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Commentary as Literature

The Medieval ›Glossenlied‹

As scholars of medieval German literature, we quite frequently work with concepts which are – at best – ambivalent when we are trying to explore or merely describe the characteristics of our material. Concerning the term ›literature‹, for example, and concerning its use in one of our major reference works, the *Verfasserlexikon*¹, Burkhard Hasebrink and Peter Strohschneider showed the difficulties of this concept.² On the one hand, we associate with literature a quite specific set of conventions, such as polysemy, fictionality, autonomy, or originality – thus thinking of *literature* in an emphatic way. On the other hand, we include in literature as a historic field of description any kind of written transmission. This constellation tends to marginalize some texts – such as religious texts or technical literature and how-to-books, to name just two areas. Although doubtlessly written, they somehow just do not seem to fit the emphatic concept of *literature*. And even if those texts are included, they are only deemed worthy of discussion in a way that might not be appropriate to them, by separating their aesthetic dimension from their functional purpose. Therefore, Hasebrink and Strohschneider recommended to substitute this concept of literature (even if it is thought of as a historically ›extended‹ concept) with an historicized concept of text.³ However, the very basic term *text* is no less ambivalent: On the one hand and within the scope of material philology, we think of text as a distinctive and very specific object. A text passed down in a certain manuscript, characterized as well by a special linguistic design as by a particular graphic shape, mise-en-page and materiality. But on the other hand, we think of text in a sense of repeatability – as a speech act, transmitted by scripture and picked up again in

1 Kurt Ruh and Burghart Wachinger (eds.), *Die Deutsche Literatur des Mittelalters. Verfasserlexikon*, begründet von Wolfgang Stammeler, fortgeführt von Karl Langosch, 2., völlig neu bearbeitete Auflage Berlin, New York 1978-1999, 1 Nachtrags- und 3 Registerbände 2004-2008.

2 Burkhard Hasebrink and Peter Strohschneider, »Religiöse Schriftkultur und säkulare Textwissenschaft. Germanistische Mediävistik in postsäkularem Kontext«, in: *Poetica* 46 (2014), pp. 277-291.

3 Ibid., p. 288.

a different situation (»Wiedergebrauchsrede«)⁴, where it can be actualized anew and will, in manuscript cultures, be actualized with some variation and within sometimes exceedingly stretched boundaries of equivalence. From this point of view, texts that might in fact be somewhat dissimilar or variant in different manuscripts can nevertheless be described as one text.⁵ In this paper I would like to take a closer look at the transition point, where the difference between one text (in several manuscripts) and several texts becomes tricky. My example will be a text (or texts?) that utilizes a commentarial gesture to generate its own form: a Middle High German gloss poem (*Glossenlied*). Taking a closer look at the manuscripts transmitting it (or them?), I would like to discuss how the particular presentations of the gloss song constitute different textual forms and different states of literacy.

The gloss poem *Salve regina künigin Maria Gottes muoter überlaut* belongs to a genre that became relatively popular in Latin as well as in the vernacular. It developed in the 13th century and there can be no doubt that it was quite widely

4 Concerning the concept of »Wiedergebrauchsrede« cf. Konrad Ehlich, »Text und sprachliches Handeln. Die Entstehung von Texten aus dem Bedürfnis nach Überlieferung«, in: Aleida Assmann, Jan Assmann, and Christoph Hardmeier (eds.), *Schrift und Gedächtnis. Archäologie der literarischen Kommunikation*, 2. ed. München 1993, pp. 24-43. For the adaptation of this concept for the specifics of vernacular premodern manuscript culture cf., for example: Peter Strohschneider, »Situationen des Textes. Okkasionelle Bemerkungen zur »New Philology«, in: Helmut Tervooren and Horst Wenzel (eds.), *Philologie als Textwissenschaft. Alte und neue Horizonte*, *Zeitschrift für deutsche Philologie* 116 (1997), special issue, pp. 62-87, here pp. 82 f.; Ursula Peters, »Philologie und Textermeneutik. Aktuelle Forschungsperspektiven der Mediävistik«, in: *Internationales Archiv für Sozialgeschichte der deutschen Literatur* 36 (2011), pp. 251-282, here p. 261; Martin Baisch, »Textualität – Materialität – Materialität – Textualität. Zugänge zum mittelalterlichen Text«, in: *Literaturwissenschaftliches Jahrbuch* 54 (2013), pp. 9-30, here pp. 13-19; Christina Lechtermann, Art. »Material Philology«, in: Susanne Scholz and Ulrike Vedder (eds.), *Handbuch. Literatur und materielle Kultur*, Berlin 2018, pp. 117-125.

5 There have been several attempts to describe this paradox more closely (for example: Jacqueline Cerquiglini-Toulet, »Conceiving the Text in the Middle Ages«, in: R. Howard Bloch et al. (eds.), *Rethinking the New Medievalism*, Baltimore 2014, pp. 151-161; Stephen G. Nichols, »Dynamic Reading of Medieval Manuscripts«, in: Markus Stock and Christa Canitz (eds.), *Rethinking Philology. 25 Years After the »New Philology«*, *Florilegium* 32 (2015), pp. 19-57. Shillingsburg – for example – suggested the differentiation between »material text« and »semiotic text« (Peter L. Shillingsburg, *Resisting Texts. Authority and Submission in Constructions of Meaning*, Ann Arbor 1997, pp. 71-73). Baisch (as note 4, pp. 29 f.) tried to describe the manuscript-text via the concept of vestige – comprising the aspect of indexicality as well the aspect of withdrawal. Hausmann proposed the idea of a dynamic identity of the text that emerges between the different versions and their material concretions (Albrecht Hausmann, »Mittelalterliche Überlieferung als Interpretationsaufgabe. »Laudines Kniefall« und das Problem des »ganzen Textes«, in: Ursula Peters (ed.), *Text und Kultur. Mittelalterliche Literatur 1150 – 1450*, Stuttgart 2001, pp. 72-95, here pp. 94 f.).

spread during the 14th and 15th centuries. Besides the Lord's Prayer and miscellaneous hymns and sequences, it have above all been devotional texts about the virgin Mary that have been used to create gloss poems and songs.⁶ Judging from the collection of the *Analecta Hymnica* assembled by Guido Maria Dreves at the end of the 19th century, out of the 85 Latin gloss poems and songs catalogued there no less than 80 glorify Mary or broach the topics of the Annunciation and the virgin birth.⁷ In his monography on Marian salutations, Peter Appelhans records at least 20 Middle High German gloss songs and poems adapting the *Ave Maria*.⁸ And the online database of medieval German manuscripts, the *Handschriftencensus*, registers no less than 45 entries under the heading *Goldenes Ave Maria* as gloss songs or gloss poems and offers several other examples of this text group.⁹ The recently established data-base of medieval German translations of Latin hymns and sequences shows that in addition to the *Ave Maria*, the *Salve regina misericordiae* has been very frequently formed into gloss poems. A search in the database records 51 entries for vernacular adaptations of this antiphon and of these eighteen texts are adaptations in the form of a gloss poem or song.¹⁰ My

6 For a concept of vernacular retextualisation that is bound very closely to the Latin pretext as 'glossing adaptation' («glossierende Adaptationen») see: Andreas Kraß, »Spielräume mittelalterlichen Übersetzens. Zu Bearbeitungen der Mariensequenz *Stabat Mater Dolorosa*«, in: Joachim Heinzle, L. Peter Johnson and Gisela Vollmann-Profe (eds.), *Übersetzen im Mittelalter. Cambridger Kolloquium 1994*, Berlin 1996, pp. 87–108, here p. 104 f.; id., *Stabat mater dolorosa. Lateinische Überlieferung und volkssprachliche Übertragungen im deutschen Mittelalter*, cf. with a special focus on the adaptation of metaphors: Anja Becker and Julia Schmeer, »Ave maris stella. Hans Sachs und Maria im Spannungsfeld von Tradition, Innovation und Reformation. Mit einer Vorüberlegung zum Analysieren vormoderner Übersetzungen«, in: Eva Rothenberger and Lydia Wegener (eds.), *Maria in Hymnus und Sequenz. Interdisziplinäre mediävistische Perspektiven*, Berlin, Boston 2017, pp. 323–344. Concerning the use of hymns and a glossing adaptation in basic school instruction see: Nikolaus Henkel, *Deutsche Übersetzungen lateinischer Schultexte. Ihre Verbreitung und Funktion im Mittelalter und in der frühen Neuzeit. Mit einem Verzeichnis der Texte*, München, Zürich 1988, pp. 65–73.

7 Guido M. Dreves and Clemens Blume (eds.), *Analecta Hymnica Medii Aevi*. Vol. 30: *Pia Dictamina. Reimgebete und Leselieder des Mittelalters III*, Leipzig 1898, passim. In the introduction to this volume Dreves points to several other examples concerning above all the *Ave Maria* among the *cantiones* (*Analecta Hymnica* Vol. 1, 50, 93, 94; Vol. 2, 126, 151; Vol. 20, 176, 179), the hymns (Vol. 4, 53) and the sequences (Vol. 9, 74; Vol. 10, 138); see also: Franz J. Mone (ed.), *Lateinische Hymnen des Mittelalters*, Vol. II: *Marienslieder*, Freiburg i. Br. 1854, pp. 112, 216, 218, 228.

8 Peter Appelhans, *Untersuchungen zur spätmittelalterlichen Mariendichtung. Die rhythmischen mittelhochdeutschen Mariengrüße*, Heidelberg 1970, pp. 41–59.

9 <http://www.handschriftencensus.de/werke> (last accessed 17 July 2019).

10 *Online-Repertorium der mittelalterlichen deutschen Übertragungen lateinischer Hymnen und Sequenzen* (Berliner Repertorium) http://opus.ub.hu-berlin.de/repertorium/browse/hymn/6941?skip=0&_bc=51.6941 (last accessed 17 July 2019); cf. Burghart Wachinger, Art. »Salve regina (deutsch)«, in: ¹VL 8 (1992), col. 552–559 and ²VL 11 (2004), col. 1368.

example belongs to this group. It has been passed down in three manuscripts, of which the two vellum manuscripts, P and M, date back to the 14th century, while the paper manuscript d dates from the 15th century. My argument focuses on these manuscripts.

- 1) Manuscript P: The Library of the Benedictine Archabbey at Pannonhalma (= Pannonhalmi Főapátság Könyvtár), Jesuitica 118.I.46, fol. 40r-43v

Gloss songs and poems are generated in reference to a certain other text, a previous text whose words or phrases are taken as a starting point for the songs' own concerns. In my example, this is – as mentioned above – the *Salve regina misericordiae*, an antiphon that originates from the 11th century and has been used from the 12th century onward for processions on Marian feast days and in readings for the canonical hours.¹¹ In the later Middle Ages, the text has also been utilized outside of the narrower liturgical context in different congregations of lay brothers.¹² In this example, the Latin text is divided into sixteen segments, each of which opens a paragraph of the rhymed vernacular poem.

The text starts with a lyrical ›I‹ offering its ›dinfleichen gruez‹ (fol. 40v) to Mary, but soon the speaker adopts a collective ›we‹. While in the first stanzas, the text switches between ›I‹ and ›we‹, the ›we‹ dominates all stanzas from ›ad nos conuerte‹ (fol. 42) onward. Mary is hailed as ›regina misericordiae‹, as the queen of mercy, sweetness, benignity, as hope, and as ›advocata nostra‹, and thus as intermediary for those who have to be postlapsarian expatriates because they are children of Eve. In the following lines, the text confronts the world – as a valley of tears – with the beatific vision of God in paradise which can be mediated by the merciful glance that Mary casts on the sinner. The mise-en-page of manuscript P, which probably was written at the end of the 14th century somewhere in Austria or Bavaria, shows distinctly how the German text treats

11 Dreves, *Analecta hymnica* (as note 7) vol. 50, p. 318, no. 245: »Salve, regina misericordiae,/ Vita, dulcedo et spes nostra, salve!/ Ad te clamamus exsules filii Evae,/ Ad te suspiramus gementes et flentes/ In hac lacrimarum valle./ Eia ergo, advocata nostra,/ Illos tuos misericordes oculos ad nos converte/ Et Iesum, benedictum fructum ventris tui,/ Nobis post hoc exilium ostende./ O clemens, o pia,/ O dulcis Maria.« See: http://opus.ub.hu-berlin.de/repetitorium/browse/hymn/6941?skip=0&_bc=51.6941 (last accessed 17 August 2019).

12 Fred Büttner, »Zur Geschichte der Marienantiphon *Salve regina*«, in: *Archiv für Musikwissenschaft* 46 (1989), pp. 257–270. Transformations concerning the role and status of Mary as presented in *Salve regina* gloss poems of the 15th and 16th centuries are discussed in: Lydia Wegener, Franziska Lallinger, and Arrate Cano Martín-Lara, »Transformation und Destruktion: Formen der volkssprachlichen Aneignung des *Salve regina* im fünfzehnten und sechzehnten Jahrhundert«, in: Eva Rothenberger and Lydia Wegener (eds.) (as note 6), pp. 395–450.

its Latin source (Fig. 1).¹³ Like in a continuous commentary, the text is divided in distinctions. The head words preceding the distich stanzas are set in red ink. Only in the first stanza, the Latin text is underlined, so that here instead of if the lemma the name of the Virgin, written in red ink, stands out more distinctly. The text begins as follows:

Salue regina. Chuniginne maria.
 maria auz erwelte gotes praut.
 pedew fein tochter vnd fein traut.
 Geporn von salomone.
 du traift er engel chrone.

(fol. 40v: Salve Regina, Queen Mary, Mary chosen bride of god as well his daughter and his beloved, born of Salomon, you wear the crown of angels.)

The following verses treat Mary's ancestry, the miracle of virgin birth, and with this her role in the salvation of mankind. The stanza closes accordingly: »Des lob wir dich all./ mit iubel vnd mit schall./ hie vnd dort vnd anders swa./ salue regina.« (fol. 40v: Therefore, we all praise you with jubilation and exultation, here and there and anywhere – salve regina.) The vernacular text, whose wording and imagery falls back on rather conventional formulations, follows at large this form of adaptation: in sixteen stanzas that continuously position the phrases of the Latin song at their beginning, Mary is described as advocate, as mother, and saviour. But as »elucidations« of the Latin lemmas, the vernacular stanzas mostly offer dilatations and elaborations of what the Latin text has already said. Nevertheless, due to their structure, the scarce research dealing with such and similar poems subsumes them under the concept of *gloss*, and connects them to instruments of text explanation and interpretation.¹⁴ Franz J. Mone, for example, thinks of them as a form of »Commentarius perpetuus«¹⁵, and Hans Fromm speaks of them as texts in which the principles of scholastic sermon have been transferred to lyric. Thus he places them in a broader tradition of exegesis and explanation of sacred rituals, gestures, and prayers.¹⁶ But in fact those vernacular stanzas are to a lesser

13 The manuscript (parchment, 118 fols., 21x14 cm) contains, in addition to a calendar and some astronomical charts, a collection of prayers and devotional texts focussing mainly on the passion and the virgin Mary. See: András Vizkelety, *Beschreibendes Verzeichnis der altdutschen Handschriften in ungarischen Bibliotheken*, Vol. 2, Wiesbaden 1973, pp. 229-235. For a digitalization of the text see: <http://opus.ub.hu-berlin.de/repertorium/browse/witness/10245?bc=SI.6941.10091.10245> (last accessed 17 July 2019)

14 Nikolaus Henkel, Art. »Glosse I«, in: Klaus Weimar et al. (eds.), *Reallexikon der deutschen Literaturwissenschaft*, Vol. 1, 2001, pp. 727 f.

15 Franz Joseph Mone, *Quellen und Forschungen zur Geschichte der deutschen Literatur und Sprache*, Aachen, Leipzig 1830, II. Abtheilung u. a. Glossenlieder, pp. 109 f.

16 Hans Fromm, Art. »Mariendichtung«, in: Werner Kohlschmidt et al. (eds.), *Reallexikon der deutschen Literaturgeschichte*, Vol. 2, 1965, pp. 271-291, here p. 283.

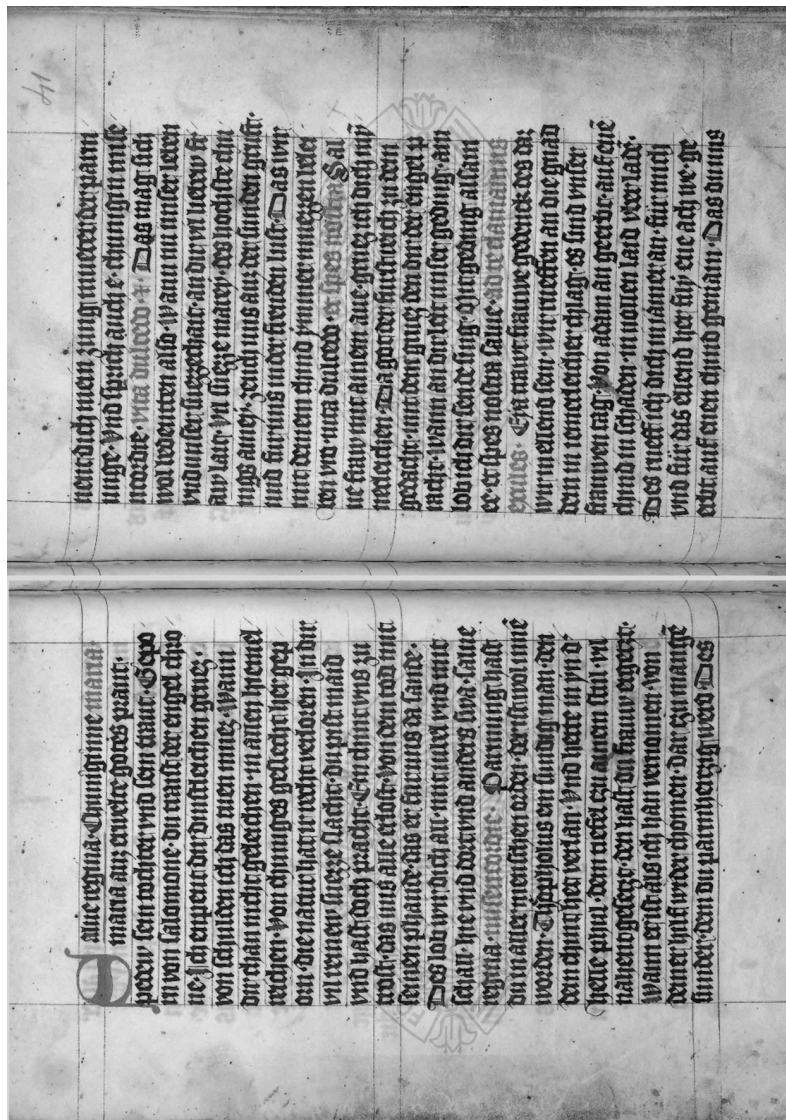


Fig. 1: Manuscript P: The Library of the Benedictine Archabbey at Pannonhalma (= Pannonhalmi Főapátság Könyvtár), Jesuitica 118.I.46, fol. 40v and 41r.

extent explicative than they are expansive.¹⁷ Very scarce indeed are the explanations they give and they rarely adopt the specific linguistic forms that mark the beginning of a commentary – as for example the doubling of the Latin lemma by its adjacent translation or an introduction to the explanation by the formula ›that means‹.¹⁸ Hence Appelhans positions the gloss poems right between practices of commentary dealing with a canonical, biblical, or liturgical text on the one side, and the tradition of Latin tropes which were used to elaborate liturgical texts and above all songs by verbal additions or/and melismata on the other.¹⁹ Burghart Wachinger, who considers it unlikely that the trope directly influenced these texts, nevertheless emphasizes the analogy of those forms.²⁰ However, aside from the question of such dependencies it is obvious that the commentarial gesture structuring the stanzas extensively engages forms of embellishment. Regarding our example, these expansions even cross textual boundaries and include another text: The last stanza, following the phrase *O dulcis Maria* (fol. 42v) contains 55 verses that belong to a song by Sigheher which was probably written in the 13th century.²¹ Sigheher's song praises the virgin and comprises seven stanzas, which are – apart from this adaptation – only conveyed in the Codex Manesse.²² In the process of adaptation the verse order and the form of the stanzas have been changed. Nevertheless, of the 70 lines of the song, 48 are quoted directly or can at least be traced in the phrases of the gloss poem. In this way, Sigheher's song is quite seamlessly blended into the last stanza of the gloss poem.

17 Cf. with a special focus on Oswald von Wolkenstein: Burghart Wachinger, »Sprachmischung bei Oswald von Wolkenstein«, in: id., *Lieder und Liederbücher. Gesammelte Aufsätze zur mittelhochdeutschen Lyrik*, Berlin, New York, pp. 259–277, here p. 272: »Bei den Glossenliedern ist die Analogie zur wissenschaftlich-erbaulichen Glossierungs- und Kommentierungspraxis unverkennbar. Da fast immer sehr bekannte und keineswegs besonders schwierige lateinische Texte zum Ausgangspunkt gewählt sind, zielt die Verwendung der Volkssprache offenbar weniger auf Erläuterung als auf emotionale und meditative Aneignung des starren offiziellen lateinischen Textes.«

18 See for example the beginning of the second or third stanza (fol. 40v and 41r): »mifericordie. Parmung haft du in aller menschen orden« and »vita dulcedo. Das mag sich wol bedeuten also«.

19 Appelhans (as note 8), pp. 88–91.

20 Burghart Wachinger, »Notizen zu den Liedern Heinrich Laufenbergs [1979]«, in: id., *Lieder und Liederbücher. Gesammelte Aufsätze zur mittelhochdeutschen Lyrik*, Berlin, New York 2011, pp. 329–361, here p. 353.

21 First edition: Friedrich Heinrich von der Hagen, *Minnesinger. Deutsche Liederdichter des zwölften, dreizehnten und vierzehnten Jahrhunderts*, Leipzig 1838, Vol. II, pp. 360 f.; Philipp Wackernagel, *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts*, Vol. 2, Leipzig 1867, pp. 103 f., Nr. 188.

22 Heidelberg, Universitätsbibliothek, Cpg 848, 410v. The last stanza is also transmitted in Munich, BSB, Cgm 5249/59d, fol. 1r. Cf. Gert Hübner, *Lobblumen. Studien zur Genese und Funktion der ›geblühten Rede‹*, Tübingen 2000, pp. 172–176.

With regard to this example and its presentation in P, we are thus able to describe a threefold effect that is closely connected to the commentarial form: First the text is shaped by a gesture of demarcation and differentiation that applies to the Latin *textus*, stages it as point of reference, ascertains its dominance, and derives its value and textual status from it. Secondly it is fashioned by a gesture of expansion that allows for a seemingly disproportionate embellishment of the last stanza incorporating nearly the complete song of Sigheher. Thirdly, it alters the semantic scope of the previous text (»Pretext«) and reinterprets its meaning. Those effects, I think, are brought about by an operational virtue of commentary that can be utilised by literary forms.²³

Definitions of commentary mostly tend to lean towards positivist or materialist explanations, referring to a predominant explicative function or a generic secondariness. The *Reallexikon der deutschen Literaturwissenschaft*, for example, presupposes the existence of a text to be commented on, when it defines commentary as a »memorative, comprehensive, and, in the narrower sense, unlocking (interpreting) text for public and private use«.²⁴ Jan Assmann, whose anthology might well be considered the starting point of a more theoretical approach to commentary, underlines its functional dimension, defining commentary as the textual authority that organizes and secures the transmission of canonical or holy texts whenever they are used or reused in a new context.²⁵ With this definition he also accentuates the secondariness of the commentary, which necessarily follows the *textus* as a previous textual object. Glenn Most, while rejecting a definition of commentary derived from »a catalogue of purely formal discursive features«

23 I would like to stress that it is »a«, and not »the« operational virtue of commentary that I am trying to describe here. It may apply to those forms of commentary that implement an explicit or implicit deictic gesture pointing towards a *textus* or indicating it by mise-en-page or linguistic means. Other forms of commentary as an »extremely complex, multifaceted genre that resists definition« (Karl Enenkel and Henk Nellen, »Introduction. Neo-Latin Commentaries and the Management of Knowledge in the Late Middle Ages and the Early Modern Period (1400 – 1700)«, Leuven 2013, pp. 1–76, here p. 59), such as the paraphrase (ibid., pp. 37 f.; Kraß [as note 6]), work in a different way.

24 Ralph Häfner, Art. »Kommentar 1«, in: Klaus Weimar et al. (eds.), *Reallexikon der deutschen Literaturwissenschaft*, Vol. 2, 2007, pp. 298–302; cf. U. Püschel, Art. »Kommentar«, in: Gert Ueding (ed.), *Historisches Wörterbuch der Rhetorik*, Vol. 4, Darmstadt 1998, col. 1179–1187.

25 Jan Assmann, »Text und Kommentar. Einführung«, in: id. and Burkhard Gladigow (eds.), *Text und Kommentar. Archäologie der literarischen Kommunikation IV*, München 1995, pp. VII–XV. Meanwhile it has been shown that commentaries – and perhaps above all premodern and early modern commentaries – not rarely renounce their explicative function to follow their very own interests. See for example: Jan-Hendryk De Boer, »Kommentar« in: id. et al. (eds.), *Universitäre Gelehrtenkultur vom 13. bis 16. Jahrhundert. Ein interdisziplinäres Quellen- und Methodenhandbuch*, Stuttgart 2018, pp. 265–318; Enenkel and Nellen (as note 23), pp. 3 f., and 11 f.

and stressing the authority, institutionalism, directionality, and potential for ›empowerment‹ of commentary, nevertheless thinks of commentary in an ontological way: first there is a text, then a commentary follows, written by an agent (or agents) who mediate between the primary text and its (later) recipients from a third position, explaining difficult grammar, adding information, staking out the semantic scope, interpreting it – occasionally in opposition to any original intent.²⁶ Anthony Grafton even speaks of the commentator as a ›parasite‹.²⁷ These and similar conceptualizations go some way to grant a certain amount of agency to the commentary, for example by considering the ›making‹ of the canonical text through its commentary. Their underlying ontological definition of commentary, however, ignores textual phenomena that benefit from the authority of commentarial gestures without necessarily occupying a subsequent (›parasitic‹) position or serving a text by explanation. This definition ignores above all vernacular narrations, songs, and poems that make use of commentarial gestures in a creative way, deriving their prestige or simply their very particular form of (in-)coherence from their status as alleged commentary. Furthermore, it excludes texts that stage themselves as being worthy of commentary or that surround themselves with commentary that is neither belated nor from a different author's hand.²⁸ And it excludes literary forms that are staged like/as a commentary, that show verbal and textual gestures and ›postures‹ of commentary to claim their own status, like my example does. In short, it excludes forms that make use of the ›operative dimension‹ of commentary without being commentaries in a very narrow sense.

If we think commentary not in an ontological way, as a textual or visual entity following and explaining another entity already existing, but in an operational way, we can turn to its productive aspects and to the special relation it establishes: the gesture of commentary draws a distinction between the commentarial and the commented and thus *creates* both the subject and the object of commentary.²⁹ This gesture does not only produce two texts by relating them to each other, but also postulates an intricate hierarchy between them: It bestows the *textus*

26 Glenn W. Most, ›Preface‹, in: id. (ed.), *Commentaries – Kommentare*, Göttingen 1999, pp. VII–XV, VII, XIV.

27 Anthony Grafton, ›Commentary‹, in: id., Glenn W. Most, and Salvatore Settis (eds.), *The Classical Tradition*, Cambridge MA., London 2010, pp. 225–233, here p. 226.

28 Cf. the articles of Christine Ott and Philip Stockbrugger in this volume.

29 Enenkel and Nellen remark, that even this differentiation must not always be stable especially in a literary context (as note 23, p. 12): ›Often, the boundary between text and commentary faded and sometimes even disappeared. This topic was ingeniously elaborated in literary works such as *Gargantua et Pantagruel* by François Rabelais. In this manner, a growing scepticism is expressed towards the idea that the user could take advantage of the commentary in order to ascertain the truth of the beliefs and opinions expressed in the text.‹

with dignity, canonicity, or even sacredness, creating a ›cultural and holy text‹.³⁰ But at the same time it ennobles the commentary that derives its own value from the text it comments on. If we return to our example, we can observe how this relating gesture is brought about by mis-en-page as well as by language as a means of differentiation.³¹ The *textus* highlighted in this way shapes the gloss poem, lends coherence to its irregular stanzas and various topics, and legitimates its dilatations. Simultaneously, claims of validity are not only ascribed to the Latin *textus* by the gesture of commentary but they are also derived from it. The gloss poem benefits from the ›institution‹ of commentary as a prominent form of re-appropriation of cultural and religious texts.³² The relevance and potency it ascribes to the *textus* by using comentarial forms are thus transferred to the gloss poem as well. Hence, the poem on the whole is marked as a prayer and titled with »Ein guet gepet vo[n] vn[cer] vrouwen« (A good prayer of Our Lady). In Manuscript P, the poem can be found among two other gloss poems – one starting »Gegrueßet sistu ane we«³³, the second on the *Ave Maria*. Or to be more precise, it is situated between the latter and a promise of indulgence that has been entered just below our poem. It claims to effectuate no less salvation for the gloss poem than for the original prayer.³⁴ Thus, the gloss poem itself is defined by gestures of commentary pointing towards it from its (paratextual) margins – defining its textuality and constituting its function and value.

30 Assmann (as note 25), pp. 18–25; Most (as note 26), p. X; Enenkel and Nellen (as note 23), pp. 14–17. This notion of commentary stresses the idea of a relational structure established by implicit or explicit deixis, and it seems to be expressed historically in set phrases like *textus* and *glosa*, which have been examined by Meinolf Schumacher (›... der kann den text und och die gloß. Zum Wortgebrauch von ›Text‹ und ›Glosse‹ in deutschen Dichtungen des Spätmittelalters«, in: Ludolf Kuchenbuch and Uta Kleine (eds.), ›*Textus* im Mittelalter. Komponenten und Situationen des Wortgebrauchs im schriftsemantischen Feld, Göttingen 2006, pp. 207–227).

31 Cf. for other examples of such a mise-en-page of gloss poems: Wegener, Lallinger and Cano Martín-Lara (as note 12), pp. 409 f., esp. p. 421.

32 Assmann (as note 25), p. 22; Most (as note 26), pp. 8 f.

33 See Karl Bartsch (ed.), *Die Erlösung mit einer Auswahl geistlicher Dichtungen*, Quedlinburg, Leipzig 1858, pp. 207–209; Franz Joseph Mone, *Quellen und Forschungen zur Geschichte der deutschen Literatur und Sprache*, Bd. I, Aachen 1830, pp. 110–112.

34 P, fol. 43v: »wer ditz gepet spricht mit andacht. Der wirt ledig gefagt von pa/bft clemente drev hundert tag totlei/cher funde. vnd sechs hundert tag lez/leicher funde.« After a mark indicating a new paragraph, the following text, a gloss poem on the *Ave Maria*, is announced: »Das ift der engelich gruez vnser wraun maria.« András Vizkelety (as note 13, p. 232) sees this passage as an introductory phrase to the *Ave*-gloss song, but the paragraph, I think, at least renders it possible, that the promise of indulgence refers to the *Salve*-gloss song, which has been linked to an indulgence as well; see: Martina Wehrli-Johns and Peter Stotz, »Der Traktat des Dominikaners Albert von Weissenstein über das *Salve regina*«, in: Andreas Meyer (ed.), *Päpste, Pilger, Pönitentie. Festschrift für Ludwig Schmugge*, Tübingen 2004, pp. 283–313, here p. 309.

The differentiating and relating gesture of commentary that enables reciprocal textual constitution and creates two texts in one simultaneously generates two different regimes of textual coherence. On the one hand, it displays a fixed text that cannot be altered and for which *mouvance* and *variance*, amplification and abbreviation are no options.³⁵ On the other, it creates a text that happily embraces dilatations, digressions, and additions.³⁶ It is characterized by a tendency towards expansion, a well-nigh interminable accretion which has been described by Hans Ulrich Gumbrecht as *copia*, opulence.³⁷ Paul Zumthor and Christoph Huber even discuss the poetic commentary and »glose créatrice« as a creative practice and principal constituent of medieval poetics.³⁸ The terms and conditions to enable this, however, seem to be derived from the gesture of differentiation which does not only constitute two texts by relating them to each other, but also creates two different sets of expectation concerning textual patterns, topical options, and coherence. While the linguistic surface of the *textus* is fixed and thus grants a stable coherent structure of heightened validity, the commentary allows for multiplicity and the inclusion of miscellaneous topics and forms.³⁹

Finally, if we think of commentaries as an operative means of reciprocal textual constitution they can never truly be secondary – although they might have been composed later than the text they comment upon: The moment a commentary is linked to a *textus*, it reaches out to its semantic scope, delimiting the possibilities of how it is to be understood, sometimes even claiming to express what *actually* has been written, said, or intended in the *textus*.⁴⁰ Our example makes this very clear: The *Salve regina* focuses on the existential plight of man and on the transcendental dignity of the Queen of Heaven; it omits her earthly existence as well as her role in salvific history and even keeps quiet about the

35 Assmann (as note 25), pp. 25 f.

36 Wolfgang Raible, »Arten des Kommentierens – Arten der Sinnbildung – Arten des Verstehens. Spielarten generischer Intertextualität«, in: Assmann, Gladigow (eds.), (as note 25), pp. 51–73, esp. pp. 55 f. and pp. 61 f.

37 Hans Ulrich Gumbrecht, »Fill up Your Margins! About Commentary and *Copia*«, in Most (as note 26), pp. 443–453, here p. 446.

38 Paul Zumthor, »La glose créatrice«, in: Gisèle Mathieu-Castellani and Michel Plaisance (eds.), *Les commentaires et la naissance de la critique littéraire. France / Italie (XIV^e – XV^e siècles)*, *Actes du Colloque international sur le Commentaire Paris, Mai 1988*, Paris 1990, pp. 11–18, here p. 14: »En ce sens, tout poésie médiévale apparaît comme continuation, d’une part; commentaire, de l’autre.« – Christoph Huber, »Formen des ›poetischen Kommentars‹ in mittelalterlicher Literatur«, in: Most (as note 26), pp. 323–352.

39 Enenkel and Nellen (as note 23), pp. 8–11.

40 Michel Foucault, *Die Ordnung des Diskurses*. Inauguralvorlesung am Collège de France, 2. Dezember 1970, pp. 18–20; id., *Die Ordnung der Dinge. Eine Archäologie der Humanwissenschaften*, pp. 72–75, 114–118; Assmann (as note 25), pp. 30 f.

role of the Saviour.⁴¹ But the gloss poem includes those aspects: Mary's role is conventionalized, while her praise is by no means less exuberant. She is »geporn von salomone« (fol. 40v), descendant of »chuniges geflecht« (ibid.), she carried the Saviour (ibid., fol. 41r, 42r), and was greeted by the angel (fol. 41r). In the gloss poem she does not grant mercy herself but mediates between the sinner and the saviour.⁴² Accordingly, the mode of addressing the virgin is not only the collective *we* that includes mankind and Christendom and that dominates the *Salve regina*⁴³, but an iterative use of *I* and *we* that allows for both an »official« and communal address to the queen and a more intimate one.

2) Manuscript M: Munich, BSB, Cgm 5249/59a, fol. 11a-3va

The conventional pedagogical, theological, or juridical commentary often can be identified by its mise-en-page, presenting itself as a enhanced form of literacy.⁴⁴ Although the codex at large is very plain, manuscript P stages its text by carefully highlighting the *textus* through the use of red ink, as described above. The vellum-fragment M, dating back to the 14th century, has a different design. According to Karin Schneider, the three preserved sheets containing our text have been the opening and closing folios of a Latin *Legenda Aurea* manuscript. The hint *quere retro* (search at the back) on fol. 2v would have guaranteed the cohesion of the text all across the codex.⁴⁵ Apart from this note, only a small initial and the letters at the beginning of each verse are marked with red ink. The differentiation of *textus* and commentary that is intrinsic to the commentarial gesture is thus reduced to the change of language. The *textus* seems to be assimilated to the poem and its capacity to structure the text is reduced, the commentarial form is still audible or at least comprehensible but no longer visible. At the same time the poem is expanded even further: here, 47 additional verses offer an introduction to the gloss poem. They directly address the Virgin Mary. Using set phrases opened by »you«, they attribute quite conventional metaphors and analogies to her (like Salomo's

41 Wegener, Lallinger and Cano Martín-Lara (as note 12), pp. 400-405.

42 In the gloss poem Theopilus gives an example for this: »Parmung haft du in aller menschen orden. der ift wol inn[en] worden. Th[eo]pholus ein fundig man. den dein chint het verlan. Vnd hette in yn d[er] helle phul. dem tiefel tzu einam ftul. vil nahent gefetzt. den haft du frauw ergetzt. Wann er ift als ich han vernomen. von deiner hilf wider chomen. dar tzu mang[en] funder. dem du parmhertzig werd.« (P fol. 40v).

43 Wegener, Lallinger and Cano Martín-Lara (as note 12), p. 404.

44 Assmann (as note 25), p. 10.

45 Karin Schneider, *Die deutschen Handschriften der Bayerischen Staatsbibliothek München. Die mittelalterlichen Fragmente Cgm 5249-5250*, Wiesbaden 2005, pp. 104 f. Digitalization: http://opus.ub.hu-berlin.de/repertorium/browse/witness/7396?_bc=51.6941.10091.7396.

throne for example). Meanwhile, they fall back on phrases from Sigeher's song as well, such as the comparatively scarce image of Mary being a *chrâm* – goods offered for sale – or the rarely used denomination of Mary as Polaris.⁴⁶ In this way M contrasts the laudatory expansion of the last stanza with an introduction that addresses the Virgin even before the first greeting of *Salve regina* sets in. This introduction not only evokes the situation of a dialogue – opposing the ›you‹ with an ›I‹ that is addressing it⁴⁷ – but it also stresses the point that in the face of the Queen of Heavens human language will never suffice and that in any praise of her name and her significance will slip (›enzleifen‹) from one's hands. Therefore the gloss poem itself is advertised as a ›new praise‹ to be sung together with the whole Christian community:

fint mir den fin miet wort.
In dinem lob enzleif.
ain newes lob ich an greif.
Chriftes mveter vnd mait.
dar zv mich wol der wille lait.
Vnd singe mit der christenhait.
Salve regina [...]

(M, fol. 1rb: Since in praise of you sense and word slip from my hands, I will begin a new praise, Mother of Christ and Virgin, to which my will leads me. And I sing with Christendom: Salve regina [...]).

In M, the gloss poem that refers to a *textus* is in itself presented as text in text on a second level. And while P marks it as a prayer and ascribes the benefits accordingly, M designates it as »lob« whose aptness as a song of praise is explicitly put into question. Thus, new claims of value are applied. Bruno Quast has described similar transformations in his *From Cult to Art*. He shows, among other things, how vernacular translations of hymns open up ritual texts towards poetic measures and thus change their status.⁴⁸ While the liturgical Latin text is essentially characterized by a wording that is stable and repeated word-for-word whenever the text is used, the vernacular adaptations not only vary with regard to form and intent but they also articulate their very own claims of artifice and poetic value. With regard to *Das hell aufklimmen deiner diener stimmen* by the Monk of Salz-

46 *Du wirtz voller chram. [...] du merftern trimontan.* (M, fol. 1ra). Cf. Anselm Salzer, *Die Sinnbilder und Beiworte Mariens in der deutschen Literatur und lateinischen Hymnenpoesie des Mittelalters*, Darmstadt 1967, pp. 143, 402, 513.

47 Cf. first two verses »*Maria mueter vnd mait. von dir mir wunder ist gesait.*« (M, fol. 1ra)

48 Bruno Quast (*Vom Kult zur Kunst. Öffnungen des rituellen Textes im Mittelalter und Früher Neuzeit*, Tübingen 2005, pp. 141–154) chooses as an example the translation of a hymn to John the Baptist by Paulus Diaconus *Ut queant laxis*.

burg, Quast shows how atistry is above all presented by drawing reference to and taking citation from other vernacular poets and poems, such as the poems and lays of Konrad von Würzburg, Frauenlob, or Heinrich von Mûgeln. Quast ascertains how a primary materiality of the prayer that is essential for its use in ritual – that is to say the Latin language – is thus substituted by a mesh of allusions significant for the sphere of vernacular poetry.⁴⁹ The petitionary prayer, with its specific do-ut-des economy, offering prayer to receive redemption, has been turned into a poetic donation («Gabe») offered only for its own ends.⁵⁰ Accordingly its addressee (Johannes) is no longer imagined merely as a Saint able to grant salvation, but as recipient of a piece of poetry.⁵¹

If we return to our text and the manuscript M, we could observe a comparable shift. Here the poem falls back more often (than for example in P) on literary conventions and particularly on Sigheer's song. While the additional verses praise Mary in various metaphors and images, they also question the aptness of poetic language and speak to her as addressee of a new poetic form. In this respect, she takes up an analogous position to that of Johannes in the song by the Monk of Salzburg. But this poem nevertheless differs from Quast's example at a crucial point: while enhancing and exhibiting its poetic qualities, it does not substitute but conserves the original wording of the ritual Latin text as well. So, in a segmented form the *textus* remains present. However, it is no longer presented as a ritual text: Although the poem still emphasizes the gesture of collective speech (the »I« sings together with Christendom), the *Salve regina* loses its auratic character as an audibly sacred text – a text that is, as Quast puts it, less directed towards understanding than towards an audible event of meaning.⁵² The fragmented Latin antiphon can no longer create an auratic audible event but has become part of another negotiable audible structure. Quast stresses that comprehension is not only a dispensable dimension regarding the ritual text, but that it is well-nigh alien to it. In contrast to this, the gloss poem falls back onto a gesture of explanation and exegesis, albeit without *executing* interpretation and merely *simulating* it.⁵³ If we assume that our gloss song might also transfer a Latin text »from cult

49 Quast (as note 48), pp. 146-151.

50 Ibid., p. 150.

51 Ibid., pp. 148 f.

52 Ibid., p. 155: »Ein Sinn ritueller Texte, der sich von deren Wörtlichkeit abheben ließe, ist schlechterdings nicht denkbar. Er bleibt an das performative Wort-Ereignis gebunden. Einer Übersetzung heiliger – und wir können hinzufügen: ritueller – Texte muß es daher nicht darauf ankommen, deren Sinngehalt zu erfassen und in die Zielsprache zu transferieren, sondern vielmehr darauf, den lautlichen Akt des Sinn-Ereignisses in der Zielsprache zu simulieren.«

53 Ibid., p. 28: »Wenn *Verstehbarkeit* des rituellen Textes, sei es implizit oder explizit, eingefordert wird, also die hodegetische Frage zunehmend an Relevanz gewinnt, ist die Logik des Ritus, für den Verstehen nicht nur eine entbehrliche, sondern geradezu fremde Kategorie

to art«, as it is indicated by its questioning of the appropriateness of language and its lamenting the slip of word and meaning, it achieves this transformation in a specific way, deriving its poetic worth as a *new praise* (»newes lob«) from a twofold presentation of the Latin song – it is referred to as a phatic song of praise and as *textus* to be commented on.

3) Manuscript d: Dresden, SLUB, M 68, fol. 52r-54r

This manuscript, written by only one scribe in the region around Augsburg, dates back to 1447. It contains a collection of smaller texts: fables, examples, *Minnereden*, and novellas.⁵⁴ Closer examinations of the codex have shown that it holds three, albeit not very strictly organized parts: a first section mainly consisting of novellas, a second one comprising the *Minnereden*, and a third one offering theological and secular examples.⁵⁵ Our gloss poem can be found in the second section on folios 52rb to 54ra. This version of the text differs from the one presented in M because it lacks the 46 introductory verses that can be found there; and it differs from M and P because the last stanza comprising Sigeher's song has been amplified to an even greater extent in d. In 66 additional verses the speaker first addresses the Virgin on his own behalf:

Ich pitt dich, fraw here,
Mit groſſer pett mere,
Das du dicz clain loblin
Dir gu[ae]llig laſſeſt ſin,

darstellt, außer Kraft gesetzt. [...] Hodegetik setzt einen sich vom liturgisch-institutionellen Vollzug emanzipierenden Leser voraus, der gleichwohl die Deutungsmacht des instruierenden Hodegeten akzeptiert.«

⁵⁴ Werner J. Hoffmann, *Die deutschsprachigen mittelalterlichen Handschriften der Sächsischen Landesbibliothek, Staats- und Universitätsbibliothek (SLUB) Dresden*. Vorläufige Beschreibungen. (http://www.manuscripta-mediaevalia.de/?INFO_projectinfo/dresden#|5 [last accessed 17 July 2019]). I quote the edition of Paula Hefti, *Codex Dresden M 68*, Bern, München 1980, no. 20a.

⁵⁵ Arend Mihm, *Überlieferung und Verbreitung der Märendichtung im Spätmittelalter*, Heidelberg 1967, pp. 92-96 and 133; Hefti (as note 54), pp. 9-20; Jacob Klingner and Ludger Lieb, *Handbuch Minnereden*, mit Beiträgen von Iulia-Emilia Dorobanțu, Stefan Matter, Martin Muschick, Melitta Rheinheimer und Clara Strijbosch, Berlin, Boston 2013, Vol. 2, p. 48 (Dr4); Hans-Joachim Ziegeler, »Kleinenepik im spätmittelalterlichen Augsburg – Autoren und Sammlertätigkeit«, in: Johannes Janota and Werner Williams-Krapp (eds.), *Literarisches Leben in Augsburg während des 15. Jahrhunderts*, Tübingen 1995, pp. 308-329, 316 and 320 f. – The scribe, Peter Groninger (Grieninger), who notes »anno domini 1447 am ſamtag nach ſant (vo)lrichs tag in der iij. ſtund« as closing date (Bl. 79vb) has connected the completion of the codex with the feast of the patron saint.

Das ich hie uil fündig man
Ze eren dir gesprochen[en] han.

(no. 20a, vv. 245-250: I beg you, noble lady, with an intense plea that you kindly accept this little laude, which I as a very sinful man, have spoken to honour you.)

In a second section, the pledge is extended to include the recipients of the text: Mary is asked to send her help to all who hear or read the poem (no. 20a, vv. 265-269). And she is begged to support them ad Judgment Day, so that her son will say »venite«⁵⁶ – step forward you blessed (vv. 306 f.; »Ir gefegnoten kommet z[uo] mir«). It is obvious, that this expansion of the last stanza marks the text as a poem to be read alone or read to someone. The passage is closely connected to the *Salve regina* and recurses to the Latin text in its very last verse: »Maria, fraw, dez pitten wir,/ Daz laß vns h[oe]ren da,/ O clemens, O pia, O dulcis maria.« (no. 20a, vv. 308-310: Mary, Lady thus we pray, this let us hear there [...].)

If we look at the layout of the manuscript, it is noticeable that d usually highlights the Latin lemmas by a small initial while the S of »Salve« it is a bit larger (Fig. 2). The relatively high frequency of initials achieved by this lay-out distinguishes this passage from other parts of the codex that all in all uses initials only at the beginning of a text right beneath the red headings that generally introduce each text of the collection. Only the section right behind our text (d, fol. 54ra-55va) and the *Frauenzuht* of Sibote, that has been entered a few pages below (fol. 57vb-63ra), use initials for structuring within a text.⁵⁷ But even more noticeable is the fact that the gloss poem lacks the red headline that in this codex regularly constitutes textual boundaries in alliance with a small red ornament. The end of our text is marked by either, but neither can be found at the closing of the precursory text. Aside from five very short texts at the end of the codex (which are at least separated from each other by the red ornaments) our text would consequently be the only one left without a paratextual element to identify its beginning.

Several researchers have referred to this irritation: The editor of the manuscript, Paula Hefti, who numbers the texts consecutively, gives our text the number 20a, thus indicating a special relation to the preceding text (no. 20).⁵⁸ This text is just like the passage following the gloss poem entitled with »Una lra [littera] amoris« (d, fol. 51vb-52rb and 54ra-55vb) – a love letter. Although Hefti obviously seems to feel somewhat uncomfortable with this, her explanatory notes fall back on the universally accepted position that considers no. 20 and 20a of her edition as separate

⁵⁶ d: *allen den die hör[en] d v[nd] le[en]// alz hie geschrieb[en] staut*

⁵⁷ Cf. Hoffmann (as note 54).

⁵⁸ Hefti (as note 54), p. 312.

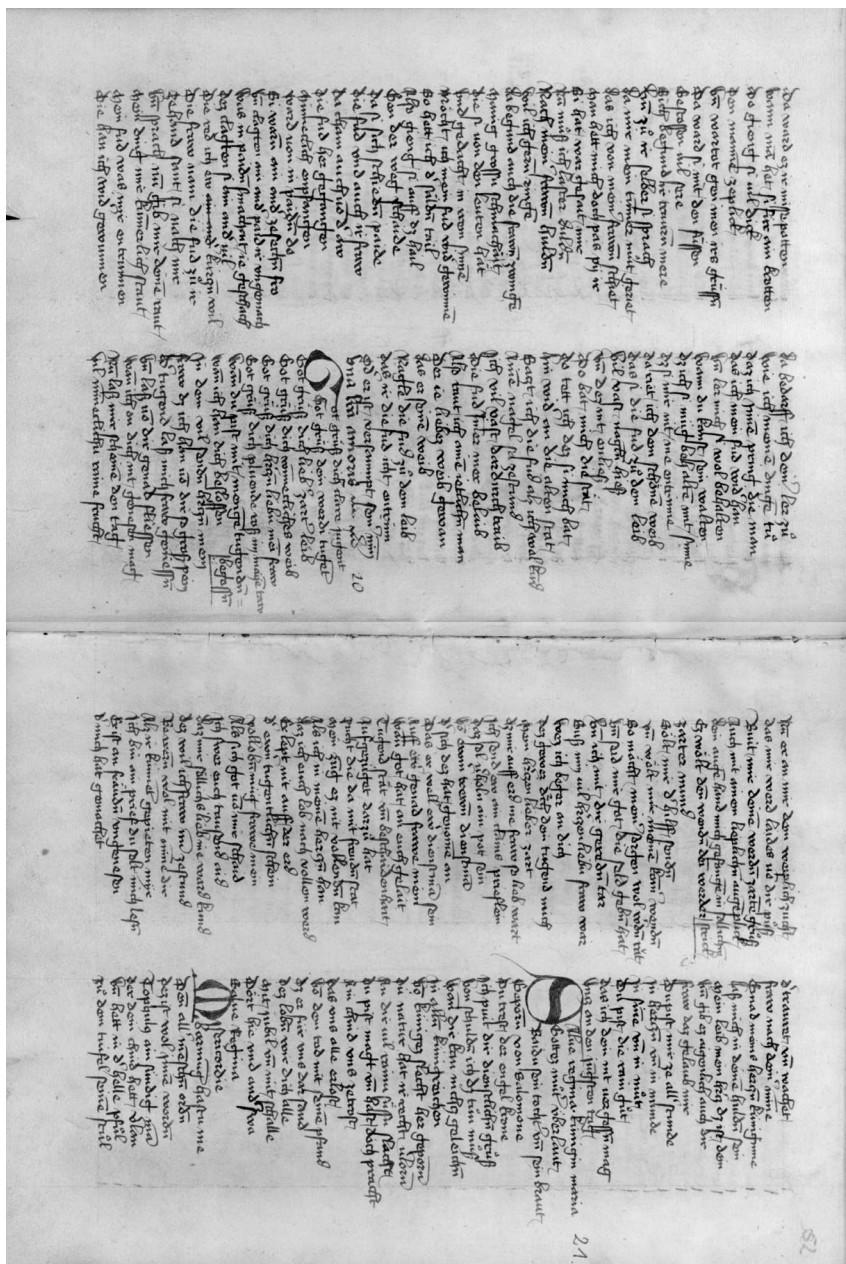


Fig. 2: Manuscript d: Dresden, SLUB, M 68, fol. 51v and 52r

SLUB Dresden / Mscr. Dresd. M 68, https://digital.slub-dresden.de/werkansicht/?id=5363&tx_dlf%5Bbid%5D=7804&tx_dlf%5Bpage%5D=108#
 SLUB Dresden / Mscr. Dresd. M 68, https://digital.slub-dresden.de/werkansicht/?id=5363&tx_dlf%5Bbid%5D=7804&tx_dlf%5Bpage%5D=109

texts. Hence, she assumes that the two sections that are marked as *love letters* and that the relevant encyclopaedias tag as *Dresdner Liebesbriefe* are disturbed by the gloss poem.⁵⁹ With this, the edition and – as far as I know – all scholars dealing with the text ever since follow the argument of Moriz Haupt.⁶⁰ Haupt had refuted the assumption of Friedrich H. von der Hagen who proposed that the first of the Dresden love letters might have been used as an introduction to the gloss poem.⁶¹ Indeed, von der Hagen's premise that the Latin abbreviation *Una ira amoris* could be read as *Lyra* and would thus apply to the poem is certainly wrong and has later been rectified even by himself.⁶² But besides von der Hagen's misreading of the abbreviation, there has been little debate concerning the question whether the letter could nevertheless be connected to the gloss song. The only further argument Haupt brings forth against their unity is his impression that a love letter would make a strange introduction (»seltsame Einleitung«) to the poem – an impression he does not even attempted to substantiate.⁶³ Following Haupt's opinion, Hefti tries to explain the entry of the poem as an inadvertency of the scribe. But if one looks at the codex as a whole, this can be countered by noting that we have a relatively good structured codex with a rather consistent design. And one could moreover state that the gloss poem has been treated in no other way than the several subsections of the second text group of this codex which is also signed »Una ira [littera] amoris« (fol. 54ra-5vb). The sections gathered beneath this second heading differ from one another in attitude and intent, thus more likely presenting several shorter love letters than one longer one.⁶⁴

59 Ibid., p. 32, 312n1 and p. 497: »Die Briefe richten sich, trotz sprachlicher Anklänge an Metaphern, wie sie für die Jungfrau Maria Verwendung finden an eine weltliche Dame.«

60 Walter Blank, Art. »Dresdner Liebesbriefe«, in: *Verfasserlexikon* 11 (2004), col. 385-387; Tilo Brandis, *Mittelhochdeutsche, mittelniederdeutsche und mittelniederländische Minnereden. Verzeichnis der Handschriften und Drucke*, München 1968, pp. 64 f.; Mihm (as note 55), pp. 93, 497; Ziegeler (as note 55), p. 320; Klingner and Lieb (as note 55), pp. 164-172.

61 Moriz Haupt, »Salve regina«, in: *Altdeutsche Blätter* 1 (1836), pp. 78-88. The first edition by Ernst Meyer (*Die gereimten Liebesbriefe des deutschen Mittelalters. Mit einem Anhang: Ungedruckte Liebesbriefe aus der Dresdener Handschrift M. 68*, Marburg 1899, pp. 99-108) omits the gloss poem.

62 Friedrich H. von der Hagen, *Literarischer Grundriß zur Geschichte der deutschen Poesie von der ältesten Zeit bis in das sechzehnte Jahrhundert*, Berlin 1812, p. 333; cf. id., *Minnesinger. Deutsche Liederdichter des zwölften, dreizehnten und vierzehnten Jahrhunderts, aus allen bekannten Handschriften und früheren Drucken gesammelt und berichtigt, mit den Lesarten derselben, Geschichte des Lebens der Dichter und ihrer Werke, Sangweisen der Lieder, Reimverzeichnis der Anfänge, und Abbildungen sämtlicher Handschriften*, Leipzig 1838, p. 760.

63 Haupt (as note 61), p. 87.

64 Cf. Klingner and Lieb (as note 55), pp. 166-172. Schulz-Grobert even reflects on the possibility that the scribe of the manuscript d, Peter Groninger (Griening), might have been the author of the gloss song and the letters as well. (Jürgen Schulz-Grobert, *Deutsche Liebesbriefe in spätmittelalterlichen Handschriften. Untersuchungen zur Überlieferung einer anonymen Klein-*

To relativize the strict refutation of von der Hagen's idea that the letter might indeed offer a potential proem to the gloss song, one should also note that the preceding letter shows some correspondence with the *Salve regina* which is not presented as prayer or song of praise in d, but as a text to be read to someone or to oneself. Indeed, such hints at a similar pragmatic function could be indications of a possible connection as well. With regard to their tenor, the commonalities could be summarized as follows: The wording of the salutation opening the letter conforms to vernacular poems that play on the Salutation of Mary.⁶⁵ At least, the metaphors and images used in the letter are profoundly ambivalent and are often evaluated as appropriate means to express the ineffability of the lady's virtues. Just like in other salutations or letters of love they are no less relatable to the Virgin than to a secular mistress.⁶⁶ Phrases like »minneclichu raine frucht« (lovely immaculate progeny) would suit Mary even better than any other Lady.⁶⁷ Furthermore, the letter – just like the *Salve Regina* – broaches on the topics of gaze, compliment and help given by the lady.⁶⁸ And the ›I‹ of the letter presents itself as a faithful servant whose devotion is evidenced »nun zestund« (v. 51) in the very instant of writing the text – just like the first stanza of the gloss poem offers a subservient and devout salutation.⁶⁹ The eleven verse directly preceding the *Salve regina* express this relation anew, connecting the constant devotion and praise to Judgment Day.⁷⁰ They follow a very short self-referential passage of the letter which states: »Jch bin ein prief, du folt mich lefen« (no. 20, v. 54: I

form der Reimpaardichtung, Tübingen 1993, pp. 52-56). – Such a constellation would perhaps render a scribal error for this passage even less probable.

65 For example Appelhans (as note 8), no. 13, cf. pp. 67 f.

66 Blank (as note 60, col. 386) also points to the spiritual quality of the love.

67 Hefti (ed., as note 54), no. 20, v. 15 and annotation; cf. no. 20a, v. 12: »uil rainu [fue]ffu flacht«; no. 20, v. 6: »Got gr[ue]ß dich, pluende roß im mayen taw«; v. 12: »[...] laß uon dir genad fließen«. Even the appellation as »weib« (»Got gr[ue]ß dich, wunnecliches weib«, v. 4) that seems to point towards a secular context, can be found elsewhere: for example Oswald von Wolkenstein (ed. by K. K. Klein), *Die Lieder Oswalds von Wolkenstein*, 3rd edition by Hans Moser, Norbert Richard Wolf, and Notburga Wolf, Tübingen 1987, no. 38, 2,1-3: »Ain wib, ain dieren,/ ain maid und fraue/ des kinds genas.«

68 Hefti (ed., as note 54), no. 20, vv. 18 f.: »Buit mir deinen werden zarten gr[uo]ß/ Auch mit ainem lieplichen augenplick«; vv. 21-23: »Ez w[oe]lt denn wenden dein werder/zarter mund:/ S[oe]lt mir der hilff fenden/ Vnd w[oe]lt mir meinen kommer wenden,/ So m[oe]cht meiner forgen wol werden r[av]t.«; no. 20a, 231-236: »L[oe]s das uerstanden pfand [...] Vnd wend deinen wol reddened mund,/ Das vns die hell icht werd kunt.«

69 Hefti (ed., as note 54), no. 20, vv. 51-53: »Dez wil ich, fraw, nun zeftund/ Beweren wol mit minne dir,/ Alz ir künnet gepieten myr.«; cf. no. 20a, vv. 6 f.

70 Hefti (as note 54), no. 20, vv. 59-69: »Gnad, meins herczens küniginne,/ Laß mich in dein[en] huld[en] fein/ Mein leib mein h[er]rcz daz ist dein/ V[nd] gib ez aigenlich auch dir/ Fraw daz gelaub mir/ Du pift mir ze all[er] stunde/ In hercz[en] v[nd] in munde,/ In fi[nn]e v[nd] in m[uo]t/ Du pift die rain g[uo]t/ Das ich dein nit uergell[en] mag/ Vncz an den j[un]gten tag.«

am a letter, read me).⁷¹ Such a demand makes little sense near the end of a letter and can accordingly elsewhere only be found at the beginning of love letters.⁷² It seems to be an introductory phrase, not a closing one, and here, I think, it serves as introduction to the gloss poem. However, not only the position of the phrase but also its content point towards the *Salve Regina*, since what the letter tells about its author again holds a parallel: the writer of the letter is »an fr[ae]udn vngenefen« (no. 20, v. 51), hopelessly devoid of joy and constantly mourning for the love of the lady. In this, he parallels those lamenting endlessly in the *valle lacrimarum*, waiting for the merciful glance of Mary. In view of these parallels, the letter might after all have offered a possible introduction to a gloss poem that is characterized as a text to be read.

Even if the connection of those two texts is clearly not without friction, one could at last consider a relation in which the first letter offers »a kind of preview« presenting the attitude and topic of the following passages – including the spiritual features of their imagery.⁷³ The salutation as textual gesture and a reiterated artistically amplified apostrophe towards a very special addressee would then offer the least common denominator for these texts. If we accept this idea, we would not have to insinuate that an otherwise relatively consistent scribe (and perhaps even the author of said texts) made two mistakes at once: mixing up the order of texts and neglecting the customs of layout he chose for his codex. But rather we could ask, if he perhaps might have made use of the quite frequently observed vicinity of spiritual and vernacular salutations and their similarity concerning metaphor and imagery. We could ask, if perhaps he did not simply put into practice what the heading of the so called ›Love letter manual of Cologne‹ recommends: »Wye eyn soete lieff wilt kyesen/ dy kyese Maria dye reyne maget.« – Wo wants to choose a sweet lover, should choose Mary the Virgin.⁷⁴

71 Hefti (as note 54), no. 20, vv. 56–58: »Jch bin ain prief, du folt mich lefen:/ Er ift an fr[ae]uden vngenefen,/ Der mich hat gemacht;/ Der trauret vnd wachet,/ Fraw, nach deiner minne:«

72 For example Iulia-Emilia Dorobanțu, Jacob Klingner, and Ludger Lieb (eds.), *Minnereden*, Berlin, Boston 2017, no. 12, vv. 1 f.: »Ich bin ain brief und auch ein bot,/ Junckfraw, her zu euch gesant an allen spot.« Schulz-Grobert (as note 64), p. 188: »Ich byn eyn boede ende heit eyn brief/ der mich sent der heft mich lieff.« (Brüssel Cod. II 144, fol. 10v [and 46rv], vv. 1 f.); *ibid.*, p. 194: »Ich bin ain brieflin her komen/ ze botten bin ich vz genommen« (Donaueschingen Cod. 104, fol. 8rb–9ra, vv. 1 f.); *ibid.*, p. 210: »Ich pin ein brieff vnd pin ain pott/ daz ich werb daz geb gott« (Mattsee Cod. 24, fol. 76r, v. 1).

73 Blank (as note 60), col. 386: »Der Einleitungsbrief [...] präsentiert sich als eine Art Vorschau auf die folgende topische Thematik, die in den Briefen variiert wird: Frauenpreis mit anaphorischen Grußreihungen, Anklänge an geistliche Liebesmetaphorik, Minnesang-Terminologie und -Ideologie.«

74 Schulz-Grobert (as note 64), pp. 96 f.; Brüssel, Cod. II 144, fol. 10r, cf. fol. 43r »De beata virgine« as heading for the second entry of these love-letters.

In d, the paratextual device leaves the status of the gloss poem – either as a single text or as part of a letter – under-determined. But the example nevertheless again demonstrates the operative dimension of commentarial forms: If we stress the idea of the relational structure established by commentary, we can observe how a text (on each page or in the codex as a whole) can be defined by commentarial forms, how for example the demarcations of textual boundaries are staged, how they emerge from (paratextual) gestures of reference pointing towards a text, towards parts of a text, or towards an enunciation.⁷⁵ These gestures can be very explicit (for example ›that means‹, ›this word is ancient‹, ›this is the prologue‹), they can be brought about by any form of index marker (like an initial from the *textus* repeated by the commentary or a lemma), or they can be merely implicit (for example in establishing a relation by means of layout). They do not point to anything outside of media, but towards the process of mediation itself: they point towards the words, the sentences, the narration, explaining, what they are, how they make sense, in which way they can be understood to symbolize, or what they imply. Commentarial forms put the process of mediation on display, they show (or at least claim to know) how the word, the sentence, the text, or narration ›work‹, where their traditions are rooted, what the text has (allegedly) left out, what it actually wanted to say, or – as in our example – whether it is meant to be a prayer, a song of praise or might perhaps be a letter. Thus, if we deal with a historicized concept of ›text‹, we have to deal with those aspects of textuality established by practices of commentary. In this way, it surely will not be any easier to answer the question whether the one text our encyclopaedias register as *Salve regina künigin maria überlaut* might in fact be three texts (a prayer, a song of praise, and perhaps even a letter to Mary), but perhaps we could ask this question more precisely. In this way, reflecting on commentary practices might take us one step further towards a material philology, which not only thinks about texts but about textual objects constituted in many ways.

75 Genette himself already stressed that his five categories of ›transtextuality‹ cannot be understood as separate from each other. Hence, certain forms of paratext can contain metatextual elements like commentarial forms. Gérard Genette, *Palimpsests: Literature in the Second Degree*, trs. by Channa Newman and Claude Doubinsky, Lincoln 1997, pp. 7 f.: ›First of all, one must not view the five types of transtextuality as separate and absolute categories without any reciprocal contact or overlapping. On the contrary, their relationships to one another are numerous and often crucial. For example, generic architextuality is, historically, almost always constituted by way of imitation (Virgil imitates Homer, Mateo Aleman's *Guzman* imitates the anonymous *Lazarillo*), hence by way of hypertextuality. The architextual appurtenance of a given work is frequently announced by way of paratextual clues. These in themselves often initiate a metatext (›this book is a novel‹), and the paratext, whether prefatory or other, contains many more forms of commentary.«