is the discretion of the courtly world, exercised this time by the knights charged to kill Brangaene, which prevents the deed from reaching its grisly conclusion; instead, as with the dragon and the giant, the intended violence is displaced onto a suitable substitute, the tongue they take back to Isolde (12877) anticipates the cutting off of the giant's hand and is a parallel symbol to the dragon's tongue.

Following the loss of honour consequent on the mishap with the potion, the substitution in Mark's bed and the attempted murder, their joint preoccupation with "ere" (14655, 15319, 15538, 15285) leads only to further dishonour; "ere" is by now reduced, for them, to one consideration only: not being found out in their dishonour:

¹This is unique to Gottfried's version, Eilhart (2863-3001) has the incident take place in the orchard adjoining the court. Piquet (p. 239) notes the originality but attributes it to Gottfried's desire for "vraisemblance" failing to see it as an integral part of Gottfried's hunting metaphor, see above pp. 60-85.

Isot diu was do starke
 von ir herren Marke
 geminnet unde geheret,
 gepriset unde geret¹
 von liute und von lande.
 wan man so maneger hande
 vuoge und saelde an ir gesach,
 ir lop unde ir ere sprach,
 swaz lop gesprechen kunde.
 under dirre stunde
 haete si und ir amis
 ir kurzewile manege wis,
 ir wunne spate unde vruo,
 wan nieman wande niht darzuo... (12675-12688)

.

Tristan's lob und ere
 diu bluoten aber do mere
 ze hove und in dem lande.
 si lobeten an Tristande
 sine vuoge und sine sinne.
 er und diu küniginne
 si waren aber vro unde vruot,
 si gaben beide ein ander muot,
 sos iemer beste kunden. (13451-13459)

In the course of all the intrigue Tristan diminishes visibly in power and strength, the hero who could once gain access to Isolde by killing first Morolt and then the dragon becomes dependant for this solely on the good-will of Brangaene; thus she who once identified in him the potency of the dragon has inadvertently brought him to his lowest ebb by taking over, temporarily at least, the direction of his fate:

¹This empty formula is repeated in the episode of the false oath following Isolde's successful deception (15751-15755).

Excursus goes on
 the effects of his
 "are you ere" of the
 discreet (11647)
 times no matter
 co-operating in his

weinende sprach er aber zir:
 'getriuwe, saeligez wip!'
 hie mite twanc ers an sinen lip
 mit armen nahe und ange: (14476-14479)

"are you ere" of the
 discreet (11647)
 times no matter
 co-operating in his

'schoene' sprach er 'nu tuot wol
 und also der getriuwe sol,
 und lazet iu bevolhen sin
 mich und die seneden sorgaerin,
 die saeligen Isote;
 bedenket ie genote
 uns beidiu samet, si unde mich.' (14483-14489)

This is the bitterest consequence of his passion which
 Tristan has to face, the "tot" of which Brangaene warned him
 at the outset (11706), and it is not surprising that he should
 try to escape it, to regain part of his lost honour and stature
 by turning once more to knighthood. There is a distinct contrast
 drawn between the honour Tristan enjoys on his giant-killing
 expedition to Swales (15765-16300)¹ and that which awaits him on
 his return to Cornwall:

after the attempt
 honour (12755, 127)

küneec unde hof, liut unde lant
 diu buten im aber ere als e.
 eren dern wart ime nie me
 da ze hove erboten danne do
 wan so vil, daz im Marjodo
 ere uzerhalb des herzen bot
 und sin gewete petit Melot;
 die sine vinde e waren,
 swaz eren ime die baren,
 da was vil lützel eren bi. (16312-16321)

not only her after
 a poor substitute
 integrity of purg
 honour they knew

But those who practice "samblanze" are dishonourable too, as the

¹This is the kind of situation, and by implication the kind of honour, he enjoyed in Cornwall before the advent of Isolde.

excursus goes on to point out (16322-16332); thus Mark, through the offices of his adjuncts Marjodo and Melot, shares in the "ere ane ere" of the lovers; honour for him consists of being discreet (13647 ff, 13714 ff), of keeping up appearances at all times no matter what is going on behind the scenes and ultimately co-operating in his own cuckoldry.

Brangaene is the only one who has shown any signs of shame at the turn events have taken (14400), from the beginning she has been troubled by the new "list" which the potion has brought to Isolde and when asked to substitute in the marriage bed we are told: "sin wart niht zeinem male rot und missevar von dirre bete" (12460 f.). She is the only one who can put a stop to further deceptions since these can be carried on only with her help. The epithet "getriuwe," applied to her more frequently after the attempt on her life and their subsequent decline in honour (12753, 12937, 12944, 14399, 14477, 14484, 18251), expresses not only her attempt to salvage their honour, even by means of a poor substitute for true honour, but more important still an integrity of purpose throughout in restoring them to the kind of honour they knew before the potion¹, an honour which has brought

¹Ironically anticipated in Isolde's prayer following the substitution of Brangaene in Mark's bed:

got herre, nu bewar mich
und hilf mir, daz min niftelin
wider mich getriuwe müeze sin! (12620-12622)

them "vröude" and "vriheit." For herself this will mean finally keeping her word to the queen mother, for Tristan finally fulfilling his original purpose with regard to Mark. For the lovers it will mean being brought to the realization that they can give up their love for the sake of honour and for Mark it will mean manful acceptance and forgiveness of the betrayal, the abandonment of all pretence at ignorance of the truth and final appreciation of his wife.

The parable of the "hemedede", told to the knights, is the first step in the restoration of Brangaene's "triuwe." It is a barely disguised confession not only of Isolde's adultery¹ but of Brangaene's own and is interesting because it is the first revelation of her desire for self-exposure, for an end to any further shameful deceptions and for full honourable atonement. Her death would relieve Brangaene of any further responsibility toward the miscreant Isolde and thus she appears to welcome it:

und got durch sine güete
 der bewar ir unde behüete
 ir ere und ir lip unde ir leben!
 und min tot der si ir vergeben.
 die sele die bevilhe ich gote,
 den lip hin ziuwerm gebote. (12843-12848)

This is the first of a series of confessional² acts on Brangaene's

¹cf. A. T. Hatto, "Enite's best Dress," p. 438.

²G. Hollandt: "Dies ist das erste Beispiel einer doppeldeutigen Rede, die mit der Absicht gesprochen wird, die Wahrheit zu sagen und damit gleichzeitig eine zweite Partei zu täuschen." Die Hauptgestalten, p. 46.

part which bring the lovers closer and closer to accepting the consequences of their passion and finally abandoning it in favour of untarnished "ere."¹

The next "confession" of Brangaene is more overt and has the immediate effect of starting the chain of events leading to Tristan's departure. It is said that she is familiar enough with all activities at court to be able to arrange for the lovers to have free access to one another without attracting suspicion (12956-12968); what she achieves, however, has exactly the opposite effect. When Marjodo pursues his intuition of the affair and follows the "weidenaere," it is Brangaene who allows him to get close enough to the lovers to kindle the suspicions and hostilities he passes on to the king. Such lapses of memory are, we are told by clinical psychology,² usual in every-day life where they denote a subconscious desire to forget or ignore unwelcome facts. Although there is no direct statement of deliberate intent on the part of Brangaene the fact that Marjodo's discovery is further aided by "des manen schin"³ (13566), a phrase recalling

¹As such it faintly foreshadows the last occasion on which Isolde will don her "hemedé" and in the full light of day act out in the bed in the orchard the truth that Brangaene has only indirectly pointed to.

²A. A. Brill, The Basic Writings of Sigmund Freud, p. 108.

³On the occasion of the rendezvous in the garden the moon (14630) betrays the presence of the opposition, Mark and Melot in the tree. This is an instance when Brangaene aids the lovers in escaping detection.

her epithet "volmaene," seems to underline her co-operation in it; Gottfried's narrator draws attention to the significance of her act by means of the conventional formula "ine weiz":

Brangaene ein schahzabel nam:
 vür daz lieht leinde si daz.
 nun weiz ich, wie si des vergaz,
 daz si die tür offen lie
 und si wider slafen gie.
 Die wile und aber daz geschach,
 der truhsaeze der gesach
 in sime troume, da er slief,
 einen eber, der uz dem walde lief,
 vreislich unde vreissam... (13506-13515)

The immediate effect of all of this is, in any case, an adverse one for the lovers. Paradoxically, however, it is not the hostility engendered by Marjodo's discovery which does most damage to the lovers' future relationship, but the increased interest which Mark comes to show in his wife during the course of the intrigues which follow it. Mark has been denied the potion which was intended to bring him love for and from Isolde, moreover he showed no interest in having a woman in his life in the first place; Marjodo's first insight, however, given by Brangaene, arouses in Mark a "zwivel" which, we are told in an excursus dedicated to the subject, is an essential part of love (13777-13842). Mark continues to be love's "zwivelaere" (14010, 15265, 17712) and his passion increases so long as his jealousy, represented by Marjodo (13637), continues to be engaged.

It is the function of Brangaene, who at all times is able to

recognise the presence of Marjodo behind the interested questions put to her mistress by the king (13738ff.), to continue to engage this interest. Intrigue and secrecy prove to be "a prime condition as well as a stimulus of delight"¹ in the relationship of Isolde and Mark, a fact which is apparent from the outcome of the verbal strategies² provided by Brangaene to counter those of the king:³

da vie diu küniginne
 den künec ir herren inne
 mit ir Brangaenen lere.
 da half Brangaene sere;
 da vrumetin beiden samet, daz list
 wider list gesetzt ist.
 der künec der twanc die künigin
 vil nahen an daz herze sin
 und kuste si ze maneger stunt
 in ir ouge und in ir munt... (13863-13872)

It is Brangaene who breaks the deadlock resulting from Mark's ban on Tristan's visits to the women's quarters and the meetings she arranges serve once more to stimulate the interest of the king, this time through the offices of Melot. How the latter came to know of the clandestine meetings is not explicitly stated but the narrator's use of the familiar "ine weiz" suggests that this knowledge derives from the same source and has the same function as that of Marjodo on the earlier occasion:

¹H. Weigand, Three Chapters on Courtly Love, p. 22.

²The word "stric" used to describe the trap set by the king (13861) recalls the terminology of the metaphor of the hunt of love.

³cf. also 14155-14163.

do wart sin Melot, ine weiz wie,
 daz vertane getwerc,
 des valandes antwerc,
 von ungelücke gewar
 und sleich allez nach im dar
 und sach in zuo dem boume gan
 und niht vil lange da bi stan,
 unz daz ein vrouwe zuo zim gie
 und er die nahe zuo zim vie. (14510-14518)

So much is certain, however, that were it not for Brangaene's suggestion that Tristan carve the initials both of himself and the queen on the twigs which announced his arrival in the ladies' quarters no further suspicion would have been aroused and the king would not have been led by the dwarf to spying on his wife and nephew from the cover of the fig-tree.

Brangaene's part in the episode of the flour trap is a further indication of the limits of her interest in averting the consequences of any illicit act they undertake. She draws Tristan's attention to the flour strewn by Melot on the floor beside the queen's bed (15146-15168) but having done this much lies down and goes back to sleep as she did on the occasion of Marjodo's discovery (13510).

Although Brangaene has initially promised to be the guardian of Isolde's honour she plays no part in extricating her from the consequences of the indiscretion which follows Tristan's leap into her bed (15186-15201) and Isolde is left to face the possibility of death at the hands of her jealous husband: she too, like Tristan, has come

to face the consequences of their passion, the "leit" and "tot" of which they were warned:

Isot diu vorhte sere
verliesen lip und ere... (15319 f.)

Isot beleip al eine da
mit sorgen und mit leide;
sorge unde leit diu beide
twungen si harte sere:
si sorgete umbe ir ere... (15534-15538)

She manages to save herself by means of the same kind of barely concealed confession of guilt (15560-15564) which Brangaene used to escape the wrath of Isolde.

Further indiscretions on the part of the lovers result in their total banishment from the court (16493-16620) and Brangaene does not accompany them to the wilderness where all considerations of the kind of honour in which she is interested--an honour which by definition would entail the ending of their affair -- are suspended; any kind of honour is impossible for them at court so long as their affair continues and it is perhaps for this reason that she makes no obvious attempt to reinstate them although specifically charged by them to do so (16671-16678); there is no mention of her presence when the king calls together his counsellors to discuss this very subject although she has previously been called "ratgebe unde rat des küneges unde der künigin" (12954 f.).

The result of her non-intervention at this crucial stage, in contrast to the effects of her earlier influence on both the

lovers and the king, is that all three reach decisions by themselves which considerably increase their stature; in the interval away from the court the lovers come to realise that "ere" means more to them than the continuation of their affair, however ideal (16875-16877). The proposition which Brangaene first put to them on board ship concerning abstention in favour of honour (12137) is finally accepted, the Triuwe-Ere dialogue brought closer to its conclusion, when Tristan, on Mark's behalf, adopts the "vremeder gelegenheit" (17411) toward Isolde. They both welcome the resultant invitation to return to court:

die vröude haetens aber do
 vil harter unde mere
 durch got und durch ir ere
 dan durch iht anders, daz ie wart:
 si kerten wider uf ir vart
 an ir herschaft als e;
 sin wurden aber niemer me
 in allen ir jaren
 so heinlich, sos e waren,
 nochn gewonnen nie zir vröuden sit
 so guote state so vor der zit. (17696-17706)

They are also given a new opportunity to regain the confidence of the king when the latter puts them on their honour to stay within the bounds of propriety and good form (17712-17722); for his part Mark has abandoned the shameful services of Marjodo and Melot and has accepted the truth of the situation. The possibility of improvement in him was already visible when he brought matters out into the open and banished the lovers, himself resigning from the triangle:

sol mir leit von iu geschehen,
 dazn wil ich hoeren noch sehen.
 diu gemeinde under uns drin
 diun mac niht langer gesin;
 ich wil iuch zwei derbi lan,
 ich eine wil dervon gan,
 swie ich mich dervon geloese.
 disiu gemeinde ist boese:
 ich wil ir gerne haben rat.
 der künec der wizzentliche hat
 an minnen cumpanie,
 deist michel dorperie. (16605-16616)

After making the expedition into the wilderness Mark gained in maturity of outlook; rather than wishing to further close his eyes to the pain of cuckoldry which he describes in the banishment speech, he has gone to the cave impelled by concern for his honour and his wife (17279-17282) as distinct from his initial concern only for the social form, his marriage (15285); having reached the cave and looked in he is overtaken by a "blintheit" which is a considerable improvement on his earlier desire not to see (17547-17560). This new state of his is one which hitherto was reserved only for those who enjoyed an ideal love, Rivalin (944), and Blanscheflor (1292), Tristan and Isolde (11808, 11736). Its emergence in Mark signifies the advent of a reckless passion which overrules all considerations of personal advantage and social regard:

diz was diu alwaere,
 diu herzelose blintheit,
 von der ein sprichwort da seit:
 'diu blintheit der minne
 diu blendet uze und inne.'
 si blendet ougen unde sin... (17738-17743)

Mark is now willing to overlook any impropriety on his wife's part just so long as he can have her near: even the knowledge that she loves someone else, a knowledge which has caused him to banish her, now makes no difference (17814-17816); thus the lovers are left to define their future honour for themselves safe from the intervention of any "huote." The effects of the potion have not yet abated and the temptation to abandon their previously adopted "vremede" is ever-present. The decision they now face as to their future course of action is as momentous as the one they had to make following the drinking of the potion; as on that previous occasion the considerations involved in making the decision are set out in an excursus (17859-18114) which specifically discusses the honour of woman and more especially the honour of passionate woman, the kind recognisably represented by Isolde; the excursus goes on to describe the consequences of being unable to control such passion together with the increase in honour to be derived from self-imposed control, "maze":

maze diu here
 diu heret lip und ere.
 Ezn ist al der dinge kein,
 der ie diu sunne beschein,
 so rehte saelic so daz wip,
 diu ir leben unde ir lip
 an die maze verlat,
 sich selben rehte liebe hat... (18013-18020)

.

her lover is the
 marriage bed, she
 orchard.
 As always it

ein wip, diu ir wipheit
 wider ir selber liebe treit
 der werlde zuo gevalle,
 die sol diu werlt alle
 wirnden unde schoenen,
 blüemen unde croenen
 mit tegelichen eren,
 ir ere mit ir meren. (18051-18058)

anyone to the lovers' search; she was down this, partially at
 Control exercised from outside, by "huote", is useless in that it
 least, when she first allowed Marjode's admission to their chamber,
 provokes woman to actions she might otherwise not have considered
 now charged to guard the door to the orchard she renders the
 taking and in any case is ineffectual in preventing such actions.
 extent of Isolde's morality and it is while she is rendering
 This has been clearly demonstrated in the work up to this point,
 this that she solves the problem once and for all;
 the activities of Marjode and Melot having achieved nothing but
 an increase in general deception and a decrease in honour.

The question remains for Isolde, since the king's "huote" has
 been called off by this time, as to whether she will be able for
 once to go against her nature. The kind of love which results
 from such a course of action is, says the excursus, unnatural
 and unworthy (17971-17981):

Mark's question
 parallel to that
 with darf" (17904),

nein nein, ezn ist niht minne,
 ez ist ir ahtaerinne,
 diu smaehe, diu boese,
 diu boese geteloese! (18037-18040)

and having drunk the potion and experienced the cave in the wilder-
 ness, Isolde is not about to settle for anything less than total
 fulfilment of desire no matter what this might cost. Leaving
 Brangaene in the by now familiar position of guardian of her "ere,"
 or what little she has left at this point, she prepares to receive

her lover in the bed, which bears a great resemblance to the royal marriage bed, she has prepared for the occasion in the palace orchard.

As always it is Brangaene alone who has the power to admit anyone to the lovers' secret; she has done this, partially at least, when she first allowed Marjodo admission to their chamber, now charged to guard the door to the orchard she ponders the extent of Isolde's amorality and it is while she is pondering this that she solves the problem once and for all:

die tür die wurden zuo getan.
 und als Brangaene nider gesaz,
 nu bedahte si daz
 und betruretez in ir muote,
 daz vorhte noch huote
 an ir vrouwen niht vervie.
 Binnen disen trahten gie
 der kameraere einer vür die tür
 und was so schiere nie dervür,
 der küneec engienge gegen im in.... (18172-18181)

When her companions, set by her to guard the gate, in reply to Mark's question "wisten in zem garten in" (18192) -- an action parallel to that of the huntsman who, on Mark's request "wise mich dar!" (17484), allows him access to the cave -- she does nothing to avert the consequences. The inflexibility of her epithet "getriuwe" applied to her, apparently ironically, by Tristan when he discovers the betrayal, acknowledges the integrity of a purpose which finally succeeds in fulfilling her initial charge:

Brangaene triuw 'a' sprach er, 'waz habt ir getan,
 getriuwe Brangaene!
 weiz got Brangaene, ich waene,
 diz slafen gat uns annden lip. (18250-18253)

The "triuwe" of the lovers, which has carried them through so many previous hardships and which has continued even while they were apart, now faces its final test. Tristan flees when the eyes of the world seem about to be drawn to his illicit union (18126-18128), preferring to keep faith in spirit only and like the man in the excursus to keep "daz lebende paradis in sinem herzen begraben" (18066). Isolde acknowledges the rightness of his action and makes no attempt to follow her lover:

er mac vil gerne von mir varn,
 sin ere und sinen lip bewarn;
 wan solte er lange bi mir wesen,
 son kunder niemer genesen.
 durch daz sol ich sin haben rat;
 swie rehte nahen ez mir gat,
 ern sol durch den willen min
 sin selbes niht in sorgen sin. (18575-18582)

Having in their different ways faced the consequences of their part in the adultery they all are able to emerge with their honour intact: Tristan in Arundel (18736, 18741, 18786, 18934) and Mark and Isolde in Cornwall (18378-18400); Brangaene has finally fulfilled her promise to the queen and Tristan his promise to his uncle: Mark ends up with the woman originally intended for him and is finally compensated for the loss sustained so many years ago at the hands of Rivalin; through the offices of

Brangaene truly poetic justice is finally seen to reign:

die vröude, die ich durch iuch verbir,
 owi owi, die tribet ir
 als ofte als iu gevellet.
 ir sit dar zuo gesellet:
 Marke iuwer herre und ir, ir sit
 heime unde gesellen alle zit;
 so bin ich vremede und eine. (19489-19495)

It has long been regarded his Tristan as an unfinished work. The reason for this lies perhaps in the fact that it has had two continuations appended to it, one by Ulrich von Türhein and the other by Heinrich von Freiberg; these two were probably professional hacks who, much like those writers for screen and radio who continue the lives of famous characters, such as for instance Sherlock Holmes, took over a successful story after the writer responsible for its original success had either died or ceased to be interested in speculations as to further alternative possibilities for the lives of the characters he created. In any case, the continuations of Gottfried's work can not be considered a part, necessary or otherwise, of the original work, rather they are new structures based on assumptions altogether different from those made by the original and as such are no more or less useful for understanding this than any other interpretations.

There is, in fact, little justification for the assumption that Gottfried's poem is an incomplete version of a story found

¹cf. Gottfried Weber, "Heinrich von Freiberg ist wenigstens in seinen fargal-klassischen Fassungen seiner Aufgabe besser gewachsen gewesen als Ulrich von Türhein. Aber der innere Gehalt zu Gottfrieds 'Tristan' ist gleichwohl außerordentlich." Gottfried von Strassburg, p. 39.

CONCLUSION

It has long been a commonplace of Gottfried scholarship to regard his Tristan as an unfinished work. The reason for this lies perhaps in the fact that it has had two continuations appended to it, one by Ulrich von Türheim and the other by Heinrich von Freiberg; these two were probably professional hacks who, much like those writers for screen and radio who continue the lives of famous characters, such as for instance Sherlock Holmes, took over a successful story after the writer responsible for its original success had either died or ceased to be interested in speculations as to further alternative possibilities for the lives of the characters he created. In any case, the continuations of Gottfried's work can not be considered a part, necessary or otherwise, of the original work, rather they are new structures based on assumptions altogether different from those made by the original¹ and as such are no more or less useful for understanding this than any other interpretations.

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elsewhere any more than there is justification for making the same assumption about the Antigone of Brecht or Giraudoux; all evidence points to the fact that wherever Gottfried may have found his theme, the form which he gave it differed enough from any existing version to make his work an original, unique masterpiece with a statement which differs from that made in any other version. Furthermore, as D. G. Mowatt has pointed out: "The assumption of completeness is a necessary precondition for the analysis of any linguistic structure, even for an analysis which is designed to demonstrate defects in the object studied. To make the contrary assumption...is to decide in advance that the book is not worth analysing."¹

The fact that critics indeed think otherwise is attested in the number of studies devoted to Gottfried's Tristan and the continuing interest the work has aroused in those whose pre-occupations are with artistic forms. The fragments which remain of other versions have failed to provoke anything of the same interest. There is a completeness in Gottfried's work which needs no further elaboration and demands no further assumptions than those already raised by the 19,548 lines which remain to us.

Tristan's fate to end "vremede und eine" (19495) is justified

¹"Tristan's mothers and Iwein's daughters," p. 19.

both in terms of the word-play which traced the cause of his trouble and alienation to the initial "vremede" with which he started life and in the moral terms in which Ulrich saw death as the only fitting penalty for adultery: death for Gottfried's lovers consists of being "vremede", apart from one another (18422 ff.), it is the worst penalty they could pay. There is completeness too in the fact that Mark and Isolde are finally seen to be "heime unde gesellen alle zit" (19494), it is no more than queen Isolde originally intended in giving the potion and it is the ultimate aim of Tristan's self-imposed rôle as court huntsman and merchant. The final handing over of Isolde to Mark has been anticipated several times in the work: after the lovers return from Ireland (12518ff.), following the defeat of the would-be abductor Gandin (13438f.) and in the "vremeder gelegenheit" assumed in the cave (17411), itself followed by their abandonment of the cave and the wilderness. Tristan's final departure leaving Isolde to Mark has its precedent in the occasion when, under similar conditions of stress, he fled to Swales.

The convention of setting the words "The End" to a work of literature constitutes an announcement, not that there is nothing further to say about the subject, but that the author has no intention of pursuing further in the same form the concerns which up to the point at which the announcement is made have been his major pre-occupation. No such convention heralds the end of Gottfried's

Tristan but the fact that at the point at which the work breaks off the hero has fled the location in which the major events of his life have taken place is by definition an announcement of the fact that neither he nor his creator will pursue the concerns which have formed his life hitherto: the relationships, situations and characters associated with Cornwall, the conflict between Tristan's desire to stay and the inability to subdue the elements which ultimately make this impossible, the conflict between illicit love and attachment to public esteem, all of which constituted the specific "leit" to which their love has destined them and from which they are now released.

In spite of the fact that Arundel seems to hold out implicit hopes of future success for Tristan the outlining of such success would demand a form different from the one which has traced the contours of his failure. It is hoped that the examination of the various outstanding aspects of Gottfried's form undertaken in this study has done justice to the paradox which is Gottfried's work: namely that the presentation of the failure within the form chosen for the purpose is the poet's major success.

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