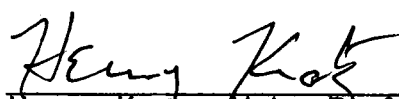
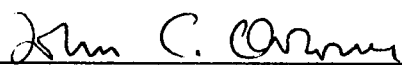


To the Graduate Council:

I am submitting herewith a dissertation written by George E. Harding, III entitled "Tradition and Creativity: Narrative Elements in Wirnt von Gravenberg's Wigalois and Heinrich von dem Turlin's Diu Crone." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in German Language and Literature.

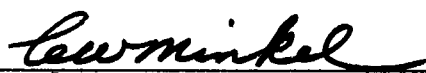

Henry Kratz, Major Professor

We have read this dissertation
and recommend its acceptance:





Accepted for the Council:


Vice Provost
and Dean of The Graduate School

TRADITION AND CREATIVITY: NARRATIVE ELEMENTS IN
WIRNT VON GRAVENBERG'S WIGALOIS AND
HEINRICH VON DEM TURLIN'S DIU CRONE

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

George E. Harding, III

August 1985

ACKNOWLEDGMENTS

Several persons assisted generously in the research, development, and writing of the dissertation. I am particularly indebted to Professor Henry Kratz, whose patience seems boundless. To members of the committee, Professors Osborne, Lee, and Barrette, I extend my appreciation for their critical comments and encouragement. What has been achieved is largely through the efforts of each of these gentlemen. Whatever errors remain in the work are solely mine.

My appreciation to my wife, Sara, who read each chapter several times and supplied corrections and compassion in equal amounts.

ABSTRACT

Much of the recent literary scholarship concerning the Middle Ages in Germany has focused on the so-called "postclassical" Arthurian romances, i.e., those romances written after the traditional canon of Hartmann, Wolfram, and--to a lesser degree--Gottfried. While most of the nineteenth- and twentieth-century criticism, though conceding some high points, is almost unanimous in condemning the postclassical romances as epigonic at best, more recent research has shown that many of the previous critics were too restrictive in their approach to analyzing the later poems, and therefore underestimate, to a considerable degree, the literary skills of the poets involved and the merits of the works themselves.

In order to reassess these later works, copious examples of adventure elements--characters, objects, events, etc.--have been collected from two of the major and best-known postclassical works: *Wirnt von Gravenberg's Wigalois*, and Heinrich von dem Turlin's *Diu Crône*. The examples were catalogued and analyzed according to thematic and structural functions. The data indicate a wider and more varied use of adventure-related topoi and motifs than has been accorded them by most researchers.

Conclusions based on the data confirm the use of traditional elements, but also show that each postclassical poet must have rearranged them for his own stylistic purposes. The result was a core element, a building block, on which the poet centered his adventures.

In this way he produced a narrative technique untried in the German Arthurian genre, since the use of these basic structures led to a great deal more independence and creativity in developing the adventure sequence and establishing specific literary goals in the works. Moreover, these goals dealt with ethical courtly principles. Thus these works represent the whole postclassical genre, and their evidence refutes the contention once held that they were mere portrayals of adventure for its own sake.

TABLE OF CONTENTS

CHAPTER	PAGE
1. INTRODUCTION	1
Celtic and Insular Origins	1
Chrétien de Troyes	5
Arthur in Germany: Hartmann and Wolfram	16
Towards a Unified Concept of the "Classical" Romance	22
2. <u>WIGALOIS</u>	30
The Poet and the Work	30
The Story	35
The Elements of Adventure	40
3. <u>DIU CRÔNE</u>	108
The Poet and the Work	108
The Story	110
The Elements of Adventure	118
4. CONCLUSION	201
<u>Wigalois</u>	207
<u>Diu Crône</u>	216
BIBLIOGRAPHY	230
VITA	237

CHAPTER 1

INTRODUCTION

Celtic and Insular Origins

The Arthurian romance was already a well-established tradition by the time it made its way to Germany. The first poet there to treat the Arthurian genre as such was Hartmann von Aue with his adaptation of Chrétien's Erec around 1185. While Hartmann credits "Chrestiens" as the source of his works, subsequent German poets cite Hartmann as their inspiration. Later thirteenth-century poets in Germany sometimes refer to previous poets, now considered the "classical poets," and usually refer to them with praise.

Modern critics have as a whole been kind to the Arthurian tradition in general and even kinder to their own national branch of the lore. Celticists claim the tradition started among the Britons, and that practically all Arthurian motifs are ultimately traceable to a Celtic source. Undeniably, this is true to a large extent. The scholarship of Bruce and Loomis has proved the great debt which Arthurian romances owe to insular tradition. Arthur, once thought of as purely a figure of myth, is now considered to have been an actual battle chieftain whose exploits left an indelible mark on the heroic literature of the period and after. St. Gildas, Nennius and Geoffrey of Monmouth preserved Arthur as either a hero or, in the case of the latter writer, an historical king of Britain.

In the Mabinogion, a collection of Welsh tales, Arthur appears as a literary figure in Culhwch and Olwen. The stories, written down around 1060 and based on various strands of older Celtic--particularly Irish--mythology, are certainly much older than this, however.¹ Also, the tale entitled The Dream of Rhonabwy is Arthurian. Three later works--The Lady of the Fountain, Peredur,² and Gereint show French-Norman influences. But the influence between the literatures was mutual: Welsh stories were carried over into the Norman-French tradition.

The Romanized Britons had earlier fled England in the wake of the Anglo-Saxon invasion and settled in Brittany across the channel, but they still had dealings with their former friends and relatives on the island. Stories of Arthur spread to the continent--or at least to Brittany--by way of minstrels and professional conteurs. Here, as well as in England, the stories were preserved and expanded. France was

¹See R. S. Loomis, The Development of Arthurian Romance (New York: W. W. Norton & Co., 1963), p. 23, and J. D. Bruce, The Evolution of Arthurian Romance from the Beginnings down to the Year 1300, Vol. I (Baltimore: The Johns Hopkins Press, 1928), 1 ff. See also the first five essays in Arthurian Literature in the Middle Ages, ed. R. S. Loomis (Oxford: The Clarendon Press, 1959), pp. 1-51. These essays deal with the historical Arthur as well as his development as a hero in the Welsh tradition.

²Peredur, for example, is in many ways similar to Chrétien's Perceval. See Idris Foster's essay "Gereint, Owain and Peredur" in Arthurian Literature in the Middle Ages, pp. 192 ff., esp. 199 ff. See also Bruce, Vol. I, pp. 342 ff. Also helpful for the relationship of The Mabinogion to Arthurian literature are Gwyn and Thomas Jones' notes to their translation of that work (London: J. M. Dent & Sons, 1949 [rpt. 1977]), pp. ix ff.

ripe for new material, the Charlemagne narratives having worn thin over the years. It is the relationship between France and England directly following William's conquest in 1066 which provided the first great transmission of Arthurian lore throughout France. After the conquest, an even freer route was established for the transmission of the Arthurian lore to the continent and throughout France especially, and minstrels carried their stories wherever French was understood.³

Arthur as history is related in Geoffrey's Historia Regum Britanniae, written sometime between the years 1129 and 1151.⁴ Geoffrey is called by Loomis a "great intermediary between the Celtic peoples and the non-Celts in spreading the renown of Arthur."⁵ This for two reasons: the Historia was, with few exceptions, regarded in England and on the continent as true history for more than three centuries, and it was translated into French, making it more accessible to a much wider audience.

Drawing also from this tradition, Wace, a Norman poet of the twelfth century, composed the Brut (1155), which also seems to have enjoyed great popularity among the English courtly classes, since a

³Loomis, "The Oral Diffusion," in Arthurian Literature of the Middle Ages, p. 62: ". . . we may safely assign the major part in the spread of the Matter of Britain as far as the Latin states of the East to the activities of the Breton conteurs."

⁴John J. Parry and Robert A. Caldwell, "Geoffrey of Monmouth," in Arthurian Literature in the Middle Ages, pp. 72-93. Also Bruce, pp. 20 ff.

⁵The Development of Arthurian Romance, p. 34.

version was presented to Eleanor of Aquitaine when she was Queen of England. To this poem we owe, among other things, the concept of the Round Table, although the idea was surely ultimately of Celtic origin.⁶

From this French version a certain Layamon composed an expanded English version. Its importance lies in the fact that many of the motifs contained herein appear in continental works of the next century, e.g., Arthur's indecision concerning Guinivere's punishment following the discovery of her infidelity. Also the mystic references to Arthur's childhood and youth are to be found here, again insular material.

Before leaving the discussion of the early development, one other person should be mentioned: Marie de France. Although her extant treatment of the Arthurian tradition is thus quite limited. From her we have the Lai du chèvrefeuil which, although it does not mention Arthur directly, does have a later relationship to the Arthurian cycle, and Lanval, whose influence appears in the German poem Gauriel von Muntabel⁷ at the end of the thirteenth century. Marie provides yet another direct link between the insular material and a continental audience. The style and composition of the lai, originally a Celtic (Ir. loid or laid) term for "song," with its episodic nature in general and its penchant for the supernatural, in particular, was the perfect medium

⁶Loomis, p. 40, and Bruce, pp. 82 ff.

⁷[Konrad von Stoffeln], Gauriel von Muntabel, ed. Ferdinand Knull (Graz: Leuchner und Lubensky, 1885).

for the Norman writers to transmit the insular material across the channel.⁸ Marie's lais helped to popularize the genre.

Chrétien de Troyes

Of all the writers of the Arthurian epic, one has done more for the establishment of a "traditional" Arthur and the "traditional" court than any other: Chrétien de Troyes. Little is known of Chrétien's life except that he was well educated--or was at least familiar with Latin literature (he translated Ovid, but only one of his translations survives), that he was himself a knight--or was at least very familiar with courtly life, and that he was talented as a poet. Chrétien expanded the format from the shorter lais to the longer, fuller Arthurian narratives, five of which have survived. But where did Chrétien get his material? Many scholars believe that Chrétien himself visited England and could have therefore picked up some of the tales there.⁹ Of course, the French lais themselves cannot be overlooked.

Chrétien's treatment of Arthurian motifs is varied. Judging from the number of his extant works, their international popularity through the centuries, and the fact that he was commissioned to compose for

⁸Bruce, pp. 52 ff.

⁹Jean Frappier, "Chrétien de Troyes" in Arthurian Literature in the Middle Ages, pp. 158 ff. Also Loomis, The Development of Arthurian Romance, p. 44 (hereafter cited as "Frappier (Loomis)") and Bruce, p. 100, n. 2. See also Constance Bullock-Davies, "Chrétien de Troyes and England," Arthurian Literature, ed. Richard Barber (Bury St. Edmund: St. Edmundsbury Press, 1981), pp. 1-61.

royalty, the French poet was a professional writer in any sense of the term. He was able to write with a style and versatility which proved successful, and he was able to compose narratives which, although they were basically Arthurian, were quite different otherwise. For example, Cligès is considered to be Chrétien's most original--though not first--work.¹⁰ To be sure, Chrétien himself in the introduction to Cligès lists quite a number of works between that work and Erec, his first Arthurian tale. Moreover, two of his commissioned works--Lancelot for Marie, Countess of Champagne, and Perceval for Philip of Flanders--deal with divergent themes within the Arthurian framework.¹¹

A brief recapitulation of Chrétien's Arthurian works will serve to demonstrate the broad range of motifs undertaken here. The following chronology of Chrétien's Arthurian works is the generally accepted one:¹² Erec, Cligès, Lancelot, Yvain, Perceval.

Erec is a concise, tight narrative related to the Welsh Geraint. The hero, Erec, wins his wife, Enide, and then loses her because he neglects his chivalric duties, i.e., he stays at home rather than seek dangerous adventures involving combat. Only after a steady, well-orchestrated quest does he prove to Enide and the court that his ideals

¹⁰Loomis, p. 45, and Frappier (Loomis), p. 171.

¹¹It is interesting to note that, of the commissioned works, Chrétien completed neither: he left Lancelot to be completed by Godefroi de Lagny; and he either abandoned Perceval near the end of the project, or he simply died before its completion.

¹²Frappier (Loomis), p. 159.

are indeed intact and his true knightly virtues were only temporarily in abeyance. Final proof is the "Joie de la court" episode in which any and all (potential) lingering doubt about his sincerity and commitment to proper knightly conduct is put to rest.

Jean Frappier¹³ credits Chrétien with the use of conjointure--the thematic linkage of related episodes--in establishing the romance as opposed to the conte. Luttrell supports this thesis and supposes that this technique was used by Chrétien before the Erec narrative was composed.¹⁴ This new genre would supersede the numerous Breton contes based on Arthurian material.

Cligès as a narrative is not as flowing as Erec. Much of the story deals with the history of Cligès father, a Greek knight who marries Gawain's sister. Their son, Cligès, is denied his rightful heritage by a conniving uncle, who decides to marry a German princess. Cligès falls in love with the bride Fénice before the wedding. She also loves Cligès. The young hero finally returns to Greece, where he learns that by trickery Fénice is still a virgin and has kept herself for him. Using a sleep-causing drug, Cligès is able to abduct Fénice. The lovers occupy a tower until they are discovered and reported, but they

¹³Frappier provides a definition of conjointure: "La doit assurer la cohérence et l'unité interne du sujet. Elle établit un lien entre la suite des événements et de la peinture des caractères, aboutit parfois à une architecture un peu secrète du roman." Chrétien de Troyes: L'homme et l'oeuvre (Paris: Hatier-Boivin, 1957), p. 62.

¹⁴The Creation of the First Arthurian Romance: A Quest (London: Edward Arnold, 1974), p. 158.

get away to England. The uncle dies, leaving the way clear for Cligès and Fénice. The parallels with the Tristan story are clear. And, like Tristan, Arthur's court is mentioned only as a backdrop for the main action. Arthurian mores and ideals play no direct role here, which is very unlike Erec, where the quest is carried out in order to reestablish the Arthurian ideal of the well-rounded knight and husband.

Chrétien's next work, Lancelot, was problematic for him. From the beginning it seems that he was not satisfied at all with the motifs involved. Having been commissioned by Marie, Countess of Champagne, to compose a version of the tale, Chrétien tells us in no uncertain terms in the prologue that his adaptation of the matière and sen of the narrative is the idea of his patroness.¹⁵ The poem must have been provided to the poet as a disjointed patchwork of motifs which Chrétien attempted, with some conviction, to render into a uniform, harmonious poem, a task too difficult even for him. Several difficulties with the sen ("the controlling idea") have been discussed;¹⁶ some even question Chrétien's seriousness about the whole affair. Indeed, Loomis flatly states (p. 51): "[Chrétien's] Lancelot is a caricature, a Don Quixote." If we cannot take the hero seriously, how are we to perceive the work itself?

The narrative itself is entertaining. Guinovere is abducted from Arthur by subterfuge by Meleagant who, with Kay as a captive, takes

¹⁵Frappier (Loomis), p. 175.

¹⁶Loomis, The Development of Arthurian Romance, pp. 50 f.

the Queen to the Glass Isle. Gawain and Lancelot pursue Meleagant. Having lost his horse in a fight, Lancelot is forced to mount a cart in order to arrive in time to help the Queen. In Goirre, Meleagant's land, Lancelot meets a cold, insensitive Queen who treats him impolitely when he hesitates to mount the cart (a method of transporting criminals to the executioner and hence a disgraceful conveyance for a knight) to save her. Lancelot does, however, defeat Meleagant twice in combat, only to have the Queen herself intercede on the abductor's behalf. Lancelot even crosses a sword-bridge which seriously wounds his hands, and later plays the craven in a tourney to win the Queen's affections. (Up to this point, the relationship between Lancelot and the Queen has been purely a platonic one.) In the end, Lancelot is able to kill Meleagant in combat at Arthur's court and returns the Queen to her rightful husband, thus preserving the realm if not satisfying his own or the Queen's desires entirely.

Although a talent such as Chrétien's was able to produce a work of notable quality in style, the narrative, for reasons of either health or temperament, proved too much for the master and he, in turn, "commissioned" the last 1000 or so lines to be done by Codefroï, who states that he did so with Chrétien's knowledge and acquiescence.¹⁷

Though there is no supporting evidence, it does not seem inconceivable to me that Chrétien went straight from Lancelot to his next

¹⁷Frappier (Loomis), p. 175, n. 3.

work, Yvain. The adulterous affairs found in Cligès and Lancelot are forgotten. Since love is Chrétien's basic theme in his Arthurian works up to Perceval, he now returns to love and reward within marriage, a sen which seems to have suited his literary--if not a personal--taste better. And it is in Yvain that Chrétien hits his full stride as a poet. The poem is in many ways a return to the solid narrative found in Erec. In one respect, it is merely the same story turned "inside out." Instead of having to prove his love of his wife by a quest to regain courtly favor, Yvain must work outside the court and away from his beloved in order to reestablish his niche in Arthur's realm. The ladies themselves are different. Enide is the daughter of good but impoverished people. She always remains a loving wife who in spite of dangers within and without the court thinks of her husband first, last and always. Enide does all in her power to aid and preserve the marriage and the good name of her husband.

In Yvain magic makes a strong appearance. Except for Celtic elements such as the sword-bridge in Lancelot or the sleeping potion in Cligès, Chrétien has largely avoided the use of magic. In Lancelot, for example, the hero uses a magic ring to neutralize a spell rather than to cause one. The supernatural, however, abounds in Yvain. We see storm-making springs (twice), a ring of invisibility, a magic healing salve, magic dwarves in the "Pesme Adventure," and even a dragon!

Lastly, as a brief plot summary will show, the problematics of Erec's sich verligen are reversed in Yvain: at a feast Calogreant tells of finding a magic fountain and of being defeated by its keeper. Yvain

finds the fountain and mortally wounds the keeper, who is pursued by Yvain to the castle gate where the falling portcullises trap him. Lunete, a friendly girl, gives the hero a ring which renders him invisible. Swayed by Lunete's advice, Laudine, the keeper's widow, consents to marry Yvain and win a protector for the fountain. Arthur and his knights arrive soon, and Yvain successfully defends his new land from challenges by his own fellow knights, especially Kay. At a feast at Arthur's court given in Yvain's honor, Gawain advises Yvain to avoid Erec's mistake and go seeking adventure immediately. Laudine reluctantly agrees to a year's leave, which Yvain overstays. Laudine has Yvain publicly rebuked, and Yvain goes mad. Nursed back to health and sanity by a friendly lady, Yvain begins his return to his former Arthurian status. First he wins a lion companion (hence the appellation "Le Chevalier au Lion") and then goes through a series of adventures. Finally he represents a sister in an inheritance quarrel at Arthur's court. It is here, after the happy conclusion of the quarrel, that his identity is revealed to Laudine, who finally--but not too quickly--is reconciled with her husband.

Laudine, unlike Enide, is anything but impoverished and really marries Yvain out of a desire to protect her possessions. Lunete's argument for Yvain is based strongly on his ability to preserve the fountain. Love is there, but it is not as deep or selfless as Enide's. Instead of trying to save the marriage at all costs, Laudine goes so far as to have Yvain rebuked before Arthur's court. Even after Yvain's return as the "Chevalier au Lion," Laudine must be tricked into

reconciliation with her husband. All of Yvain's striving is done for Laudine and the hope of regaining his lost status, but the lady knows nothing of it.

The narrative of Yvain, like that of Erec, neatly comes full circle to end where the story should have ended after the marriage ceremony, had not a few problems with courtly convention gotten in the way. Frappier (Loomis) (p. 184) points out what he calls Chrétien's "one serious improbability in his characterization." To Frappier it is inconceivable that a groom of one week would leave his new bride for a year and then forget to return on the appointed day. Chrétien, however, does not so much flaw the character of Yvain as bow to the demands of the story.

Chrétien's final Arthurian poem, Perceval, is long, mysterious--and unfinished by the original author. Like Lancelot, the matière was provided by a patron, Philip, Duke of Flanders (or Alsace), who died on the Third Crusade. The narrative covers a broad expanse, even for medieval proportions. The story, like Cligès, opens with a history of the hero's father, who is killed in knightly combat. Perceval's mother sequesters him in a forest, where he learns to hunt with a javelin. Perceval sees some knights whom he mistakes for gods because of their shining armor. When they tell him of chivalry, he decides to seek it for himself. Leaving his grieving mother, the lad reaches Arthur's court where he kills the Red Knight with a hunting spear (very uncourtly!). The naive youth arrives at Gournemant's castle, where he is

trained in the arts of courtly combat, dubbed a knight, and instructed to refrain from asking too many questions.

The lad's next sojourn is with the beautiful Blanchefleur, with whom he falls in love. Wishing to return to his mother, the lad rides away to meet a fisherman who directs him to a nearby castle where he witnesses a strange procession. Mindful of Gournemant's warning, however, Perceval says nothing, and in the morning finds himself in a deserted castle. Perceval learns that the castle was the Grail Castle, to which only the destined are admitted. Rebuked for his failure to ask the healing question, the young knight seeks solace at Arthur's court, but is found there and publicly scolded by an ugly maiden. Resolving to find the Grail now on his own, Perceval wanders for five years before meeting his uncle, a hermit, who is able to explain the significance of the Grail to him. The remainder of the poem deals with Gawain's adventures. Apparently Chrétien had the winning of the Grail in mind as a conclusion, but either abandoned the story, as was the case with Lancelot, or died before completing it. The latter explanation is favored by the critics.¹⁸

That Chrétien's works were an inspiration to subsequent writers of Arthurian romance cannot be denied. Their influence was felt not only within French-speaking lands¹⁹ during his lifetime and

¹⁸Loomis, The Development of Arthurian Romance pp. 65 ff., and Frappier (Loomis), p. 188.

¹⁹Bruce, p. 117, n. 28.

after,²⁰ but also in Germany, Italy, Scandinavia and the Low Countries in the years immediately following his death. Aside from Thomas' Tristan no other French Arthurian work had this effect. What was it that made Chrétien's work so popular that it became virtually an international standard? First, he was prolific. He provided much direct material for the matière de Bretagne. But more important, he provided extensive examples of how to write the well-turned Arthurian romance. In his five romances, Chrétien treated, as noted above, several motifs and employed numerous courtly topoi with a style heretofore unknown in European literature. His Erec and Yvain approached the same problem, affronts to courtly society, but from almost diametrically opposed points of view and with strikingly divergent characters and outcomes. In Cligès and Lancelot the poet handles the delicate yet realistic dilemma of love vs. societal convention. And finally, in Perceval he transcends the earthly code of knighthood to explore a realm which remains even today enigmatic and largely without satisfactory explanation: the Grail. And even though the latter is incomplete, it far outshines its continuations in importance and influence on other works, especially those written in Germany in the following century.

There are two other considerations in assessing Chrétien's influence. The first of these is Chrétien's elevation of the Arthurian tale

²⁰See Alexandre Micha, "Miscellaneous French Romances in Verse," Arthurian Literature in the Middle Ages, pp. 358-392.

above the genre of the lais, which had placed great significance on the individual hero or heroine. Motifs--especially adventure motifs--were used as vehicles to promote the hero's status. The lais were originally taken from short poetic narratives and reworked to fit the contes of the jongleurs.²¹ Chrétien's technique of conjointure is the basis for the Arthurian romance. The adventures are not only linked outwardly through the hero, but also the interwoven and juxtaposed types of adventures surpass the importance of the hero, so that the theme replaces the hero in importance--so much so that the hero becomes synonymous with the theme of the poem, e.g., Erec or Lancelot.

The second consideration is the new use of episodic material. Chrétien developed a flexible concept of what that material should represent in the grand scheme, thus giving birth to a new approach to the concept of what each adventure should be in a given work. The poet expanded, contracted or otherwise altered a given motif to fit his pre-conceived theme. Without a doubt, Chrétien determined the overall course of his narrative and the result of that course before he composed his work. In doing so, he shaped and modified characters, events, motifs, etc. to meet that end. For example, the figure of Arthur himself is not consistent throughout Chrétien's work.²² Since

²¹See Ernst Hoepffner, "The Breton Lais," in Arthurian Literature in the Middle Ages, pp. 112-121.

²²See Karin Gurtler's study, Kunec Artûs der guote (Bonn: Bouvier Verlag, 1976).

the Arthurian romance from the outset is a restricted genre, the author needed an even more keenly developed sense of the overall work and how he should proceed with it. Chrétien demonstrated that this was not only possible but was also a practical way of preventing stagnation of the newly developing Arthurian literature, a stagnation which had already sounded the death knell of the once popular chanson de geste.²³

Arthur in Germany: Hartmann and Wolfram

The greatest single influence on the German versions of the Arthurian story was Chrétien. As Hildegard Emmel points out: "Die stilbildende Kraft eines schöpferischen Genies wie Chrestien von Troyes strahlt über das eigene Werk hinaus und bestimmt das Schaffen der nächsten Generationen."²⁴ Chrétien's influence was not only temporal, but geographic as well. Hartmann von Aue, the first German poet to treat an Arthurian theme,²⁵ composed his version of Erec as early as

²³Loomis contents that one reason for the quick popularity of Arthurian tales on the continent was that the "audiences [were] somewhat bored by a monotonous diet of epics dealing with the quarrels and wars of Charlemagne and his paladins. The Development of Arthurian Romance, p. 33.

²⁴Formprobleme des Artusromans und der Graldichtung (Bern: Francke Verlag, 1951), p. 9.

²⁵Eilhart von Oberge composed Tristrant and Isalde around the year 1170. This work, however, is based on a lost French text Estoire (ca. 1150) which also has Celtic origins. Eilhart's poem, however, is centered entirely on King Marc of Cornwall, not the Arthurian court. Tristrant und Isalde, ed. Franz Lichtenstein (Strassburg: Trübner, 1877).

1185, probably only a few years after Chrétien's death.²⁶ He also adapted Chrétien's Yvain (Iwein) some years later, probably around the year 1200.²⁷

Hartmann did more than merely translate Chrétien's works into German. He had a certain purpose in mind when he chose the Arthurian motif as the basis of two of his works. The famous introduction to his Iwein establishes the purpose quite clearly:²⁸

Swer an rehte guete
wendet sîn gemüete,
dem volget saelde und êre. (1-3)

With the courtly ideals set out programmatically, Hartmann restated the Arthurian ideal propounded by Chrétien in what was to become the "German" ideal according to Hartmann:

Was Chrestien zum Ausdruck bringt, wenn er die ritterlichen Fahrten seiner Helden schließlich im Artuskreis enden läßt und ihnen durch die sichtbare Darstellung irdischen Glanzes in festlicher Gemeinschaft den angemessenen Abschluß gibt, umschreibt Hartmann in den drei ersten Versen seiner Dichtung mit der Versicherung, dass die Hinwendung des gesamten Strebens (gemüete) auf die wahren Werte (rehte guete) zum Vollbesitz menschlichen Heils (saelde) und irdischer Vollendung (êre) führt. Vom Allgemeinen sich zum Besonderen und damit zum Thema seiner Dichtung wendend, bezeichnet er dann den Maßstab, nach dem sich der auf Erfüllung bedachte Mensch zu richten hat. Die sagenhafte Vorbildlichkeit des Königs Artus macht diesen König zum Wegweiser ritterlichen

²⁶H. A. Frenzel and E. Frenzel, Daten deutscher Dichtung: Chronologischer Abriß der deutschen Literaturgeschichte, Band I: Von den Anfängen bis zur Romantik (Munich: Deutscher Taschenbuch Verlag, 1972), p. 34.

²⁷Frenzel, p. 38.

²⁸Hartmann von Aue, Iwein, ed. Georg Benecke et al., 7th ed. (Walter de Gruyter, 1968). All Iwein references are to this edition.

ritterlichen Strebens und verleiht dem von ihm bezeichneten Weg Allgemeingültigkeit. (Emmel, p. 43)

It is clear that Hartmann from the beginning had a definite purpose in mind for his treatment of the Arthurian work. As noted above, the idea of a controlling theme had taken precedence over the glorification of the individual hero and any actions connected with him.

It is in Wolfram's Parzival (1200-1210) that we find the transition to the complete independence of the German writers.²⁹ Books I-II are, similar to the beginning of Chrétien's Cligès, tales of Parzival's father, Gahmuret. The direct source for Books III-XII and part of XIII is Chrétien. Book XIV is possibly based on the Chrétien's first Continuator. Books XV-XVI are purely Wolfram.³⁰ Kyot, the Provençal poet from whom Wolfram allegedly got his material, may have been an diversion created by the German poet designed to conceal his own inventiveness. Most scholars presently discount the theory that this Kyot was a real poet, although Wolfram claims him as the authority on more than one occasion. "Kyot" may have been Giuot de Provins, who wrote a

²⁹Wolfram von Eschenbach, Parzival und Titurel, ed. Karl Bartsch (Leipzig: Brockhaus, 1875). All Parzival references are to this edition.

³⁰Loomis, The Development of Arthurian Romance, p. 67. Helmut de Boor rejects the possibility that Wolfram could have known any of the continuations. Geschichte der deutschen Literatur von den Anfängen bis zum Gegenwart. Zweiter Band: Die höfische Literatur. Vorbereitung, Blüte, Ausklang. 8th ed. (Munich: C. H. Beck Verlag, 1953), 93.

long work known as Bible.³¹ This assumption is based on the connections with the House of Anjou and the oriental motifs which can be traced to someone familiar with the history of Richard the Lion-Hearted in the Middle East.³²

Like Hartmann, Wolfram does let us know something of his own education, but with the usual Wolframesque twist of ironic humor. In Parzival he flatly states: "ich enkan deheinen buochstap" (115, 27), and in Willehalm he writes: "swaz an den buochen stêt geschriben, des bin ich künstelôs beliben" (2, 19 f.). The question has been raised whether he is merely poking fun at his compatriot Hartmann, who boasts of his own erudition.³³ Wolfram's self-professed ignorance is hard to believe. Parzival would hardly seem to be the accomplishment of an illiterate knight. Although it may be a sarcastic jab at Hartmann, one could also view it as Wolfram's subtle declaration of independence from the prescribed tradition of following another's narrative.³⁴ Given Wolfram's skill as a poet of ingenious irony, it is not improbable that he

³¹See Loomis, Development of Arthurian Romance, p. 67, Bruce, pp. 315 ff. and Ottom Springer, "Wolfram's Parzival" in Arthurian Literature in the Middle Ages, pp. 221 ff. A general survey of scholarship concerning the Kyot question can be found in Henry Kratz' Excursus G "Kyot" in Wolfram von Eschenbach's 'Parzival': An Attempt at a Total Evaluation (Bern: Francke Verlag, 1972), pp. 472-483.

³²Kratz, p. 167.

³³See, for example, Kratz, pp. 21-24, and Springer, pp. 219 f. and p. 220, n. 1.

³⁴Kratz, p. 22.

was putting some distance between himself--as a professional poet--and his "sources."³⁵ Even his own contemporary, Gottfried von Strassburg, attacked him for his inventiveness in the area of material: Wolfram, as far as Gottfried was concerned, was a "vindaere wilder maere, der maere wildenaere" (Tristan 4665 f.).³⁶

Wolfram was a free-spirited poet who found ways around the literary conventions of his day and did not seem to care whose toes he stepped on. While not totally rejecting the literary traditions on which he based his narrative, Wolfram used the elements of adventure in an independent fashion and thus created a typically "German" style of Arthurian romance. As Springer states (p. 248): "A poet as original as Wolfram in content, in development of character, and composition is not likely to have been a slavish imitator in matters of style." de Boor is even more convinced of Wolfram's independence as a poet:

Als Übersetzer oder nachformender Bearbeiter einer französischen Artusdichtung ist Wolfram nicht zu denken. Seine stürmische, rücksichtslose Kraft ergreift Ueberliefertes, formt oder zerbricht es aus eigener Machtfülle, um es seinem Willen gemäss zu gestalten. Die Quellenfrage tritt uns in den zweiten Rang gegenüber der Aufgabe, Wolframs grosse Werke als die künstlerische Einheit zu erfassen, die der Wille eines grossen Dichters geschaffen hat. (p. 94)

³⁵Wirnt von Gravenberg was supposedly alphabetic and composed Wigalois, a work of over 11,000 lines, solely from an oral source (see chapter on Wigalois below). One great difference between his work and Wolfram's is the source: whether from Chrétien or Kyot or some other source, Wolfram probably used a single written source, at least for the middle books.

³⁶Springer, p. 249.

Our objective here, however, is not to analyze Hartmann or Wolfram--this has been and continues to be the work of other scholars. We wish to establish that the "classical" poets were independent artists.

The works of Hartmann and Wolfram are different from their sources. One of the differences lies in their treatment of the adventure. We note, for example, that many scholars feel Hartmann wanted to instruct his fellow Germans in the proper courtly attitudes (mâze). And to this end he modified many of the details in the adventures to fit his plan. Perhaps the most famous is the rebuke given to Iwein for having pursued a mortally wounded opponent:

und alser der tôtenwunden
rehte het empfunden,
dô twanc in des tôdes leit
mêre dan sîn zageheit
daz er kêrte und gap die vluht.
her Iwein jaget in âne zuht
engegen sîner burc dan. (1051 ff.)

An Old French equivalent of the remark concerning Iwein's lack of proper chivalry (âne zuht) is not found in Chrétien's version.

The fact is that Wolfram used much material in Parzival which is not found in Chrétien, or anywhere else, e.g., the Gahmuret material, which has been ascribed by some to Wolfram's inventiveness in combining motifs and material from other works, and there are characters and episodes which can be linked to Eilhart's Tristant. Other materials in the work appear to come from either lost or invented sources. Kratz (pp. 158 ff.) maintains that if one looks at the Gahmuret material as an independent narrative, then many of the blind motifs there can be

explained as having been intended for later explanation and/or expansion within the story.³⁷

At any rate, Wolfram is using one of Chrétien's favorite techniques: entrelacement. Wolfram uses one of the established (Arthurian!) literary devices to enhance his own work. The classical German poets borrowed much more from their French counterparts than merely episodes and characters to be paraded before German-speaking audiences in German surroundings, espousing German ideals of courtly conduct. The poets learned from the French how to develop a technique of fully independent adventure presentation within the accepted genre. In order to do this, each poet had to develop his own sense of the Arthurian ideals, which are based in the concept of âventiure, and without which there would be absolutely no reason for the existence of the Arthurian court.

Towards a Unified Concept of the "Classical" Romance

To a great extent, scholarship has occupied itself over the past century with the concept of an "authentic" Arthurian romance.

³⁷ An interesting episode in the projected narrative has Feirefiz anonymously encountering his father in battle. Kratz (p. 159) hints that this might be a reflex of the older Germanic Hildebrand motif. A closer parallel in courtly literature may be found in Wigamur, in which the hero actually does meet his father in arranged combat. Fortunately, there is recognition and reconciliation before any blows are struck. See Wigamur, ed. Johann Büsching in Deutsche Gedichte des Mittelalters (Berlin: Realschulbuchhandlung, 1808). All Wigamur references are to this edition.

Fortunately, Hartmann's Artusepik has given us clear examples of a well-structured romance as conceived by the first German Arthurian poets: a neat, bipartite structure in which the two parts are divided by a crisis. This is, of course, the model provided by Chrétien (in the poems adapted by Hartmann) and carried over into German literature by Hartmann. In Parzival Wolfram also adhered to the two-part structure with a central crisis. These great works of German literature became examples of the so-called "classical" structure. For Hartmann, the overriding theme was that a knight--an Arthurian knight--should win great renown (êre) but then lose it in a moment of neglect of courtly values (=disruption of mâze). For Wolfram, Parzival's initial inept striving to attain the Grail provided the crisis. Therefore, the standard for German Arthurian romance as seen by critics centuries later is based largely on three works which were selected by gifted German writers from French examples. The bipartite system functions well for the three classical works Iwein, Erec and Parzival. For the other German Arthurian works, however, it becomes a Procrustean bed. Hildegard Emmel, in her important work cited above, clearly delineates what the classical Arthurian romance should be, i.e., a reflection of Chrétien:

Mit [Chrétien's] Erecdichtung liegen zugleich . . . die Umrisse der Form des Artusromans fest, deren Gültigkeit in Frankreich, Deutschland und den Niederlanden bis zum Absinken der höfischen Kultur anerkannt wird. Chrestien hat an dieser Form in seinen späteren Dichtungen, vor allem im Yvain, weitergearbeitet; er hat einzelne Züge deutlicher herausgebildet und den Gehalt der Dichtung straffer in die Form einbezogen; wesentlich abgewandelt hat er die Form jedoch nicht mehr, so wenig wie er den Typ des Ritters abwandelte. (p. 7)

Hartmann and Wolfram did precisely what the French poet had in mind and, therefore, produced "authentic" Arthurian romances. According to Emmel (p. 7), "auch die grossen deutschen Dichter Hartmann und Wolfram haben dieser Form des Artusromans kein neues Element hinzugefügt." As Chrétien's works became the yardstick for the French Arthurian romance, it would seem that the works of Hartmann and Wolfram are supposed to be the model for the German Arthurian literature. As Schultz wryly puts it, "The critical literature, it seems, recognizes only one province in the kingdom of Arthurian romance; if you want to live there you have to look like Erec."³⁸

Recently, however, there have been efforts to reassess the question of Arthurian romance after Chrétien in general and--as far as we are concerned here--after the classical poets in Germany in the thirteenth century in particular. Heller had attempted a "vindication" of Heinrich von dem Türlin's Diu Crône as early as 1942.³⁹ As the title of the article indicates, the vindication was attempted on the basis of sources alone, i.e., still in the shadow of traditional criticism. Although Heller attempts to prove Heinrich's poetic abilities structurally, he hints that the poet was somehow "indebted" to others and therefore

³⁸James A. Schultz, The Shape of the Round Table. Structures of Middle High German Romance (Toronto: University of Toronto Press, 1983), p. 5.

³⁹E. K. Heller, "A Vindication of Heinrich von dem Türlin, Based on a Survey of his Sources," Modern Language Quarterly 3 (1942), 67-82. For a more detailed discussion of Heller's arguments, see the chapter concerning Diu Crône below.

only laudable as a manipulator of source material, not as a creative poet in his own right. This leads us directly back to Emmel's argument that the only bona fide Arthurian romance is a Chrétienesque one, or to paraphrase Schultz, it must be "from the right family."

Other epigonic works suffered the same fate. One need merely consult Saran's⁴⁰ well-known and lengthy treatment of Wigalois in order to see the one-sided emphasis placed on sources as a critical standard. The criticism of Arthurian romance has almost always looked at the German works in a counterchronological fashion. Like the legendary foofoo bird which always flew backward so that it would know where it had been, the critics have been eager to tell us where the various elements of the German romances come from and only discuss them in direct relation to their sources. A poet's deviation from the norm was not perceived as creativity but "a lack of design and coherence."⁴¹ When compared with Chrétien's invariably bipartite scheme, as well as Hartmann's and Wolfram's, the works of the later German poets would naturally appear to be without form.

Cormeau offers a most useful list of categories by which we can measure the so-called "classical" Arthurian romance as perceived by

⁴⁰Franz Saran, "Ueber Wirnt von Grafenberg und den 'Wigalois'," Beiträge zur Geschichte der deutschen Sprache und Literatur 21 (1896), 253-420. The journal is hereafter cited as PBB = [Paul/Braune] Beiträge.

⁴¹Hendricus Sparnaay, "Hartmann von Aue and his Successors," in Arthurian Literature in the Middle Ages, p. 440.

critics up to 1977.⁴² His further objective is to establish by analysis of Wigalois and Diu Crône a justification for a postclassical genre equal to the classical. There is valid reasoning behind this approach in light of the most recent research in the postclassical Arthurian romance. As Cormeau points out (p. 242, fn. 2), "Ein Qualitätsurteil mußte erst aus den veränderten Voraussetzungen begründet werden." Cormeau feels that Arthurian criticism labors under the weight of too many preconceptions. For example, after a study of Emmel's criticism of the later Arthurian works, he finds:

Sie hat allerdings Artusszenen und Hofpersonal isoliert untersucht und sich zu sehr auf die Form beschränkt, ohne indes aus dem Szenenmaterial morphologische Prinzipien zu abstrahieren. Zudem unterscheidet sie zu wenig zwischen Konstanten und Variablen, jede Abweichung von den ersten Gattungsexempeln ist als Zeichen einer Evolution, meist zum Schlechteren, interpretiert. (p. 8)

Cormeau, then develops his own fourteen point interpretation of the "classical" Arthurian romance. His definition (as he himself calls it) is based on Typkonstanten, a series of characteristics found in all "classical" Arthurian romances as described by the critics before him. The constants are based on structure, vocabulary, characterization, thematics, etc. His definitions are basically sound and would probably not be contested by a majority of the critics. My purpose here, however, is not to revitalize the classical concepts for the later German

⁴²Christoph Cormeau, 'Wigalois' und 'Diu Crône': Zwei Kapitel zur Gattungsgeschichte des nachklassischen Aventiureromans (Munich: Artemis Verlag, 1977), pp. 9 ff.

romances (although the basic tenets certainly remain), but rather to establish the various elements of adventure employed by the later poets so that we will be able to analyze their works on the basis of these elements.

It is the goal of this investigation to examine the elements of the adventure by frequency and type, and, simultaneously, to catalogue these elements. The conclusions drawn from this evidence will show in each example a cohesive work based on solid, literary skills. "Elements" are defined as persons, creatures, objects, events, and abstractions which form an integral part of the adventures. The elements were selected because of their universality within the scope of Arthurian romance. A perusal of all the postclassical works offered usage patterns of the adventure elements by the postclassical poets. The two poems chosen for detailed investigation best typified the patterns.

It is evident that each poet developed his own concept of the individual narrative element and exercised his literary freedom with it. Once an element had come over into the public domain, as it were, the poet was free to use it to his own ends.

These reasons, I think, justify a reassessment of the function of the elements of adventure. Rather than basing all of our criticism on what the poets took from earlier romances, we should examine a poet's literary development and evaluate him as a craftsman in his own right. Part of this development was the modification of the "standard" elements, but part was also the creation of new ones. That is why these later romances look so much like Erec in some ways but generally

do not behave like Erec. This is what had bothered many of the critics for so long, but has now begun to intrigue many of the later ones.

The earlier critics for the most part, as we have noted, are ready to dismiss the postclassical German works because they do not "measure up" to Chrétien's standards. The most recent endeavors refute this dismissal on the basis of studies of the individual works. Jillings investigation entitled 'Die Crône' of Heinrich von dem Türlin: The Attempted Emancipation of Secular Narrative⁴³ focuses its attention on Heinrich as a professional poet in particular and makes little connection with the other postclassical works. As the title indicates, the purpose is to free the work from the constraints of earlier conceptions. His approach to criticism is the application of broad concepts, e.g., whole adventure series instead of individual elements, to the work. Cormeau's investigation work deals with a select number of poems as examples of a wider genre. This investigation seeks to prove the existence of an continuing genre based on "constants" and that the postclassical works are a part of a legitimate genre, as demonstrated by its skills at communicating with its audience. Schultz's work deals with all the German Arthurian romances, classical and postclassical. This rather broad--and sometimes overly complex--approach skillfully refutes the necessity of the bipartite system, but replaces it with its own

⁴³Lewis Jillings, 'Die Crône' of Heinrich von dem Türlin: The Attempted Emancipation of Secular Narrative (Göppingen: Kümmerle Verlag, 1980).

"systems" which are defined as necessary to the genre. To my knowledge, however, no one has approached the postclassical genre from the standpoint of the adventure element as a building block on which the structure of the later Arthurian romance is based, while at the same time analyzing the difference between the traditional and creative functions of these elements. Such an analysis, I believe, will enable the reader to evaluate each work presented here on an individual basis. The same criteria can be applied similarly to other postclassical German Arthurian romances.

The outlines given in the conclusion will not only reflect the classical tradition, but will also portray the ways in which the later German poets developed their own themes based on that well-known tradition. The poets of the High Middle Ages, unlike many modern critics, did not constantly look backward in their work, but moved on with a thriving literary genre which had already been established. The postclassical poets were always creating--some better than others--but creating nevertheless.

CHAPTER 2

WIGALOISThe Poet and the Work

Wigalois, the only extant work by Wirnt von Gravenberg, was written in the first decades of the thirteenth century.¹ The poem contains 11708 verses in the customary rhymed couplets, with each strophe of uneven length ending in a triplet.² Wirnt names himself three times in the work (141, 5755, 10576),³ and is the central figure for Konrad von Würzburg's Der welt lôn. Other than these direct references, we have little evidence concerning Wirnt's life, either as a poet or a knight. Thomas (p. 1) is correct in stating that "any account of his life must be highly conjectural."

There are thirteen surviving manuscripts and twenty-three fragments, the most important being A in Cologne's Stadtarchiv, and B in Leiden's Bibliothek der Maatschappij der Nederlandsche Letterkunde.

¹Wigalois, The Knight of Fortune's Wheel, tr. J. W. Thomas (Lincoln: University of Nebraska Press, 1977), p. 4 ff. Cf. Max Wehrli, "Wigalois," Der Deutschunterricht 17 (1965), 19.

²Heinrich von dem Turlin used the same scheme in Diu Crône. See chapter on Diu Crône below.

³Wirnt von Grafenberg, Wigalois, der Ritter mit dem Rade, ed. Georg F. Benecke (Berlin: G. Reimer, 1819), and Wigalois, der Ritter mit dem Rade, ed. J. M. N. Kapteyn (Bonn: Fritz Klopp Verlag, 1926). All citations are from the latter edition, except where noted.

The romance was later published in prose as a chapbook. As Brogsitter reports, "[Wigalois] ist nie ganz in Vergessenheit geraten."⁴

The narrative is ultimately Celtic in origin but has as direct sources Le bel inconnu by Renau de Beaujeu (twelfth century)--or its cognates, the English Libeaus Desconus and the Italian Carduino--and the narrative which forms the basis of the later short prose work Le Chevalier du Papagau (fourteenth/fifteenth centuries).⁵ And, as is the case with most epigonic works of the postclassical period, no provable single source exists. Wirnt's source, he claims, is a squire, and in each instance, Wirnt claims to have heard the story: als ez mir ist geseit (132), ezn kaeme ouch immer vür mîn munt, / hêt mirz ein knappe niht geseit (595 f.), als michz ein knappe wizzen lie (11687).⁶ Regardless of his source, Wirnt also borrows heavily--as per custom--from predecessors, particularly from Hartmann and Wolfram. Wirnt was probably familiar with the first five or six books of Parzival.⁷

Scholarship has approached Wigalois in a somewhat unusual way since the poem represents one of the "transitional" works between the

⁴Karl O. Brogsitter, Artusepik. (Stuttgart: Metzler Verlag, 1965), p. 108.

⁵F. Saran, pp. 253 ff. See also Sparnaay, p. 439.

⁶Wolfgang Mitgau, "Nachahmung und Selbständigkeit Wirnts von Gravenberc in seinem Wigalois," Zeitschrift für deutsche Philologie 82 (1963), 321 ff.

⁷Joachim Heinzle, "Über den Aufbau des Wigalois," Euphorion 67 (1973), 263.

"classical" and postclassical Arthurian romances in Germany. And as is the case with most postclassical works, Wigalois has been subjected mostly to source investigations to determine to what extent it owes its existence to them. The earliest treatments reveal even in their titles how the study of Wigalois was to proceed: Wirnt von Gravenberg und sein Sprachgebrauch im Verhältniß zu Hartmann von Aue,⁸ or "Über den Wigalois von Wirnt von Gravenberg und seine altfranzösische Quelle,"⁹ or Über Wirnts Ausdrucksweise mit besonderer Rücksicht auf Hartmann und Wolfram.¹⁰ Perhaps the most detailed study of Wigalois is F. Saran's (see fn. 5 above). It, too, rests heavily on Quellenforschung as a basis for research.

Paul Piper clearly assigns Wirnt the role of imitator in the tradition of the classical poets.¹¹ Ehrismann's short treatment of the work is copiously sprinkled with references to Wirnt's sources.¹² His article opens with the statement: "Wirnt von Grafenberg [folgt] in seinem 1204-1209 verfaßten Wigalois den Spuren Hartmanns und Wolframs." He

⁸H. Eckert in Program des Stadtgymnasiums zu Stettin, 1875.

⁹Albert Mebes in Achter Jahresbericht über die städtische Realschule zu Neumünster (Neumaüster: Preiss, 1879), pp. 3-20.

¹⁰Bruno Pudmenny (Halle: Plötz, 1875).

¹¹P. Piper, "Höfische Epik: Zeiter Teil: Hartmann von Aue und seine Nachahmer," in Deutsche National-Litteratur, Vol. 4, pt. 1, sec. 2 (Stuttgart: Union, 1893).

¹²Gustav Ehrismann, Geschichte der deutschen Literatur bis zum Ausgang des Mittelalters, Zweiter Teil, Zweiter Abschnitt, Zweite Hälfte (Munich: C. H. Beck Verlag, 1935), p. 7.

does, however, hint at Wirnt's creativity, raising the ever-present specter of the Celtic "Grundstock" (p. 8 f.). Ehrismann states that Wirnt ultimately relied on a single (lost) French source (p. 9). Later critics have also followed this course. Hendricus Sparnaay (see fn. 5 above) devotes his entire section on Wigalois to a brief biography and discussion of sources. Karin Gürttler opens her chapter on Wigalois with a detailed discussion of the sources (pp. 176 f.). Helmut de Boor (pp. 87 ff.) places Wirnt clearly under the influence of the classical writers, particularly Hartmann: "Trotz der Aufnahme Wolframischer Motive und Stilelemente ist Wirnt vor allem ein Schüler Hartmanns gewesen und geblieben" (p. 89). And the most recent scholarship still draws close parallels between Wirnt's poem and those of the classical poets.¹³

The first "vindication" of Wirnt appears in Wolfgang Mitgau's article,¹⁴ in which he tries to demonstrate how Wirnt develops his own techniques which are based on the classical works but not totally dominated by them.

The introduction to Thomas' translation (p. 43 ff.) ascribes an often overlooked but important source as an element for Wirnt: the Bible (particularly the Book of Revelations). Of course, Wirnt is not

¹³Volker Mertens, "Iwein and Gwigalois--der Weg zur Landesherrschaft," Germanisch-Romanische Monatsschrift, N. S., Vol. 1, 15-31.

¹⁴Pages 321-337, esp. 327 ff. See note 6 above.

the first poet of Arthurian romance to utilize the Scriptures for secular poetry. However, since Wirnt's predilection for the religious is so obvious, it is of particular note here. More detail regarding Wirnt's reliance on a firm belief in Christianity as a courtly asset will be furnished later.

The most recent work to deal at length with Wigalois is Christoph Cormeau's book. Cormeau's approach represents the direction which scholarship--particularly scholarship concerning the later Middle Ages in Germany--has taken. If there is anything positive in the sharp increase of scholars in the field of German literature, an increase which has forced many younger scholars to look elsewhere than to the "standard" works in order to break into the field, it has been the new assessment of the later Arthurian romance. Examples include works by Lewis Jillings and James A. Schultz, as well as Cormeau's work. As stated in the introduction above, the general tenor of these three works is to reject the predominant view that any Arthurian works written in Germany after the "classics" of Hartmann, Wolfram and (if you consider his Tristan Arthurian at all) Gottfried to be inferior just because they follow the works of these great poets. This most recent criticism does not, however, assume automatic literary greatness either. Nor does it reject the works of the masters in favor of the later works; on the contrary, the latest criticism is more than willing to credit the indebtedness of the later poets to Hartmann and Wolfram. The post-classical works should not be judged by criteria established by critics, but by their own merits and weaknesses.

The Story

As usual, King Arthur will not dine until he has heard of âven-tiure and waits in his hall for some news. At that very moment a knight, Joram, secretly rides from the forest to a point below the window of Guinovere's apartment. Offering her the gift of a magic belt, Joram claims that refusal to accept it will result in combat with Arthur's knights. Confused, Guinovere seeks Gawain's advice after Joram has returned to the forest. Gawain advises her to return the belt. The next day Joram defeats many knights including Gawain himself, who is led away as a captive.

Just before entering a fabulous mountain kingdom, Joram tells Gawain that the belt gives the wearer the strength to defeat even the greatest of opponents. Joram presents the belt to Gawain and the two become good companions. In this mountain kingdom, Gawain meets and marries Joram's niece Florie, who soon gives birth to Wigalois. Gawain, in the meantime, gives in to a desire to return to Arthur's court and does so without the belt. He is therefore powerless to return to Florie, although he tries.

In the following years, Wigalois grows and is schooled in the courtly arts by his mother and her ladies, and in the arts of warfare by the knights. He also sees Fortune's Wheel, which directs all men's fates. Wigalois chooses this symbol as his armorial standard, which he carries as a young man seeking his father. Like Parzival's mother, Florie lets him go only with the greatest of sorrow (but does not dress

him as a fool!). After wandering for some time, Wigalois arrives at Karidol where a magic Stone of Virtue stands near the castle. Only Arthur himself, because he is flawless, has been able to sit on the stone. The naive Wigalois sits on the stone, causing a great stir at court. Arthur and his retinue go to see this perfect lad and welcome him into their company. Wigalois is turned over to Gawain for companionship and guidance. (Although Wigalois declared to Florie that he wanted to seek Gawain, his father [1302 ff.], he fails to recognize his companion's name or relationship here.)

Soon Nereja, a lady from a distant kingdom, arrives to ask Arthur's help for her lady Amena, who is besieged by a devil worshipper, Roaz of Glois. Immediately Wigalois volunteers for the mission and despite his youth and relative inexperience is given the assignment. Nereja is insulted by Wigalois' obvious boyishness and leaves abruptly. At first Nereja all but ignores the young knight, and, unfortunately, Wigalois' first adventure is a fiasco: he kills their prospective host for the first night in a joust, and they are forced into the forest for shelter.

During the journey, however, Wigalois frees a young lady from two giants, bests a hunter-knight in a joust to win a spaniel for Nereja, defeats Hojir von Mannesvelt to win the prize of an Irish horse and an intelligent parrot (cf. Le Chevalier du papagau) for Nereja. Finally, Wigalois defeats Schaffilun, who has boasted of his own prowess and ridiculed Wigalois' youth. With this victory Wigalois wins the right to try the adventure in Korentin.

Nereja is at last impressed by the knight's abilities and tells him the history of the troubles in Korentin: good King Lar befriended Roaz of Glois, whose kingdom adjoins Korentin. One night, however, Roaz murdered Lar and opened the way for his own army into the city. Amena and her daughter Larie escaped to Roimunt and now live in fear of Roaz' inevitable attack on their final stronghold. Roaz is a man of great strength and courage. Also, Roaz has enlisted the aid of a devil who attends him in the shape of a spirit in a cloud.

In Korentin Larie and Wigalois fall in love. Wigalois sees a burning castle. His new companion in Korentin, the seneschal, explains that this is Lar's castle which burns with the fires of purgatory. The good king and his slain knights must stay there until freed. To reach the castle, one must follow the beast which appears before Amena's castle and returns to the fire every night.

The next morning, after the priest has blessed Wigalois' sword with a Holy Writ, Wigalois follows the beast to the forest, where the hero jousts against knights who burst into flame when struck. The beast mounts a boulder and becomes the shade of King Lar. Lar tells Wigalois that the Gawain who is Arthur's knight is also his father. To save Amena and Larie, Wigalois must do two things: destroy Phetan the dragon, who is ravaging the countryside, and defeat Roaz. Lar directs Wigalois to a magic lance which will kill the dragon.

Wigalois takes the lance and, after hearing the pleas of the lady Beleare, whose knight has just been taken by the dragon, kills Phetan while the creature is dragging Count Moral. In its death throes,

however, the dragon kills Wigalois' horse and knocks the knight unconscious next to a lake. Moral, thinking that Wigalois is dead, returns with his lady to his castle. An impoverished couple finds Wigalois and strips him of his armor and the magic belt, which he has carried with him since leaving his mother. Fearing that the knight will later recognize them if he lives, the woman wants to drown Wigalois, but her husband stops her. A lady-in-waiting witnesses the crime and reports it to Moral. Beleare recognizes the armorial standard as those of the knight who helped her husband. She finds the knight, nurses him back to health, provides him with impenetrable armor, and gives him a horse.

Wigalois sets out for Glois to face Roaz. Along the way he is attacked and almost slain by Ruel, a wild woman of monstrous strength who binds Wigalois hand and foot and almost slays him with his own sword. But God intervenes. Wigalois' horse neighs, and Ruel, thinking it is Phetan, flees. A quick prayer loosens his bonds, and Wigalois continues his trip.

As he approaches Glois, Wigalois defeats Karrioz, a powerful dwarf who flees toward a swamp after he is mortally wounded. The sun is setting and a deadly fog rises out of the swamp to engulf the helpless dwarf. Shaken, but undaunted, Wigalois rides to the bridge spanning the swamp only to confront a new challenge: Roaz has devised a marble gate whose opening is occupied by a water wheel. Attached to the wheel are various clubs and blades which rotate constantly as the water drives the wheel. Wigalois' attention is focused on the problem of

the wheel so much that he does not notice the fog behind him. Suddenly he is trapped--he will either be suffocated by the fog or flailed by the wheel. Once again a prayer enlists God's aid. The water in the swamp thickens, and the wheel stops long enough so that Wigalois can lead his horse through and escape. Immediately a disembodied voice warns him of his own doom.

In the distance Wigalois sees a creature approach. It is Merrien, a centaur, carrying a bowl of liquid fire which consumes even metal. Wigalois is soon engaged in combat with Merrien and saves himself only when he discovers that the creature's blood extinguishes the fire. Again a mysterious voice is heard, but this time it warns Roaz of Wigalois' coming.

Arriving in Glois, the hero is confronted by two ancient gatekeepers. After Wigalois kills one, the other, Count Adan, surrenders. Adan leads Wigalois to Roaz, who expects him. Queen Japhite, Roaz' wife and a woman of extreme beauty and courtliness, witnesses the fight. After a day-long battle, Wigalois kills Roaz, and Japhite soon dies of grief. The queen's ladies wish to kill the battle-weary Wigalois, but Adan saves him. Accompanied by his new friend, Adan, Wigalois returns to Moral's castle, where Larie awaits him and they are married.

Suddenly a half-naked lad bursts in on the wedding to announce that Amire of Lybia has been murdered by Lion of Namur in order to steal Liamere, Larie's cousin. (Lion's promises of love and wealth are not enough, however, and Liamere dies after seven days of grief.) Larie faints at the news, and Wigalois, backed by a host of Arthurian

knights there for the wedding, declares war over the protestations of some of his new subjects, who fear that Lion's many allies will prove too much for the young king. Wigalois gives his father command of Korentin's army and, aided by the Arthurian knights, Moral, Adan, Marine, and even Japhite's brothers from Asia, Wigalois attacks Namur. After a battle of several days, Gawain slays Lion.

Peace is restored at once, and the city's inhabitants are spared. Amire and Liamere are buried together as husband and wife.

Wigalois decides to accompany the returning Arthurian knights to Arthur's court for a visit, when a lad brings the sad news of Florie's death in the mountain kingdom. As a token of her love before her death, she sends Wigalois a ring. There is a period of mourning for her. After a week's stay with Arthur, Gawain accompanies his son along the road to Korentin and advises him on the art of kingship.

The story closes with a brief description of the happy later years of Wigalois' life and of the birth of Lifort Gawanides, his son, whose adventures Wirnt promises to describe in a subsequent work.

The Elements of Adventure

Arthur and his Court

Arthur. In Wigalois Arthur plays a much more sedate role than in the other epigonic works. Here he is the generous, kind lord of the

realm, the receiver of guests and knights. He only attracts adventure; he in no way causes it himself.¹⁵ To be sure, however, other knights still revere him and seek him out, and the King is always ready to receive new knights into his court. The King gladly receives Wigalois, but this is due largely to the fact that he easily sat on the Stone of Virtue, a feat of which even his father is incapable (1489 ff.)! Thus Arthur is eager to grant the young man's request to stay (1590 ff.). When Nereja arrives at court seeking aid, Arthur is also quick to offer her assistance.

Arthur's ready acquiescence to requests causes him problems in other works (the Rash Boon Device), but Wirnt's consistent portrayal of Arthur's court as a positive force has even this potentially disastrous situation turn out for the best. It is not even necessary for the court to undergo a period of grief or great embarrassment. Arthur's desire to show generosity, however, forces him to give in to the unforeseen impulses of Wigalois, who, upon hearing the request for aid, asks for a boon which he receives:

der kunic sprach: 'nu sît gewert
alles des ir an mich gert,
daz mînem namen rehte stê
und mir niht an mîn êre gê. (1791 ff.)

Too late Arthur understands that his own generosity has duped him.

¹⁵Cormeau, p. 24: "Nur der Artushof hat seine gewöhnliche relative Unabhängigkeit."

Other than these instances, Arthur plays no active role: "Im Wigalois ist diese kompositionelle Bedeutung des Artushofes nicht mehr zu erkennen. [Denn] für eine 'Haupt-Artusszene' ist bereits kein Platz mehr" (Mitgau, p. 334). Gürttler (p. 179) echoes these sentiments as well when she writes

dass die Artusgestalt durch eine Reihe konventioneller Attribute ausgezeichnet ist, die sich jedoch nirgends zu einem ausgeprägten Herrscherbild verdichten. Das Artuskönigtum bleibt blaß und schemenhaft. Artus' Aktionen erschöpfen sich in der konventionellen Gestik höfischen Zeremoniells und fürstlicher Repräsentanz.

As a king, Arthur here is a figurehead. Wirnt's model for Arthur is the purely "classical" one. There is no physical description of Arthur whatsoever. Any reference to his past is purely conventional and in no way expands our knowledge of the king beyond what has already been given by Hartmann and Wolfram.

Arthur's court is perfect. There is no want or need. All who are there are in a state of perpetual bliss. This is the "classical" tradition. For example, in Hartmann's Iwein we read:

Ez het der künec Artûs
ze Karidôl in sîn hûs
zeinen pfingsten geleit
nâch rîcher gewonheit
ein alsô schoene hôchzît
daz er vordes noch sît
dehein schoener nie gewan.
deiswâr dâ was ein boeser man
in vil swachem werde:
wan sich gesament ûf der erde
bi niemens zîten anderswâ
so manec guot ritter alsô dâ.
ouch wart in dâ ze hove gegeben
in allen wîs ein wunschleben:
in liebte hof und den lîp
manec maget unde wîp,
die schoensten von den rîchen. (31 ff.)

And in Wigalois we find:

Ez was hie bevor, sô man seit,
 ein kunic, der ie nâch êren streit,
 des nam wîten ist erkant;
 Britanja hiez sîn lant,
 selbe hiez er Artûs;
 mit solhen vreuden stuont ez dô
 daz uns daz nu machet vrô
 s man der herren vrûmicheit
 uns niuwan mit worten seit
 die dô des hoves pflâgen

 er [Artûs] was reiner tugent vol,
 gewizzen unde staete;
 âne valsche raete
 minnet er iegelichen man;
 daz was hêrlich getân. (145 ff.; 201 ff.)

Guinovere. Guinovere plays a more active role in the poem than does her famous spouse. It is she who begins the entire story by speaking to Joram and accepting, albeit temporarily, his gift of the magic belt (258 ff.). She also confers with Gawain rather than Arthur when deciding whether to keep the belt or not (1150 ff.). This characteristic in the Queen's personality can be typified as usual. It is Guinovere's traditional curiosity which leads her to cause problems at court, be it in the form of the traditional Lancelot theme or through an abduction (which may or may not be directly related to her desires). Guinovere insists that Gawain become Wigalois' companion and tutor at court (1591 ff.), thus establishing through "chance" the connection between the Arthurian court and Wigalois.¹⁶

¹⁶See Schultz, p. 21.

Gawain. Gawain also plays a significant role as the hero of the "introductory" adventure (see narrative outline above). Since the precedent of the young hero's coming to Arthur's court (i.e., Parzival) had been set, it is appropriate that the audience should know something of this hero's background. What better way than to have him be the son of Arthur's foremost and (almost) perfect knight? Gawain becomes Wigalois' father in the mountain kingdom (1019 ff.), becomes his son's tutor and companion (1591 ff.), and finally, after their true relationship is known, advises his son on the art of being a good king (11531 ff.).

There is one problematical aspect to Gawain's being the hero's father. When the young Wigalois leaves his mother, he announces that he is going to seek his father, Gawain:

ich wil den suochen von dem mir ie
tugent unde manheit
allez min leben ist geseit;
daz ist mîn vater, her Gâwein,
der ie in rîters êren schein,
als ichz von im hân vernomen. (1303 ff.)

But when Wigalois arrives at Arthur's court, he fails entirely to notice who Gawain is, in spite of the fact that he had heard of Gawain all his life. When Arthur asks his young visitor who he is and where he comes from, Wigalois can only give his name and nothing else:

er sprach 'herre, niwan her;
ichn kan iu niht gesagen wer
ich von mînem vater bin. (1566 ff.)

And when the Queen gives Wigalois over into Gawain's care, the son does not recognize the father's name:

dô was under in zwein
 diu grôze triuwe unbekant
 die kint ie ze vater vant:
 ir deweder erkante den anderen dâ. (1597 ff.)

Gawain quickly becomes a father figure for Wigalois. The relationship is so strong that Wigalois invites his father instead of Arthur to the wedding with Larie (9599 ff.). Wigalois also gives Gawain command of the army in the war against Lion (10764 ff.).

The father-son relationship¹⁷ does form, as Cormeau (p. 27) points out, a "kompositionelle Klammer für den ganzen Roman."

Kay and other knights of the court. Kay appears but has, structurally, a minor role. His character, on the other hand, contains some traits of the traditional figure--for example, he is the first of the Arthurian knights to be unhorsed.¹⁸ However, there is no mention of his traditional boasting, obnoxious character whatsoever. Even when Kay is easily defeated by Joram, Wirnt has him fight as a noble member of the court:

die von der tavelrunde
 sprâchen mit einem munde
 'wâ nu schilt unde sper!
 harnasch und ors her!
 und swer ê bereit wart,

¹⁷The theme of Wigamur, an Arthurian romance from around 1250, is the Vatersuche. There is even a father-son confrontation, but they never come to blows.

¹⁸Wirnt's portrayal of Kay in this way is a reflection of the "classical" Kay, since he "als erster die Niederlage holt" (Emmel, p. 168). This tradition lasts a long time. In Gauriel von Muntabel (c. 1285), Kay sneaks away from Arthur's court early one morning so that he can face Gauriel before the opponent designated by Arthur arrives.

der was der êrste an die vart.
 Kaiû den schilt ze halse nam;
 mit zorne er ûz ze velde kam:
 er wolde bejagen den gewin.
 mit grôzen schanden vlôs er in,
 wand in der rîter niderstach--
 daz ez diu kûniginne sach--
 von dem orse ûf daz gras. (445 ff., emphasis mine)

It is important to note that the only disgrace in Kay's defeat is the fact that the Queen witnesses it. Wirnt tells us that Kay "wolde bejagen den gewin." Is this not the goal of any true Arthurian knight when a challenge has been extended? Kay, therefore, has behaved as a true Arthurian knight should. This is a new aspect of Kay's character. Although Wolfram has kind words for Kay's abilities as a knight and seneschal, he retains the traditional traits as portrayed by Chrétien and Hartmann.

Wirnt will have none of this. Kay is a knight of the Round Table and as such behaves in a courtly, and completely honorable fashion. Schultz (p. 21) points out that Kay as an archetypical figure has two "functions" within a given Arthurian romance: "The traditional figure of Keie can be treated in one of two ways: seriously or comically." However, he neglects to discuss Kay's role in Wigalois, which is clearly a deviation from the so-called "traditional figure." Kay is never used "comically" in the poem. And since Kay's is, like Gawain, employed consistently by all Arthurian romance writers, he has become already in the "classical" works a figure with a "known," i.e., standardized, personality. Schultz rightfully states (p. 23): "Romance authors are so fond of Gawain and Kay not for ideological reasons (as [Jürgen] Haupt

and Emmel believe) but for pragmatic ones: they require, for the effectiveness of their scenes, figures whose character and function are already known." Wirnt's portrayal of Kay, then, is certainly a modified approach to the (sometimes) problematical Kay figure.

To be sure, Wirnt is kind to the figure of the seneschal in general, and this marks a departure from the standard treatment by medieval poets at large. When the seneschal of Roimunt approaches Nereja and Wigalois, she describes the seneschal to Wigalois:

ez ist ein der tiurste man
 der rîters namen ie gewan
 an tugent und an manheit;
 iu ist von im vil unverseit
 swes ir mit im beginnen welt;
 des lîbes ist er gar ein helt
 und ist truhsaeze hie;
 rîterschaft die minnet er ie. (3921 ff.)

In no other German romance does Kay, or the seneschal in general, enjoy such an exalted position as in Wigalois.¹⁹

The other knights of the Round Table have relatively little to do with the plot and adventures. They are mentioned in the beginning only because they are so easily defeated by Joram (449 ff.). The Arthurian knights are simply background figures for Wirnt, but they do

¹⁹In Diu Crône Kay is further developed as an Arthurian hero, but the negative part of his personality is not excised as it is in Wigalois. Could Wirnt's portrayal of Kay as an exemplary member of Arthur's court have influenced Heinrich von dem Turlin's portrayal as well? See the section on Kay in the chapter on Diu Crône, as well as the discussion on the development of Kay's character in the final chapter.

play an essential role in the narrative in that they provide a direct and personal link with the Arthurian court during the Lion episode.²⁰

Erec, Lancelot and Iwein play minor roles in that they aid Wigalois in his campaign against Lion. Each commands a division of 1000 knights (9905 ff., 10070 ff.). The role of these Arthurian knights is no longer that of symbolic knights, but rather they are convenient heroes displayed by the poet as representatives of Arthur's court, since Arthur himself takes no part in the fighting.

With some modifications, Wirnt's portrayal of the Arthurian court is "classical," although his treatment and portrayal of some of the characters is not, e.g., Kay's "good" character and the reduction of the Arthurian knights to background figures rather than any symbolic representation. As Gürttler points out (p. 177): "Artus und Artuskreis werden in eine verklärende Ferne gerückt."

Other Personages

"Foreign" knights. There are three types of "foreign" knights who have roles in the Arthurian romance: those who approach the court itself and offer a challenge; those who are met by Arthurian knights while actively pursuing a quest or adventure, and those whose actions draw a knight away from a court (Arthur's or his own) in order to right a wrong. All three types are found in Wigalois.

²⁰See Cormeau, p. 25 f.

The first type, the challenger, is usually the first knight encountered in the romance. This is the case in Diu Crône, Garel, and Gau-riel von Muntabel, for example. The first "foreign" knight in Wigalois is Joram,²¹ who approaches the castle one day (222 ff.). The episode is unusual in several ways. First, the knight never really attempts to see Arthur directly but, it would seem, intends all along to bestow the magic belt on Guinovere. Second, Joram makes his challenge before Guinovere instead of before the Arthurian court. Third, Joram must know that his challenge is essentially unfair, since he possesses a belt which guarantees his victory from the outset. As Joram later explains to Gawain upon presenting him with the belt:

daz mir von mîner krefte
 diu êre sî gevallen hie,
 den gelouben gewan ich nie,
 wan daz ist ie âne wân
 ezn habe der steine kraft getan. (620 ff.)

Joram, of course, has little to do with Wigalois and, after he brings Gawain to the mountain stronghold, is heard from no more.

After Wigalois has become a knight at Arthur's court and has begun his quest to save Larie, he meets several knights of the second type. Like the series of knights and robbers in Hartmann's Erec, these knights show us (and Nereja, the doubting messenger) that Wigalois is really of heroic stock.

²¹Joram in the Bible is a king of Israel who declares war on Hasael of Syria, hence the connection with the Middle East. See II Kings 8:28.

The first encounter is with the potential host, whom Wigalois kills in his enthusiasm to impress the lady (1928 ff.). Soon afterward, he defeats a hunter-knight who has insulted Nereja (2207 ff.). Almost immediately thereafter, and again in the service of a lady, Elamie, Wigalois defeats Hojir von Mannesvelt (2356 ff.). These encounters, contests and victories, along with the defeat of two giants, impress Nereja enough so that she finally agrees to tell the young knight the history of Larie's distress. Wirnt uses the encounters to impress us also with the prowess of his hero. This is the first time that the knight is really tested. We have had hints of Wigalois' potential--the fact that Gawain is his father and his ability to sit upon the Stone of Virtue--but we have yet to see Wigalois in action, and that is exactly where the true mettle of any knight is tested.

In this portion of the narrative, Wirnt employs--and intertwines--two of his clearest sources. The first is Le bel inconnu by Renaud de Beaujeu around 1190. A Middle English work, Libeaus Desconus, which appeared later (mid-14th century), even more closely parallels the plot of Wigalois.²² These works include the following motifs: (a) the plea for help at Arthur's court; (b) the journey with an offended messenger, who, after the capabilities of the hero are demonstrated, becomes friendlier; (c) the adventure with the giants; (d) the spaniel episode; (e) the quarrel concerning the beauty prize. One other point shows a

²²Thomas, pp. 8-22. See also Saran, pp. 290-325. Cormeau, p. 73 ff.

not-so-direct parallel: in Libeaus Desconus the knight seeks to change a princess from an enchanted dragon to her original form through a kiss. In Wigalois it is the father, King Lar, who goes about in the shape of a beast. His only hope of salvation is the defeat of Roaz.

The other work which plays a distinct role here is Le chevalier du papegau. The main features here are the fact that the hero (Arthur himself in the original!) helps a lady win back a beauty prize denied her by a bullying knight. The prize is a horse with a dwarf and parrot. The bird has the ability to talk like a human, not just mimic words.²³

The knights whom Wigalois meets are for the most part stock figures drawn from the source works used in this particular part of the poem. Wirnt does, however, develop his hero's opponents as he deems appropriate. Each opponent in succession has a more fully developed personality. The host, for example, is described by Nereja before Wigalois ever lays eyes on the man. Without a word between the two Wigalois slays the man (1990 ff.).

The hunter-knight, at least, has a few threatening words first for Nereja and then for Wigalois. When efforts by Wigalois to calm the man fail, a fight ensues which Wigalois wins (2207 ff.).

²³See Saran, pp. 354-358, and Cormeau, pp. 71 ff.

Hojir, the so-called Red Knight, has even more to say, but is as boastful as the hunter-knight before him. Again Wigalois proves better in combat (2356 ff.).

And, finally, there is Schaffilun, for whom Wirnt lets us feel some compassion. This man is the only courteous person whom Wigalois has met on the quest so far. Being a knight who also seeks the adventure in Korentin and knows of its dangers, the knight is brutally honest about Wigalois' chances on such a dangerous quest:

'mich dunket des: ir sît ze kint;
iuwer kraft diu ist ein wint
zer selben âventiure,
wan si ist ze holen tiure,
als ich iu nu sagen wil:
ich hân dâ gesellen vil
verloren von der selben nôt;
ez sint dâ gelegen tât
die tiursten von dem lande,
an den ich wol erkande
ganz manheit und kraft,
und die ir zît mit rîterschaft
grôzen prîs erwurben. (3384 ff.)

Thus, Schaffilun expresses aloud what Nereja, the hunter-knight and the Hojir all said or thought before: Wigalois is merely a boy in a knight's armor. The death of the knight proves concretely that Wigalois is a true knight. Wirnt's selection of these opponents during this portion of the quest serves a dual purpose. The audience--as well as Nereja--is now convinced of Wigalois' ability.

The next encounter is in Korentin as Wigalois jousts against the fire-knights in Lar's retinue (4297 ff.). Rather than portray real knightly combat, this encounter carries the hero over into the realm of

the other-world. From this point until the Roaz' defeat, all encounters have some unusual, if not supernatural, aspect.

The next two encounters produce allies for the knight. Wigalois saves Count Moral from Phetan the dragon (4867 ff.). It is really Beleare, Moral's lady, who provides him immediate aid in his quest to Korentin, since she rearms him after his fight with the dragon. Moral does, however, join in the later war against Lion (see below).

Soon after entering Roaz' kingdom, Wigalois meets and fights two very old, but capable gatekeepers (7090 ff.). The lone survivor of the two, Adan, becomes Wigalois' good friend and ally.²⁴

The last type of knight is represented by two examples in Wigalois. The first is Roaz. His treachery and murder are the direct cause of Larie's troubles and Wigalois' quest. Although Roaz is a heathen and even has a small devil to aid him, his knightly attributes are never denied: he is a capable fighter and has won great renown as such. After Japhite dies from grief for her slain husband, Wirnt employs an aside to tell us of Roaz' past glories as a fighting man:

sold ich von sîner manheit
nu sagen und von sîner kraft,
die er begie mit rîterschaft,
und wie er muose strîten,
dô er die vrouwe Japhîten

²⁴Thomas (p. 45) sees this knight as a clear Christian allegory: "Adan is freed and converted to Christianity. One thinks of the doctrine . . . that Christ preached to the spirits in hell so that they might be saved. Adan, or Adam, may represent all humanity, or at least those who have not previously been exposed to Christian teaching."

mit dem hoehsten prîse erwarp,
 dâ manic edel vürste starp
 vor Babylôn von sîner hant--
 âvoy, wie wol dâ wart bekant
 sîn kraft und sîn manheit! (7801 ff.)

That Roaz is seen as an evil devil-worshipper on the one hand and a brave fighter on the other is not incongruent, at least for Wirnt.

Lion is the final encounter with a "foreign" knight. His crimes are of such magnitude that Wigalois, who is now king in Korentin, cannot ignore them despite the warnings of his court that Lion is a formidable opponent with many allies (9799 ff.).

Ladies. Besides Guinovere, there are several important ladies. The first of these is Florie, the physical link between Arthur's world and Wigalois. She is Joram's niece, Gawain's wife and Wigalois' mother (742 ff.). Her role is reminiscent of Herzeloyde's in Parzival. She, like her famous counterpart, must lose her husband (1062 ff.), tearfully watch her only child depart (1384 ff.), and eventually die of grief (11335 ff.).

Nereja, Amena's messenger to Arthur, finds her counterpart in the lovely messenger in Le bel inconnu.²⁵ Through the journey in Nereja's company, we see how Wigalois' education, first in his homeland and later under Gawain's tutelage, comes into good use despite his youth and relative inexperience.

²⁵See Thomas, p. 9 f.

It is on this journey to Korentin that Wigalois meets several ladies. He saves a lady from two giants (2039 ff.), and wins a hunting dog for Nereja from a boasting hunter-knight (2207 ff.). In the portion of the work inspired by the so-called Chevalier du papegau, Wigalois defeats Hojir von Mannesvelt to win a prize Irish horse for the lady Elamie. When Wigalois rejects her offer to return with her to her land, she drives the horse toward him and refuses his prize (3249 ff.). It would seem that the young hero, like young Parzival, has trouble comporting himself in difficult situations with ladies. This, too, is an art which must be learned through his "education" as a knight. However, when Wigalois begins his campaign against Lion, Elamie and her followers join Wigalois and aid his cause (10105 ff.). Elamie's help is especially welcomed because of one of the lady's companions, Marine. Count Adan's granddaughter, she is a heathen who has rejected the societal traditions of her sex and has donned knight's armor (10108 ff.).²⁶ She later is baptized with her grandfather but is killed in the battle at Namur by a Greek knight. This is the only group of female knights who appear in any of the German Arthurian romances.

²⁶Wirnt was probably inspired by the figure of Marine, a woman who rejected her station as a woman and entered a monastery where she lived as a monk. See Benecke's "Anmerkungen," p. 653. The maiden warrior may be a reflex of Kamille, the maiden warrior who also appears in Parzival (504, 25; 589, 08).

Wigalois also receives help from other ladies during his Korentin adventure. After he has saved Moral from the dragon and survived the robbers, Beleare provides him with his new equipment (5990 ff.).

Larie plays a passive role. Wigalois meets and falls in love with her soon after his arrival in Korentin (4127 ff.), but does not marry her until he completes the adventure in Glois (9420 ff.). Ehrismann²⁷ assigns an archetypical role to the Larie character. She provides the "Verlockungsmotiv" which draws the hero into the main adventure. All other adventures are relative to this one. She is also the indirect inspiration for further adventure when Liamere, Larie's cousin, is taken prisoner by Lion, and Wigalois immediately declares war upon him after hearing the news, although one suspects he probably would have done so anyway because of the heinous nature of Lion's crimes (9855 ff.).

Three of the ladies are linked to tragic fates: Florie, Liamere and Japhite. As mentioned earlier, Florie dies of anguish and grief twenty years after Gawain's departure (11335 ff.). Liamere dies after seven days of grief (10023 ff.). Japhite dies soon after Wigalois kills Roaz (7737 ff.). Such displays of devotion are frequent in the poem. As Amire lies unburied on the field before Namur, his greyhounds and horse stay with him until they die of starvation (9959 ff.). Wirnt seems to be convinced of the inherent goodness of woman--at least there are few evil women in the poem. One is the woman who tries to

²⁷Gustav Ehrismann, "Marchen im h6fischen Epos," PBB 30 (1905), 30 ff.

drown Wigalois after she has taken his armor (5365 ff.), and, as Wirnt says in one of his many maxims: "Ez ist ouch noch ein ubel wip / wirser danne dehein man" (5393 f.). However, this only applies to ein ubel wip.

Wirnt's model for the larcenous fisherwoman and her husband may have been the fisherman in Parzival. Instead of aiding the young man in finding Arthur, the fisherman claims he has too many financial troubles:

der [vischaere] sprach 'i'n gaebe ein halbez brôt
iu niht ze drîzec jâren.
swer mîner milte vâren
vergebene wil, der sûmet sich.
'ne sorge umb' niemen danne umb' mich,
dar nâch umb' mîniu kindelîn.' (142, 22 ff.)

But the promise of money quickly changes the fisher's mind in favor of helping the youth:

'het ir phenninge oder phant,
ich behielt iuch al zehant.'
dô bôt ime der knappe sân
froun Jeschûten fûrspan.
dô daz der vilân ersach,
sîn munt derlachte unde sprach
'wiltu belîben, sûezet kint,
dich êrent al die hinne sint.' (142, 29 ff.)

The shift from the formal ir to the familiar du shows the change in attitude as well.

After the fisherman has accepted Parzival's payment, and his financial troubles are gone, at least for the moment, the fisherman becomes the perfect host and even leads young Parzival straight to Arthur's castle by running on foot before the boy's horse (Parz. 143, 16 ff.). The fisherman is in such awe and wonder, however, that he will not approach the court too closely because: 'diu massenie is sôlher

art, / genaechte ir iemer vilân, / daz waer' vil sêre missetân.' (144, 14 ff.).

Compare the above scene in Parzival with the fisher family in Wigalois:

nu sâhen si wâ vor in ein
schiffelîn vlôz ûf dem sê;
dar an was niht liute mê
niuwan ein wîp und ir man;
den lac grôziu armuot an;
si hêten sehs kindelîn;
deste spâter muosens sîn
nâch ir gewerfte ûf den sê;
geltes hêten si niht mê
niwan ein schif daz si truoc;
als in ir dinc ze heile sluoc,
sô bejagten si vil kûme ir brôt (5289 ff.)

In Wigalois the fisher couple are rewarded by the lady so that they will show where Wigalois is lying (5717 ff.) and they are happy for it, as well as rich. Perhaps the apparent greed of the fisherman in Parzival brings Wirnt to the philosophical question of whether a man without possessions can be good for humanity. Wirnt answers himself in the affirmative (5755 ff.).

On two other occasions women threaten Wigalois. For example, Ruel, a wild woman, captures Wigalois, ties him up, and is about to slay him with his own sword when his horse neighs and causes Ruel to flee in panic "als ir der zagel waere verbrant" (6447). Although Ruel is a woman, she is no lady in any sense of the word. She physically overpowers Wigalois (who considers it unknightly to use a sword against a woman!) and is about to murder him for some unexplained reason. But, as Thomas writes (p. 48): "The situation is itself full of ironic humor, for the heroic slayer of the dragon is seized by a woman,

bound with a withe, carried along like a sack, almost beheaded with his own sword, and saved by his horse."

In the discussion of Diu Crône Jillings (p. 252 ff.) contends that Heinrich von dem Turlin attempts to ridicule knighthood and courtliness at every opportunity. The best examples of parody present themselves in the two great courtly motifs of kampf and minne. If this is true, then what is the function of the Ruel episode in Wigalois? Does Wirnt also have such a negative view of the courtly romance? Why is this scene included at all? Clearly the whole episode places the hero in a compromising position. Wigalois still is too confident of what he is (a knight representing Arthur's court) and who he is (a knight who will not defend himself against a woman, regardless of the circumstances). Even Wirnt is critical of his young hero at this point:

si lief zuo im âne wer;
ir einer sterke was im ein her.
desn trûwet der junge rîter niht.
von missetriuwe vil oft geschiht
daz den liuten missegêt.
swer daz gerne understêt,
der sî gewarnet zaller zît:
vil lîhte erz anders missegît.
alsô übergab erz dâ.
daz starke wîp begreif in sâ,
wan si endûhte in des niht wert
daz er gegen ir sîn swert
immer gevourte,
wan grôziu tugent ruorte
sîn herze zallen stunden. (6363 ff.)

Wigalois is saved by "chance," i.e., God, when his horse neighs and frightens Ruel away.

The only other time which Wigalois' life is threatened by women is just after the fight with Roaz when Japhite's ladies-in-waiting discuss

killing the exhausted knight. Adan, however, dissuades them with noble words (7921 ff.).

Hunters and woodsmen. Hunters seldom appear in Wigalois. The hero does win a hunting dog from a hunter-knight for Nereja (2207 ff.). This hunter, however, is not helpful, as is traditional, but rather is a bully and a braggart.

The only woodsman mentioned is the husband of the impoverished family whose only support comes from scavenging along the edge of the lake (see above--5288 ff.). The wild woman Ruel lives in a cave in the woods (6285 ff., see above). Unlike the hunters and woodsmen of other German Arthurian romances, none of these is kind or helpful; on the contrary, they all seek to harm the hero in some way.

Persons from Antiquity. There are only two occasions when persons from Antiquity are named. The poet Ovid appears early in the text--a favorite since Chrétien (991). The lady Dido is also mentioned (2720). Saran (p. 261) believes that Wirnt's acquaintance with Latin literature was at least as extensive as his knowledge of contemporary languages and literatures, especially French and German. Thomas (p. 7) is not so convinced and believes, on the contrary that a lack of knowledge accounts for the few references to classical characters and events in the work.

Although not from Antiquity, Charlemagne (Karl) appears in the text when Wigalois instructs the princes of his new realm "daz si

behielten Karls reht" (9554). Arthur never is mentioned as a model for a legal system.

Wirnt does make liberal use of contemporary "gods" and "goddesses," however. Vrou Saelde appears on several occasions as the provider of good fortune, as can be expected for the Knight of Fortune's Wheel: 277, 850, 884, 941 ff., 972, 1270, 1781, 2957. It is interesting to note that Saelde's presence diminishes as the hero matures and develops his own skills more fully. Vrou Minne appears in Wigalois when Wigalois first meets Larie. She "grasps" the knight, who does not resist her force:

vrou Minne vie den rîter sâ
und zôch in in ir hamît
gewalticliche âne strît,
daz er sich niht mohte erwern (4139 ff.)

And "herre Amor" (Cupido or some male version of Vrou Minne?) is engraved on Florie's collar (831 ff.).

Even though Wirnt is obviously a Christian poet he, like most of his fellow poets in Germany, allows contemporary "mythology" its place. Although God may reign in heaven above, Vrou Minne controls the destinies of lovers on earth.

Heathens. Since the action of Wigalois takes place in an eastern region, there is some mention of heathens--mostly derogatory. But from a poet who is obviously pro-Christian, there is praise for the

deeds and loyalties of the pagans, if not for their religion.²⁸ Nereja reports to Arthur's court that "ein grossiu âventiure" (1762) awaits a volunteer, but Roaz is not described as a heiden until much later (3652 ff.). Karrioz the dwarf is assumed to be a heathen because he carries the image of "Machmud" on his shield (6545 ff.), but this god is powerless against Wigalois' divine blessing, as is evidenced later when Japhite's prayers to Machmud on behalf of Roaz do no good (7715 ff.). Roaz faces eternal damnation when a devil takes his soul to hell (8136 ff.).

Some heathens appear as capable and praiseworthy knights. Even Roaz' deeds as a knight are lauded (7799 ff.). Two other non-Christians are baptized in the course of becoming Wigalois' allies and friends: Adan is baptized first (8166 ff.), and later Marine, the maiden knight, embraces Christianity (9511 ff.). Japhite herself, although a heathen, is praised for her great beauty (7427 ff.), and her death touches Wigalois (and the narrator) deeply (8297 ff.). Japhite's brothers, Zaradech and Panschafar, two kings "von der heidenschaft" (9207), attend Japhite's funeral, as do many other heathens (9235 ff.) They hold no

²⁸Several of the characters represent real countries which must have been relatively close to Lar's kingdom and the general area of the action, e.g., the lady in the Hojir adventure is from Persia; Wigalois remembers his mother, Florie, being the Queen of Syria; Japhite's brothers soon arrive from Asia to attend the funeral; Amire is from Lybia (Libya). The elephants with the war towers mounted on their backs suggest Asiatic connections. Lion's allies include knights from Turkey and Serbia.

grudge against Wigalois; on the contrary, they aid him in his campaign against Lion, in which Zaradech falls to an arrow (11138 ff.).

Groups. Groups play a role in Wigalois by becoming directly involved in the action. We first see a group as an active force in the education of young Wigalois. Not only does his mother oversee his education in the finer aspects of courtly life, but all her ladies instruct him as well (1222 ff.). The young knight's military training becomes the task of a group of knights in the mountain kingdom (1254 ff.). Groups can be adversaries as well. Wigalois takes part in a buhurt with a group of Lar's knights (4339 ff.). And, although they suffer as a group in their earthly purgatory, this group of knights will have to suffer longer than Lar because the king was charitable to the poor (4815 ff.). A group can also be treacherous. For example, as Wigalois lies unconscious after his day-long battle with Roaz, Japhite's ladies discuss murdering the knight to avenge their lady's death (7921 ff.). Another group acts as an "extension" of their lord, who has been killed. When Schaffilun falls dead in a joust with Wigalois, the hero has the man's servants pledge their loyalty to him as he would normally allow for a defeated knight (3576 ff.).

Wirnt has a talent for describing a medieval siege and battle.²⁹ The groups are described in various phases of the campaign against

²⁹ Although somewhat reminiscent of the battle scenes in the twelfth-century epics, e.g. Rolandslied, Alexanderlied, Orendel, the battle scenes here are more realistic and believable in their portrayal than those strung together through conventional literary devices.

Lion. Each company is numbered (1000 per company) and each company is provided with a leader by Gawain, who is the designated field marshal, presumably because of his experience in such matters. There are six companies, one before each of Namur's six land-locked gates. Lion defends each gate with a company of 500 knights (10764 ff.). The battle lasts six weeks, during which the actions of individual knights are described, but whole armies also fill much of the narration, as when the knights under Marine's command defeat an entire company of Turkish knights (11001 ff.).

The battle scene depicts an active group rather than the usual background group. As Schultz (p. 102) points out: "Battles are unusual in Arthurian romance and differ essentially from other kinds of Arthurian episode." Battles differ in that they are reflexes of the heroic tradition and are therefore "foreign" to the true Arthurian formula. Another point to consider is the fact that the hero is seldom the main character in the battle scenes. A battle, by its very nature, involves the participation of a number of combatants, and this tends to undermine the importance of the hero, the central character of the action. We have examples of the hero actually being superceded in battle scenes by other heroes, e.g., Gawain, not Wigalois, kills Lion in the battle at Namur, and in Daniel, Arthur himself kills the opposing king.³⁰

³⁰See Schultz, pp. 101 f.

Siblings. Siblings are mentioned twice in Wigalois. The first instance is sibling rivalry between brothers. Beleare describes the armor which she is about to give Wigalois to replace that which was destroyed in the fight with Phetan. The armor was made by a dwarf in the mountains of the region and later stolen by a woman. Still later it came into the possession of King Lamer, who was murdered in his sleep by his brother, Brien,³¹ who then gave the armor to King Jorel, Moral's father-in-law. For some time, however, it has been in the care of Moral, who should give it to a worthy hero (6066 ff.).

The only other siblings mentioned are Japhite's brothers, Zaradech and Panschafar, who come from Asia, as noted above (9208 ff.).

Commoners. A few commoners play roles in the adventures. The first we see are the man and woman who find Wigalois unconscious after his fight with Phetan and then rob the knight (5284 ff.). When the woman attempts to drown the knight, her husband stops her because, although he is a commoner and even a robber of sorts, he can distinguish good from evil (5390 f.), and later the heart of "daz ubel wip" softens as she looks down on Wigalois' handsome face (5440 ff.). When Beleare discovers that Wigalois is alive, she rewards the impoverished family (they have six children!) greatly for the return of the knight's

³¹Mentioned in Chrétien's Erec, ed. Mario Roques, Vol. 1 (Paris: Champion, 1973), 1995 f.

armor (5704 ff.). Ruel, the wild woman, is also a commoner; she shuns any pretense of being civilized (6285 ff.), save having had a husband, Ferôz (6356). Adan, once a nobleman, is forced by Roaz to work his entire life as a gatekeeper (7980 ff.). In every instance, the commoner at first seeks to harm Wigalois, and in every case, except for the Ruel adventure, the level of the commoner's life improves because of contacts with the nobility.

Messengers. One class of persons which contains members of both the upper and lower nobility is that of the messenger. Thomas states that the arrival of the messenger "opens the door to new adventures and closes it on the irretrievable past" (p. 41). This is not only true for the present work but for all the Arthurian romances. Thomas also sees the messenger as "a foreboding motif with ominous overtones" (p. 41). In three places this is true. The first is when Nereja arrives to seek help against Roaz (1716 ff.). The next appearance of the "foreboding motif" is when Amire's squire reports the murder of his lord (9799 ff.); and, lastly there is the festively dressed lad who informs Gawain and Wigalois that Florie is dead (11295 ff.). Other messengers appear from time to time, but their roles are insignificant.

The role of messenger can be performed by a nobleman, as when Moral reports to Larie that Roaz is dead and Wigalois is safe (8694 ff.), or by a "professional" messenger whose job it is to spread information throughout the realm (8678 ff.). The declaration of war delivered by

Wigalois' bote to Lion is one of the longest unbroken monologues in the poem, lasting 78 lines (10064-10142). Rarely is one person, especially a minor character, accorded such a lengthy passage. Linguistically we also see the vehemence felt by Wigalois and his followers toward Lion as the messenger begins his speech with "Herre, dir wiederbietent die / die ich dir benenne hie (10064 f. [emphasis mine]). Usually ir is the honorific form, e.g., Joram addresses his friend Gawain with ir (1000 ff.). In effect, only on two of the many occasions in which messengers appear is there a "foreboding motif" and in these two (the messengers announcing the Roaz and Lion adventures), the hero wins renown and wealth.

Enchanted persons. There are knights who have supernatural powers. The first is Joram, who confidently challenges all of Arthur's knights to single combat because the belt makes him invincible (610 ff.). Roaz' special powers come from his demon spirit sent by the devil to aid him (3656 ff.). King Lar is enchanted in that, although in purgatory, he is allowed a small earthly paradise where he can rest by day (4668 ff.). Otherwise he must maintain the shape of a fire-breathing beast until such time as he may enter heaven (4301 ff.). Wigalois himself is "enchanted" in two ways: in the first way by saelde, "good fortune" (1232 ff., 1780 ff., 1829 ff., 1862 ff., etc.), and by God who helps him on several difficult occasions (see section on divine intervention below). In no other German Arthurian romance is the use of divine intervention so prevalent as in Wigalois. But even this, like

Saelde's influence, diminishes as the knight matures. Even though Wigalois is fighting against non-Christian forces at Namur, he wins there solely on the strength of his sword and allies.

Giants, dwarves, fairies. Giants only appear once in Wigalois. These are two who are portrayed as cruel bullies intent on raping a maiden whom they have kidnapped from Arthur's court (2039 ff.). In defeat, however, the surviving giant is quite courtly, and Wigalois entrusts the safe return of the girl to Arthur's court to him (2136 ff.).

Several dwarves appear in the work. For the most part they are, as in several other Arthurian works, aides or attendants, especially for ladies. A dwarf accompanies Nereja on her mission to Arthur. Singing, the dwarf causes the entire court to stop eating and watch Nereja's approach (1727 ff.). Later he recognizes Wigalois' potential as a hero and pleads the knight's case before Nereja twice (1888 ff., 2004 ff.). The prize Irish horse is attended by a dwarf (2572 ff.), who tells stories of mysterious Ireland (3287 ff.). Dwarves also have a reputation as skilled craftsmen. Beleare gives Wigalois impenetrable armor made by a dwarf (6079 ff.). The powerful dwarf Karrioz, despite his small stature, almost defeats Wigalois in a joust (6545 ff.).³²

There are no fairies in Wigalois. This is not at all surprising, since magic in the poem is either good magic (from God or a pfaffe) or

³²Karrioz is reminiscent of Erec's diminutive but capable adversary, Giuvret.

evil (from the devil). Even the stereotype of the fairy who entices the knight on the quest (here Amena or Larie) is not included.³³

Creatures

Dragons. Only one dragon appears in Wigalois. Perhaps a reflex of the enchanted serpent motif in Le chevalier du papegau, it is part of the curse over Korentin. Although the dragon is not mentioned in the original plea at Arthur's court, King Lar informs Wigalois that it is also a threat to the peace and well-being of his (former) realm:

er sprach 'ez ist hie bî gelegen
 ein wurm nû wol zehen jâr;
 der hât ditze lant gar
 verwüest unz an daz wilde mos;
 beidiu man unde ros
 treit er hin âne wer;
 von sînem stanke verdürbe ein her
 der im ûz dem halse gêt,
 und wizze et daz, wer in bestêt,
 der hât den tût an der hant. (4691 ff.)

Saran sees the dragon episode merely as the gratuitous insertion of a standard Arthurian beast (p. 397):

Wirklich hängt die Erzählung im Wigalois nur sehr lose mit dem Abenteuer der Zauberburg zusammen: Graf Moral ist ein Untertan des ermordeten Königs von Korentin. . . . Man würde im Zusammenhang der Motive keine Lücke merken, wenn man die ganze Drachengeschichte striche; nur ein nebensächlicher Umstand verlöre dadurch seine Motivierung.

The whole episode, according to Saran, is based on the Papegau material and is included only for that reason. Hence the entire episode has

³³Ehrismann, "Märchen im höfischen Epos," 30 ff.

no structural importance, only a stylistic one.³⁴ Cormeau (p. 87), on the other hand, sees the dragon closely connected with Roaz. Both have been in the land for ten years and even Roaz suffers under the dragon's fury.

The dragon, then, is as much a curse as is Roaz and therefore must be destroyed. In order to do this, Wigalois is given a magic lance (his having been destroyed in the joust with the fire-knights), which will surely slay this diabolical dragon, and a flower whose perfume will protect the knight from the dragon's poisonous breath. For the fight with Roaz himself, however, nothing is added to Wigalois' arsenal, since his sword has been blessed by the priest and the Holy Writ.

Thomas (pp. 43 ff.) points out several parallels between the Book of Revelations and some of the supernatural events in Wigalois. Since Wirnt himself speaks at length about this book of the Bible (10274 ff.), it would not be unlikely that other references are drawn directly from the Scriptures.

The description of the dragon closely resembles that of the Leviathan mentioned in the Book of Job. The following table shows the number of striking similarities between the two monsters [L = Leviathan; Ph = Phetan]:

(a) both creatures are too powerful to be conquered:³⁵

³⁴See Cormeau, p. 88.

³⁵Cormeau, p. 42, notes this aspect as well: "der Drache [wird] Wigalois' Kraft mehr erschüttern als jeder Kampf vorher." He does not, however, draw a comparison between Phetan and the Leviathan. Biblical citations are from the Biblia Sacra, Paris: Desclée, 1927.

L: Pone super eum manum tuam; memento belli, nec ultra addas loqui. (40:27)

Ph: und wizze iedoch, swie küene er sî, ern getorste den wurm nie bestân (4730 f.)

(b) both are well protected:

L: Portas vultus ejus quis intrabit? Per gyrum dentium ejus formido.
Corpus illius quasi scuta fusilia, compactum squamis se prementibus.
Una uni conjungitur, et ne spiraculum quidem incedit per eas.
Una alteri adhaerebit, et tenentes se nequaquam separabuntur. (41:5-8)

Ph in sînem giele hêt er
lange zene als ein swîn;
breite schuopen hûrnîn
wâren an im über al. (5033 ff.)

(c) both have razor-sharp scales which crush and destroy:

L: Sub ipso erunt radii solis, et sternet sibi aurum quasi lutum. (41:21)

Ph: sîn houbt was âne mâze grôz,
swarz, rûch; sîn snabel blôz,
eins klâfters lanc, wol ellen breit,
vor gespitzet, unde sneit
als ein niuwesliffen sper (5028 ff.)
.....
von dem houbet hin ze tal
stuont ûf im ein scharfer grât,
als der kokodrille hât,
dâ er die kiele kliubet mit (5037 ff.)

(d) both breathe fire or poisonous breath:

L: De ore ejus lampades procedunt, sicut taedae ignis accensae.
De naribus ejus procedit fumus, sicut ollae succensae atque ferventis.
Halitus ejus prunas ardere facit, et flamma ed ore ejus egreditur. (41:10-12)

Ph: sîn âtem stanc, wand er was vûl,
wirs dan ein âs daz lange zît
an der heizen sunnen lit (5063 ff.)

(e) both live in or near water:

L: Fervescere faciet quasi ollam profundum mare, et ponet
quasi cum unguenta bulliunt.
Post eum lucebit semita; aestimabit abyssum quasi senes-
centem. (41:22-23)

Ph: sus warf er [Phetan] in [Wigalois] als einen bal eine rise
hin ze tal;
dâ belac er bî dem breiten sê. (5120 ff.)

(f) neither can be harmed by mortals' weapons:

L: Cum apprehenderit eum gladius, subsistere non poterit,
neque hasta, neque thorax;
reputabit enim quasi paleas ferrum, et quasi lignum
putridum aes.
Non fugabit eum vir sagittarius; in stipulam versi sunt
ei lapides fundae.
Quasi stipulam aestimabit malleum, et deridebit vibrantem
hastem. (41:17-20)

Ph: man enmac in [Phetan] niht gesêren
mit geschozze noch mit gêren;
ouch ist dehein gesmîde
daz dem wurm snîde
wan diu glavîe eine (4769 ff.)

Some of the more striking parallels are the passages which utilize the Biblical terms verbatim. In the fight with Phetan, Wigalois' armor is destroyed as if it were dried straw (5111 ff.):

sîn kraft moht in des niht bewarn
ern zarte im abe das îsen [ferrum, 41:18]

die ringe begunden rîsen
als ez waere ein durrez strô [quasi paleas, 41:18].

Or compare, for example, how the dragon moves through the forest with apparent ease despite the trees around him (5007 ff.):

die boume begunden bresten
 dâ der wurm hin slief;
 swaz er mit dem zagel begrief,
 daz brach er allez nâch im nider;
 [et sternet sibi aurum quasi lutum, 41:21]

The dragon episode is an excellent example of the way in which Wirnt develops an adventure element. Wirnt draws upon the description of the Leviathan from the Old Testament but does not use it as whole cloth. Certain portions are used almost verbatim as we have seen, but the majority of Phetan's description is Wirnt's own utilization of motifs found in the Bible as well as other dragon descriptions, e.g., Hartmann's dragon has fire and stanc (lwein, 3842 ff.). But most important, the portrayal of Phetan is Wirnt's.

Is the dragon just an Arthurian convention as Saran says? Or does Wirnt have a purpose in mind for his dragon? The use of the dragon as an element of adventure refutes Saran's contention.

Wirnt has his dragon play a definite role. In the Papegau material there is no mention of Arthur having to find another lance to fight the dragon. Wigalois, however, must find another--but not just any lance will serve. As King Lar himself has told us, the lance was brought by an angel to help in the liberation of Korentin (4749). We have seen that the dragon, like Roaz, is a scourge of the devil.³⁶ When Wigalois

³⁶Wirnt makes a subtle parallel between the dragon and Roaz. Belear warns Wigalois about Roaz: sîn herz was herte als ein stein (6137); and the Leviathan: Cor ejus indurabitur tanquam lapis (41:15).

sees the dragon, and human fear sets in, the knight prays for strength against the devil's bot here on earth:

nu hilf, keiser, herre got,
daz mich dirre tievels bot
iht scheide von dem lîbe,
daz ich dem suezzen wîbe
erledige ir gesellen.
du solt den tievel vellen,
wand er der werlte schaden tuot. (5079 ff.)

Thus, as one in a series of struggles, the fight with the dragon leads into the eventual battle with Roaz, in much the same way as Iwein's series of battles leads him back to Arthur's court and reconciliation. Clearly, Wirnt would have us see that God is on the side of chivalry.

Wirnt takes the dragon--a standard beast of courtly romance--and changes it into a symbolic element which the knight must overcome on his way to resolving a crisis which has continued for ten years.

An even broader structure uses the motif of the magic bread given to Wigalois by Larie before his departure. Just before entering the fight with the dragon, the hero eats a bit of the magic strength-giving bread. This precaution, plus the prayer and the practice of making the sign of the cross and the heavenly spear, sustains Wigalois just enough to survive the onslaught of the dying Phetan. When Wigalois regains his senses after the battle, the first thing he sees is the silk bag with the bread. The whole dragon battle is framed by the Christian elements on the one hand and the courtly elements on the other, i.e., Wigalois' reliance on Larie as well as on God.

Unusual animals and semihuman monsters. Many of the monsters in Wigalois are semihuman in nature. The first creature is King Lar himself. The King, in his earthly form, has been transformed to an unusual creature which Christ himself "designed" (3857 ff.). The creature wears a golden crown which is permanently held on its head by intertwining black thorns (3859 ff.).³⁷ The creature can blow such a blast of heat from his mouth that, if it so desired, it could destroy anyone within reach (3896 ff.). Finally, the creature has the body of a leopard from the head down (3877 f.). This creature leads noble knights to the adventure in Korentin, and many of them have already died attempting it.

The next monster is not so friendly. Immediately upon entering Glois, Wigalois encounters Marriên, a centaur who carries a bowl of fire which will burn anything--even water will not extinguish the flames! But, in a strange twist of fate reminiscent somewhat of the way in which Grendel's mother unknowingly provides her own doom, Wigalois discovers that Merriên's own blood extinguishes the magic fire. Wiglois then slays the monster.³⁸

³⁷The similarities between the monsters, supernatural elements, etc., of the Glois episode and the Book of Revelations have been noted by Thomas, pp. 43 ff.

³⁸In Greek mythology, centaurs were the offspring of Ixion, a king of Thessalia who, because he sought the love of Hera, was bound to a constantly revolving wheel. For a possible Biblical source, see Thomas, p. 44.

This creature, like the dragon, plays a structural role, in that several things happen before, during and after the fight which are important to the development of the Glois episode. First, Merriên is the primary test of Wigalois' courage and faith (the knight again asks for God's help before the fight [6974]) in Roaz' land. Second, the knight discovers that during the fight his weapons and courage are able to withstand Roaz' sorcery. And after the fight, Roaz is told of Marriên's demise and warned of impending doom by a disembodied voice (see section on magic below).

There are two instances of unusual animals in Wigalois. The first is unusual because of a supernatural ability. The second is unusual because of its being found in western Europe.

The first unusual animal is the talking parrot on the Irish horse offered as a prize. Parrots which mimicked human speech were probably well known in the Middle Ages, but this one is able to speak as a reasoning being who, like humans, verbally reacts to events taking place. Still, a brief description of the parrot only hints at this ability:

Es hêt der kunic von Irland
durch âventiure dar gesant
daz schoenest pfart deich ie gesach
und einen sitich, der wol sprach
swaz er sprechen wolde. (2514 ff.)

But it becomes clear that the parrot is no ordinary animal when it greets a lady:

Der sitich stuont vor in und sprach
als er die juncvrouwen sach
'willekomen, liebiu vrouwe mîn!
ich sold et iuwer zerehte sîn;

mit gewalte bin ich iu benomen.
 von swelhem dinge daz sî komen,
 daz nider got und rihtez hie,
 wand er gestuont dem rehte ie.' (2766 ff.)

The parrot not only speaks, but it also comprehends courtly justice and the power of God in protecting the rights of those wronged. Wirnt uses the parrot's speech as a reason for one of his many aphoristic passages.³⁹

The second unusual animal is the elephant. Like the parrot, the elephant was not unknown to western Europe, but it was unusual for a European king to have them. As Wigalois prepares his campaign against Lion, elephants are part of the royal transportation:

er hiez bereiten durch ir [Laries] gemach
 ein harte schoene kastel,
 ze mâze hôch und sinwel,
 geriht ûf einen helfant (10345 ff.)

Elsewhere we find the elephants used as war animals:

ieglicher schar ein helfant;
 die kunden entwîchen unde stên,
 mit strîte gegen den vînden gên:
 sus wâren si gelêret. (10833 ff.)

In peacetime the elephant also serves as a means of royal transportation. Even Arthur and Guinovere arrive in Korentin mounted on an elephant (11421 ff.)!

Two creatures from the realm of the fantastic are mentioned in passing in Wigalois. The first is the griffin. Count Moral wants to

³⁹For this particular trait of Wirnt as narrator, see Thomas, pp. 48 ff.

give Wigalois a shield made of a griffin's claw (6155 ff.). Larie wears robes made from salamander skins (7431 ff.).

On two occasions natural animals serve either a structural or stylistic purpose. Wigalois' horse, by snorting at the right moment, saves his master from Ruel (6425 ff.), and Amire's greyhounds and horse loyally stay with their slain master until they die of starvation (9959 ff.).

Supernatural Events, Tests, Etc.

Magic. Magic is a very important element in Wigalois. The opening scene at Arthur's court begins with the adventure concerning the magic belt which Joram gives to Guinovere (268 ff.). This magical device is then passed on to Gawain as the champion of the court and friend of Joram (599 ff.). Wigalois, since he is Gawain's son, is given the belt after Gawain has departed from the mountain kingdom to return to Arthur's court (1362 ff.). The magic belt ceases to be an important item until the fisherwife steals it after Wigalois has been knocked unconscious in the fight with Phetan (5349 ff.). And the belt is not mentioned among the equipment restored to Wigalois after Beleare's intervention with the fisherwoman and her husband (6062 ff.).

The fact that Wigalois apparently wore the belt in all the preceding combats causes one to wonder if we might not ascribe his victories to the power of the belt rather than to his own courage and ability. Is this why the boyish knight was so successful even when others were so

confident that he would have to fail? Wirnt does not mention the belt or its magic powers in any of the conflicts after he left Arthur's court. However, we must assume that Wigalois relied on it, because he is genuinely concerned with its disappearance after the dragon episode:

Dô er guot gemach dâ vant
 und sînen siechtuom überwant,
 des begunde er got genâde sagen,
 dar under tougenlîche klagen
 den gûrtel und sîne îsengewant.
 er gedâhte 'nû sol ich zehant
 gegen der âventiure varn;
 wâ mit sol ich mich bewarn
 sît ich den gûrtel han verloren
 den ich ze trôste hêt erkorn
 zallen minen dîngen? (5990 ff.)

 ich weiz wol, swer den gûrtel hât,
 daz er mirs niht wider gît;
 dâ von sol ich ze dirre zît
 niht vil dar nâch vrâgen.' (6007 ff.)

At this point Wirnt causes us suddenly to recall the belt, which up to this point has only been mentioned in passing. He also reveals how disgraceful it is to have such a wonderful item taken by a woman (5356 ff.)! If the belt could be taken so easily, was it really so powerful? Now we discover that perhaps Nereja and the others were right in the beginning. Maybe without his magic belt the hero will be incapable of withstanding the most dangerous part of the quest--the confrontation with Roaz.

Wirnt, however, is quick to substitute one form of magic or supernatural power for another power, which he surely would hesitate to label as kunst, and that power is divine intervention (see below). The (earthly) powers of Vrou Saelde are replaced with the powers of the Church, i.e., the powers needed to defeat Roaz.

The Stone of Virtue is magic used for the sake of introducing the hero in a sensational way (1477 ff.). This magic, like the belt, is neither good nor bad--it is just outside the realm of the natural. Here magic is used as background, a quick device to introduce the hero to Arthur's court. There is no need for combat with Kay or any other knight.

Magic also includes animate objects as well. The parrot in the cage on the Irish horse can speak as a human (see above--2514 ff.).

Magic is an important element in the entire Korentin adventure. The magic is either beneficial (usually, but not always, divine in nature) or diabolical. The beneficial magic includes the beast which haunts Korentin (the shade of King Lar--3851 ff.); the Holy Writ which the priest ties to the knight's sword to ward off all magic (4427 ff.); the magic bread which Larie gives Wigalois before he begins his adventure (4467 ff.); the lance brought by the angel which enables Wigalois to kill Phetan; and the flower which protects the knight from the foul dragon's breath (4736 ff.). The diabolical magic includes a poisonous fog which kills all who are exposed to it (6749 ff.); Roaz' murderous water wheel (6770 ff.); Merriên's fire which burns (almost) anything and cannot be extinguished with water (6953 ff.); Roaz' demonic companion, who appears in a small cloud (7314 ff.).

As is often the case in Arthurian romance, there is not just magic, but also countermagic. Since the poets are--or profess to be--Christian poets, the magic which aids the knight (particularly in the case of Wirnt's knight) will always overcome the diabolical magic. For instance,

before entering the fight against Roaz, Wigalois crosses himself and remembers the Holy Writ on his sword:

dô was gewarnet der junge man
mit einem brieve, der im wart
gestricket an sîner vart
umb sîn swert mit gebet,
und mit dem kriuze, daz er tet
vür sich dô er zem tor in gie (7334 ff.)

The helper spirit next to Roaz disappears immediately, leaving the man to fight alone. Diabolical magic has no strength whatsoever when confronted by divine power.

The final bit of magic in the poem deals with background magic. The elephant's tower, in which Larie rides to the siege of Lion, is equipped with a vial holding a fluid whose scent, like the bread mentioned earlier, has the power to give strength and banish illnesses (10361 ff.).

Tests. The sole testing-structure in Wigalois is the Stone of Virtue, which is located a short distance from Arthur's court (1477 ff.). The stone, like the êren stein in Lanzelet (5176 ff.) or the vrouweninsel in Diu Crône (17333 ff.), has the property of allowing only persons of untarnished virtue to sit upon it. This object is unusual not only because of its testing properties, but also because no history or explanation whatsoever is given for it.⁴⁰ Only Arthur is able to sit on

⁴⁰A similar structure is described in Wigamur. The hero comes upon a bath in the forest. Whoever bathes in it is judged automatically by the color of the stone tub. Bright colors denote virtue, dark colors denote one's lack of virtue.

the stone. Even Gawain can barely touch it, due to one minor breach of etiquette he committed some time ago.

Emmel (p. 170) believes the Stone of Virtue supplants the confrontation with Kay, which, according to her, is essential to a true Arthurian romance. Another drawback, she says, is that such a device is nonexistent in Chrétien or in the classical German writers.

Cormeau, on the other hand (pp. 52 ff.), considers the Stone of Virtue to be a device which allows the court--and the reader/listener---to know that the hero will be capable of performing the heroic deed which the Korentin adventure will later require.⁴¹

As an element of adventure, the testing scene with the Stone of Virtue shows both of these points to be correct. But there is yet another point which is important here. Except for Parzival (and not even considering Tristan), Wigalois is the first unknown hero to arrive at Arthur's court. Erec, Iwein and Lanzelet are already members of the Round Table. The new hero must make an "entrance" in order to be recognized by the Arthurian court. Wigalois' passing of the test, albeit one to which he does not consciously submit himself, is the very thing that draws him to the attention of the court.

⁴¹This agrees with Cormeau's classifications, in which he states that all Arthurian endeavor is by nature predestined for success, pp. 12 f.

The Stone of Virtue is not reason enough, however, for Wigalois' immediate acceptance to the Round Table. He must earn it, as Wirnt tells us early in the narrative:

swer daz verdienen kunde
daz er der taveln reht besaz (160 ff.)

That Wigalois has passed the test only earns him a chance at winning a seat in the famous company, which he does by sheer skill at arms (1607 ff.).

Although any combat is always a test of a knight's skill, bravery, etc., there is one particular combat in Wigalois which is specifically set up as a test in which conditions are set: the combat between the hero and Schaffilun, whom Wigalois must defeat in order to go on to Korentin. The terms of the test are set out explicitly before the pre-arranged combat: the loser, should he live, must voluntarily return home and allow the winner to go to Korentin to try the adventure there (3405 ff.). It is a hard fight in which Wigalois, without malicious intent, kills his opponent and therefore passes the test. It is significant that this is the last episode on the way to Larie's castle. And, after Wigalois proves himself in this testing combat, Nereja consents to tell him the details of his chosen adventure, since she is finally convinced of the knight's bravery, skill and determination--all of which she questioned before the journey homeward.

Dreams. Wigalois' semiconscious state following the fight with Phetan is called a troum (5808), but this does not play the traditional role of the dream with its symbolic prophesies.

Supernatural objects. As noted above in the section on magic, the supernatural includes, but is not restricted to, both the divine and earthly magic which Wirnt uses in the Korentin adventure. Objects, as well as people can have magical powers. The objects may be portable or fixed.

The first object encountered is the symbolic wheel found in Joram's castle where Wigalois spends his boyhood years (1036 ff.). The wheel itself plays no direct role in the work other than that Wigalois chooses it as his armorial standard. The wheel, which symbolizes the fickleness of men's fortunes on earth, was made by a pfaffe, thus assuring its ties with Christian magic (1048).⁴² As long as it remains at Joram's court, fortune would also remain there:

ez bezeichnet daz dem wirt nie
an deheinem dinge missegie,
wan daz gelucke im volget ie (1050 ff.)

Vrou Saelde, on the other hand, does play an active role.⁴³

The next object is the Stone of Virtue (1477 ff.). As stated above, it is used as a means to introduce Wigalois to Arthur directly. It, like the wheel, is not mentioned afterward.

In Korentin, Wigalois sees a castle which burns with a bright fire throughout the night. This is the castle where the souls of King Lar and his slain knights must reside until freed through Roaz' defeat (4297

⁴²Thomas, p. 30.

⁴³See the section on ladies above, and Thomas, pp. 29 ff.

ff.). The walls of the castle being made of a glassy substance may have been inspired by a Biblical source. Thomas (p. 44) likens Roaz' castle to New Jerusalem in Revelations 21:18 ff., because of the gems found in the walls there, but Lar's castle, too, would fit the description well. Compare, for example:

et ostendit mihi civitatem sanctam Jerusalem ...
habentem claritatem Dei, et lumen ejus simile
lapidi pretioso tamquam lapidi jaspidis, sicut
crystallum (Rev. 21:10)

.....
Et erat structura muri ejus ex lapidi jaspidi;
ipsa vero civitas, aurum mundum simile
vitro mundo. (Rev. 21:8)

with

diu mûre glaste alsam ein glas
lûter und reine
von edelm märmelsteine (4594 ff.)
.....
gemûrt mit grôzem sinne
von lûtern kristallen (4600 f.)
.....
durch die mûre man wol sach
allez daz dar inne was,
wan si was lûter als ein glas (4606 ff.)⁴⁴

As a supernatural object the castle stands midway between the assuredly positive structures of the courtly realm (the wheel and the Stone of Virtue) and the diabolical objects which Wigalois encounters in Glois. The castle represents Lar's earthly existence as a knight and king. The fire, however, is a literal representation of the torment that he and his knights must suffer under the domination of Roaz.

⁴⁴ Compare with Gansgouter's castle in the chapter on Diu Crône; see section on supernatural objects.

The rest of the objects encountered are diabolical in nature. The first of these is the water wheel designed by Roaz to be a mechanical sentinel before his castle (6770 ff.). As Saran points out (pp. 402 f.), this object is already portrayed in the Old French work Le chevalier du papegau. In this story, Arthur immobilizes the wheel by skillfully severing the magic thread (ung fil de metal) which drives the wheel. Wirnt, on the other hand, uses divine intervention brought on by prayer to stop the wheel. Here the treatment of the water wheel obstacle is consistent with Wirnt's handling of other supernatural objects. God is supreme over all man-made or even devil-inspired creations (see section on divine intervention below).

There are several supernatural objects found in Wigalois. The first of these is the magic belt. There is, to be sure, a connection between the belt and Vrou Saelde.⁴⁵ The belt, though important for the initial adventures concerning Gawain, quickly loses its importance as a structural element and is of no real significance in the Korentin adventure.

The next supernatural object is the Holy Writ tied around Wigalois' sword by the priest:

der priester strihte im umb sîn swert
einen brief, der gap im vesten muot:
vür alliu zouber was er guot (4427 ff.)

Under zouber we are to understand black magic, of course.

⁴⁵See Thomas, pp. 29 f.

Another such supernatural object is the silk bag with the small loaf of bread which Larie gives Wigalois just prior to his journey to Glois. The bread has powers which restore strength and good health. But it is not this bread which brings the hero back to his full senses after the fight with Phetan, but rather the sight of the costly silk bag which reminds him of Larie. His cries of anguish at having lost all his equipment, and thus a chance at the adventure in Glois, bring Beleare, who is in a boat on the lake searching for him (5858 ff.). The recuperative powers of the bread play no role here. The role of a supernatural object is supplanted by the good care given by Beleare and Moral.

From the ghost of King Lar, Wigalois receives two objects which aid him in the fight with Phetan. First there is the flower whose fragrance will protect the knight from the dragon's foul breath (4742 ff.). Also the King shows him where to find a holy lance which will penetrate Phetan's scales and kill him (4747 ff.).

An example of a supernatural object which is diabolical in nature is Merriên's fire which will burn (almost) anything and can only be extinguished with Merriên's own blood (6953 ff.).

There is a final supernatural object which serves as background prop for the trip to Lion's castle. In the elephant tower in which Larie rides there is a small ruby-covered crystal vial which holds a balsam. This balsam has two magic qualities: its aroma causes all distress to vanish, and the salve cures all maladies on which it is rubbed (10361 ff.). Like the many supernatural objects, it comes from the Orient,

but although a product of pagan lands (vil verre ûz der heidschaft, 10382), the properties of this device are good. As far as Wirnt is concerned, the place of origin of an object has no relation to its use--only its intended design determines that, e.g., Roaz' water wheel and the voices which warn him.

"Living dead," ghosts, etc. A favorite motif of the Arthurian poets is the apparent death of the hero and the lamentations which go on at court. Wirnt utilizes the motif as well. The court mourns Gawain's "death" after he is defeated by Joram (589 ff.).

The remainder of the dead persons who reappear are really spirits. The first of the "living dead" is King Lar. His purgatory is an earthly paradise with a beautiful garden during the day:

ouch lac ein anger vor dem tor
 ûf einem breiten steine enbor
 nâhen bî der strâze;
 schône âne mâze
 ein boum dar ûf gebelzet was
 rehte enmitten in daz gras,
 des schat den anger gar bevie;
 von sînem sîezen bluote gie
 ein smac reine unde guot;
 der gap kraft und guoten muot. (4609 ff.)

But during the night he and his knights must languish in flames:

diu rîterschaft die du [Wigalois] ê
 saehe bî der strâze;
 der wîze ist âne mâze
 grôz und sô jaemerlîch
 daz ir noete ist niht gelîch;
 swie vroelîch si dâ rîten,
 si sint doch zallen zîten
 in der helle viure (4708 ff.)

These knights, like those in the Grail Castle in Diu Crône, are in a state of limbo--they can never again enjoy life on earth and are waiting until their souls are released.

Twice voices are heard shouting from the sky.⁴⁶ The first voice calls to Wigalois just after he has passed by the water wheel and is approaching Glois (6910 ff.). This voice warns him to turn back or surely die. The second voice speaks not to Wigalois but to Roaz after the knight has slain his helper, Merriên (7028 ff.). This voice warns Roaz of Wigalois' capabilities as a fighter.

Roaz' attending spirit has the trappings of a ghost:

vor im [Roaz] mit zouber ein wolken gie;
 daz wolken sâhen alle die
 vor im giengen unde nâch; (7317 ff.)

 daz was ein tievel, der im ie
 half und riet wie
 er im verlûr die sêle gar. (7325 ff.)

Roaz believes that, with the aid of the tievel, he will easily defeat Wigalois. However, although Roaz' flesh is willing, his spirit proves weak and flees before Wigalois' sign of the cross and the Holy Writ attached to the sword (7334 ff.).

Divine intervention. The role of God as a literal deus ex machina in Wigalois is strikingly frequent. In no other German Arthurian

⁴⁶Thomas, p. 44, gives Revelations 8:13 [the voice of the angel] possible credit for the inspiration here. Considering the parallels to other Biblical passages, this seems probable. Saran, p. 404, cites a source common to Wigalois and the Middle English Desconeu, which also has the disembodied voice.

romance of the thirteenth century is the presence of a structurally active Christian element this common. By nature, Arthurian romance is typically a secular genre. While references made to religion--that is, to the Christian faith--are generally positive in nature, the role of religion as a motif is usually quite subtle.

There are almost constant references to God throughout the poem.⁴⁷ Many have to do with the allegation that people are not as pious as they once were. Mitgau (p. 337) states that "aus [Wirnts] Dichtung spricht eine echte Auseinandersetzung mit den Problemen der Zeit." If this is the case, then one problem Wirnt sees is the lack of belief in God as a direct force in men's lives. Thus, God's aid is evoked frequently and is given on each occasion. Some examples are:

1. Elamie calls on God's help for Wigalois against Hojir (3052 ff.);
2. Wigalois prays for help in the fight against Schaffilun to win the contest for the right to go to Korentin (3499 ff.);
3. Wigalois prays to God and crosses himself before the fight with Phetan the dragon (5077 ff.);
4. God causes Wigalois' horse to neigh which frightens Ruel away (6465 ff.);
5. Wigalois' bonds are loosened by prayer (6490 ff.);
6. prayer saves Wigalois from the lethal fog in the swamp (6847 ff.);
7. Holy Writ and sign of the cross protect Wigalois from Roaz' diabolical helper. (7331 ff.)

Divine intervention takes place mostly in the Glois adventure. Before Wigalois began the adventure to defeat Roaz, his magic belt and the protection of Vrou Saelde helped him. Now, Roaz' magic is too

⁴⁷Thomas, p. 50, points out copious examples from the poem.

strong for the belt alone. Thus, God serves as the knight's savior not only in a spiritual way but also literally.

Miscellaneous

The classifications found under this general heading are elements which appear in Wigalois, but which are not easily assimilated under other general headings, since these do not refer specifically to persons, beasts or supernatural elements.

Water barriers, drowning. The first adventure has as a central motif the concept of isolation.⁴⁸ As Joram leads Gawain away from Arthur's court as a prisoner, the two enter a desolate area. Here Joram explains to Gawain the power of the belt and presents it as a gift to him (599 ff.). Although not explicitly stated, part of the belt's power is to enable "foreigners," such as Gawain, to enter Joram's isolated kingdom. The isolated kingdom represents the old Celtic "fairy island" motif, but the region is no longer an island and the rulers are mortal.

Another kingdom is set off from its neighbors by a barrier. This kingdom is Glois, and the barrier is the swamp bridged only by the infamous water wheel (see section on supernatural objects above). The

⁴⁸ Joram's kingdom is encircled by mountains and one needs a guide or the belt to get through them. The kingdom is not on an island as is stated by Erdmuthe Schlottke in the essay on Wigalois appearing in Kindlers Literatur Lexikon, Vol VII (Zurich: Kindler Verlag, 1965), p. 1119: "Gawain wird . . . gefangengenommen und auf eine Wunderinsel gebracht. . . . [Gawain] verläßt . . . die Insel und findet dann nie mehr zurück."

swamp which surrounds Roaz' kingdom contains a type of foul, black water whose fog is lethal (6767 ff.).

The only near drowning in the work occurs as the fisherwoman tries to kill Wigalois after stripping him of his armor and belt. Wigalois is saved by the fisherman's intervention and the fact that the woman finds Wigalois beautiful and thus spares him (5284 ff.).

Karrioz, after receiving a mortal wound in the fight with Wigalois near Roaz' swamp, rides into the swamp, where he is literally consumed by the lethal fog:

Karriôz sich niht versan
und wolde durch den nebel dan
gevlohen sîn; dô was er an
in gevallen als ein harz.
sîn wâfen daz was allez swarz,
daz ê in liechter varwe schein;
sîn ros was als ein bechstein
erstarret und bestocket;
der nebel hêt in bedocket
dicker danne eins mannes hant;
alsô tôten er in vant. (6749 ff.)

The barriers are symbolic in nature, representing a separation from the world of men. It is interesting to note that in all of the Arthurian works, Arthur's court is never portrayed as inaccessible to those seeking Arthur.

Medicine and cures. In Wigalois, medicine and the prevention of illness are seen as supernatural elements. The belt, for example, has the power to banish all illnesses as well as supply other advantages (329 ff.). When Gawain puts it on, he feels great strength and courage, even though he has just lost a joust to Joram (630 ff.).

Like the belt, the tree in the garden where Lar's ghost passes the day has medicinal qualities. Its flowers give off an aroma which provides a feeling of strength and well-being (4612 ff.). One flower from that tree is enough to counter the dragon's poisonous breath and provide for the protection of Wigalois in the fight (4736 ff.).

The knight's own mind, which can cause temporary illness (5800 ff.), can also provide the recuperative powers needed to cure him: the sight of the silk bag containing the bread reminds Wigalois of Larie and convinces him that he really is a knight of the Round Table who is trying to help a lady in distress.⁴⁹ Wigalois' anguished cries lead Beleare to where he lies wounded by Phetan (5842 ff.).

The balsam in the crystal case in the elephant's war tower gives off an aroma which is said to banish troubled thoughts. The ointment can cure any illness to which it is applied (10371 ff.). This should be useful, since the army is marching to war against Lion of Namur.

Mistaken, unknown, concealed identity. One of the most perplexing aspects of Wigalois is the scene in which Wigalois fails to recognize his father, Gawain, even though it was the quest to find his father that brought about his departure from Joram's court:

ich wil den suochen von dem mir ie
tugent und manheit
allez mîn leben ist geseit;
daz ist mîn vater, her Gâwein, (1302 ff.)

⁴⁹In Diu Crône (8933 ff.) Gawain has a similar experience where the sight of his (supposed) former battles portrayed in a painted bowl bring him out of a drugged state caused by Amurfina's zoubertranc.

But upon his arrival at Arthur's court, this particularly important detail is totally forgotten by Wigalois:

Der kunic vrâget in [der] maere
war er wolde od wer er waere.
er sprach 'herre, niwan her;
ichn kan iu niht gesagen wer
ich von mînem vater bin.' (1564 ff.)

Even when Arthur (as is traditional) assigns Gawain as his mentor at court, the name does not jog Wigalois' memory.⁵⁰ Wirnt even reminds us that Gawain is Wigalois' father (1596). How can such a mistake have occurred? In Saran's detailed schematic diagram (pp. 295 ff.) we see a clear break between the so-called Vorgeschichte, in which Gawain is taken to Joram's kingdom and later leaves forever, and the story of Wigalois himself, i.e., from his birth onward. Saran also insists that the source was given to Wirnt orally by a squire (knappe), who apparently repeated the details of the story on several occasions (pp. 281 ff.). Thomas (p. 8) accepts this theory in principle but, based on subsequent scholarship, is hesitant to say just how well the squire did his job or under what conditions the story was told. Could this contradiction be attributed to Wirnt's being analphabetic? Saran (pp. 325 f.) does not think so:

Ursprünglich wird die Lage so gewesen sein, daß Wigalois den Name seines Vaters nicht kennt und auszieht, den Vater zu suchen. Zufällig kommt er zu Artus, wird dort ohne es zu ahnen mit jenem bekannt und erst später von anderer Seite über seine Abkunft aufgeklärt.

⁵⁰ Although it took Gawain six months to find his way back to Arthur's court, Wigalois' trip there took less than two weeks (1471 f.)!

Saran here is referring to the possible source of the Old French Livre d'Artus in which Gawain and Floree (!), the daughter of King Alains, have a son. Gawain only reluctantly gives Floree his name, and she is instructed only to use it in the direst emergencies, apparently to summon Gawain's aid. At any rate, upon learning from King Lar that the Gawain at Arthur's court is indeed the same Gawain who is Wigalois' father, Wirnt has the following conversation between Lar and Wigalois take place:

'du [Wig.] solt von rehte sîn ein helt,
 wan dîn vater ist erwelt,
 der sûeze her Gâwein,
 zuo dem besten rîter ein
 den diu sunne ie beschein'
 Der junge rîter aber dô sprach
 'du erkennest den ich nie gesach.'
 'zewâre, du hâst!' er sprach 'nein.'
 'ez ist der selbe Gâwein' (4792 ff.)

 'her Gâwein wart er mir [Wig.] genant;
 mir was ab daz unbekant
 ob ér mîn vater waere' (4807 ff.)

Schultz, in his concluding chapter entitled "Contradiction and Meaning: Intersecting Systems" (pp. 169 ff.), contends that contradictions are part of the medieval tradition in general and therefore fit well in the Arthurian romance:

Over and over in Arthurian romance we find details, each perfectly logical in its local setting, that prove contradictory if we compare them with each other. Yet given the evidence from the visual arts and from rhetorical treatises as well as the quantity of contradictions themselves, we cannot assume that medieval writers and audiences perceived these discrepancies as contradictions. Perhaps they did not make the comparisons we do. (p. 172)

Does Wirnt, then, have his hero appear to be so stupid as not to consider even for a moment that the Gawain at Arthur's court and the Gawain about whom he had heard all these wonderful things in Joram's kingdom could be his father? Apparently so. Without the benefit of last names, and the fact that Arthur and Gawain were never connected in the stories told in Joram's kingdom, why should Wigalois have jumped to any conclusions? Obviously, Wirnt has seen the contradiction in his narrative and has attempted to make the best of it by having Wigalois' father-in-law tell him of his true heritage.⁵¹

Another concealed identity is structurally important. Roaz conceals his true nature as a devil-worshipper in order to gain Lar's friendship and therefore make the usurpation of Korentin relatively easy (3673 ff.).

Evil deeds. The main catalyst for adventure is the perpetration of some evil deed. Since the Arthurian court is the defender of the right, its knights must seek to put an end to evil regardless of personal danger involved or geographic location. There is a difference, however, in the way in which the knight, as a representative of Arthur's court, becomes involved. For the main adventure there is usually a plea for assistance by a messenger, as is the case for the Korentin adventure when Nereja arrives (1717 ff.), or when the half-naked lad bursts in on Wigalois' coronation ceremonies to announce that Amire has

⁵¹ See also Cormeau, "Das Motiv der Vatersuche," pp. 26 ff.

been murdered and Liamire kidnapped (9799 ff.). Other adventures are dealt with as they present themselves, e.g., the adventures on the way to Korentin and the ones on the way to Glois.

The first evil deed under investigation is kidnapping. Wirnt, unlike several of his predecessors, does not include an episode in which Guinovere is kidnapped, but there are several other kidnappings.⁵² The first kidnapping belongs to the series of adventures on the way to Korentin. Wigalois rescues a maiden from two giants who have kidnapped her from Arthur's court (2080 ff.). Wigalois himself is the victim of a kidnapping when Ruel seizes him and carries him to her cave (6285 ff.). He is saved by his own skill and divine intervention (see above). The entire war against Lion is the result of a murder/kidnapping (9825 ff.).

There is also one occurrence of attempted rape in Wigalois. The two giants who have kidnapped the maiden are about to rape her when her cries for help bring Wigalois (2080 ff.).⁵³ Although Gawain is not directly accused of rape, he is unable to touch the Stone of Virtue because he was once too forceful with a maiden:

⁵²Gawain, in the opening adventure, is not kidnapped. He is led away as a prisoner to Joram's kingdom.

⁵³In Die Crône Guinovere's pleas with her brother to spare her bring Gasozein, who rescues her, but later attempts to rape her (Cr., 11255 ff.). See also the section on evil deeds in the chapter on Diu Crône.

eine magt wol getân
 die greif er über ir willen an,
 sô daz di weinde unde schrê. (1511 ff.)

There are several occasions when murder (mord) plays a role in the poem. Murder is unjustified killing, even if it is accidental. The first instance is such an accidental killing. As Wigalois and Nereja ride to Korentin, the lady suggests that they spend the first night in a castle on the way. The host has the custom of jousting with his (potential) guests to see if they are really worthy of staying there. Wigalois accidentally kills the man and is accused of murder by Nereja (2008 ff.).

The next attempted murder is when the fisherwoman tries to drown the unconscious Wigalois in order to keep the armor which she has just stolen (5284 ff.). Wigalois is saved by the woman's husband and by his own beauty, which has a mesmerizing effect on her. The second case of attempted murder involves Wigalois and a woman, as well. Ruel attempts to slay the bound knight with his own sword, but is frightened away by the neighing of Wigalois' horse, which Ruel takes to be Phetan (6417 ff.). In a third murder attempt on Wigalois, Japhite's ladies try to murder the exhausted knight after he has just slain Roaz and Japhite has died of grief (7921 ff.). Once again Wigalois is saved by a man, Adan, who dissuades the ladies with courtly words.

The final murder in Wigalois is the one perpetrated by Lion against Amire. Although the messenger reports that the crime was committed "mit einer jostiure," we know that it is premeditated murder because

Lion forcefully takes Liamire, the object of his desire, away with him (9812 ff.).

Robbery in Wigalois is done on both grand and petty scales. Roaz, in effect, steals an entire kingdom from Lar (3626 ff.). Petty robbery takes place when the fisherwoman relieves Wigalois of his armor and magic belt (5324 ff.). Both robberies are important in the structure of the work. The first necessitates the liberation of Korentin and Lar's soul by a hero; the second relieves Wigalois of reliance upon the belt in order to have continued success in the adventure--he must place his faith elsewhere.

Trickery and deception play a minor role in Wigalois. Deceit is used on two occasions, once by the devil and once by God. The trickery by which Roaz is able to usurp Lar's kingdom comes directly from diabolical inspiration, as Nereja tells Wigalois:

Welt irz vernemen, ich sagiu wie
der heiden daz ane gevie
daz er uns von dem lande schiet,
als imz sîn herre der tievel riet. (3666 ff.)

Thus, the murder was diabolically inspired.

God also uses a form of deceit to aid his knight, Wigalois. In the moment that Ruel is about to strike the knight dead with his own sword, the woman believes she hears the dragon approaching and runs away in panic. God causes the horse to whinny at the precise moment to save Wigalois:

dô si erhôrte des rosses lût,
dô wânde si [Phetan] kaeme dâ;
von dem rîter vlôch si sâ (6453 ff.)
.....

dô si daz swert gegen im swanc,
 dôn hêt er des deheinen [ge]danc
 daz er iht lenger solde leben,
 hêt imz got niht gegeben. (6465 ff.)

Revenge is a powerful emotion which plays a large role in some Arthurian romances, e.g., Diu Crône. In Wigalois, however, revenge does not involve long and complicated plans. It is the sudden reaction to a situation in which one party has been injured.

Revenge is not only a human reaction. In Phetan's death throes, he avenges himself by killing Wigalois' horse (5137 ff.). The second disembodied voice cries for the revenge of Merriên's death (7052 ff.).

Count Adan, at first Wigalois' adversary but later an ally, is involved in three instances when vengeance plays a role. The first is during his tenure as Roaz' gatekeeper. The death of his companion causes him to seek vengeance on Wigalois, who defeats him nevertheless (7172 ff.). After Wigalois has killed Roaz, Japhite's ladies-in-waiting attempt to murder Wigalois, who lies exhausted on the ground. Adan dissuades them, although earlier he himself wanted to avenge himself as well (7921 ff.). Adan avenges the death of his granddaughter by killing the knight who slew her (11032 ff.).

Since the Church considers suicide a sin, it is not surprising that Wirnt does not include this particular deed in Wigalois. The only "suicide" involves the voluntary death of Amire's hunting dogs and his horse by starvation because they will not leave the side of their dead master, even to eat or drink (9959 ff.).

Warnings. Warnings in Arthurian romance are typically a literary device to let the audience know precisely how perilous a given undertaking is supposed to be. Wirnt does not deviate from this technique. In each case where a warning is given, we find a major event about to take place. There is a warning before Wigalois' first combat when Nereja warns Wigalois of the castle host's intention to fight his potential guests (1932 ff.). Perhaps this is why Wigalois fights a little too hard and kills the castle host. Also during the trip to Korentin, Elamie warns Wigalois about the Red Knight, Hojir von Mannesvelt. Again, Wigalois is equal to the task and defeats this powerful foe (2608 ff.).

Beleare, although her amîs Moral is in the grip of Phetan, warns Wigalois not to attempt the adventure because he will surely not survive:

ich weiz wol daz ir iuvern lîp
habt verlorn âne wer. (4976 ff.)

But as soon as Wigalois informs her that God is his protector, she quickly shows him the path which the dragon has made (4983 ff.).

The supernatural is even involved in warnings. After Wigalois has successfully crossed the waterwheel, a disembodied voice warns him that his death is near should he continue toward Glois (6910 ff.). Later Wigalois kills Merriên and the disembodied voice cries out to Roaz for vengeance and as a warning that the hero who approaches is no ordinary knight (7028 ff.).

The final warning is found in Lion's reply to Wigalois' declaration of war. Lion, though obviously guilty of the crimes committed against

Amire and Liamire, warns Wigalois that he and all his allies will meet any violence with violence (10152 ff.). Thus, in all instances, the warning predicts a major event in the narrative.

Education of the hero. Young Wigalois, like young Parzival, is a developing hero. Much of his story is based on his education within and without the Arthurian world of experiences. From the very beginning, Wigalois is bred to be a king. Joram, his uncle, seeks out the best knight of Arthur's court to be Wigalois' father. Gawain is the only knight from whom he demands surety and subsequently takes along to the mountain kingdom, although he defeats many great knights on that day. The education of Wigalois is courtly in every formal bit of education he receives. As a boy, Wigalois is first trained by his mother and her ladies in the gentle arts of courtliness (1222 ff.). His training as a warrior, however, is not at all neglected, for as soon as his mother has finished training him, he is sent to the knights of the kingdom for training in the martial arts (1254 ff.). He is further trained as an Arthurian knight under Gawain's tutelage after he is received at Arthur's court (1601 ff.). Lar instructs him in the ways of ruling Korentin (4658 ff.). Here Wigalois learns a valuable lesson: compassion for the needy and the poor by a king is rewarded by God. It is for this reason that the Lar's spirit can enter heaven before those of his knights. Compassion for the poor is a lesson never taught at Arthur's court.⁵⁴ Gawain gives his son final instructions on the art of

⁵⁴Thomas, p. 28.

good kingship in dealing with vassals, after Wigalois has won the kingdom for himself (11519 ff.).

On the journey to Korentin he learns that he can trust in his skill at arms even though many others doubt his abilities. In the Glois adventure, he learns that there are powers beyond the earthly realm which either help or hinder the knight, depending on how he uses them. His education is a success because Wirnt concludes the story by telling us how good a king Wigalois was in his remaining years:

der kunic und diu kunigin
 besâzen dâ ir eigen lant,
 dâ man sît immer mêre vant
 vreude nâch des herzen gir.
 ezn liege diu âventiure mir,
 sît si dâ wurden sedelhaft,
 vrouwen unde rîterschaft
 vant man ađ zallen zîten vil.
 die burc nant man der vreuden zil. (11606 ff.)

 daz lant wart allez vreuden vol
 von des heldes saelicheit.
 got sîn dienst was bereit
 mit lûterm herzen; alle tage
 vernam er armer liute klage
 und buozte in ir kumbers nôt,
 als im diu mâze ie danne gebôt.
 mit vreuden lebten si ir jâr. (11618 ff.)

Some Structural Applications of the Elements

The evidence above shows a vast array of narrative elements found in Wigalois. Wirnt's task as a poet was to link these elements as a cohesive structure. In this section, we will outline the structure of Wigalois in from the standpoint of the narrative elements as building blocks. A more complete appraisal will be offered in the final chapter.

Studies have shown conclusively that Wigalois is structurally a well-made narrative.⁵⁵ Whether Wirnt was alphabetic or not seems to have played little role in his compositional talents. The work as a whole makes use of the traditional conjointure as well as individual elements of adventure in creating a tight narrative, which became one of the German Arthurian models for subsequent poets of the thirteenth century and later.⁵⁶ Whereas Heinrich employs the elements of adventure cyclically in Diu Crône (see the section on conclusions there), Wirnt chooses a linear approach in using his material. The whole narrative is like a Rahmenerzählung with the prologue (the Gawain-Joram-Florie episode) and the epilogue (the war against Lion) as the framing devices. The two series of adventures (the adventures on the way to Korentin concluding with the first meeting with Larie, and the adventures in Glois concluding with the coronation and marriage to Larie) form the body of the work.

Each section (of roughly the same length) is connected by a bridging sequence which gives us more information about the hero and

⁵⁵Schultz, pp. 134 f., Saran, pp. 292 ff., Thomas, pp. 23 ff., and particularly Heinze, pp. 261-269.

⁵⁶Other German poets showing the influence of Wigalois include Heinrich von dem Turlîn (see chapter on Diu Crône), der Stricker, the poet of the non-Arthurian epic Kudrun, Rudolf von Ems, the anonymous author of Wigamur, and others. In 1493 a chapbook entitled Wigoleis vom Rade was published anonymously and continued to be published until the nineteenth century (in four editions!). A Yiddish version called Artus-Hof, which may have been begun as early as the thirteenth century, survived until the eighteenth century. Even Heine and Grillparzer make references to the work. Thomas, pp. 59 ff.

the challenges he is to face in the coming series of adventures. For example, the first bridging sequence is the description of Wigalois' education as a youth followed by his suddenly announced desire to seek his father, and the Stone of Virtue episode (innate heroic qualities), and his tenure at Arthur's court (further education and accomplishment of first goal: acceptance to the Round Table). The second bridging sequence is his meeting with Larie (minne as a positive element), and his encounter with the shade of King Lar (further education and accomplishment of second goal: undisputed champion for Korentin against Roaz). The third bridging sequence is his coronation (final education on kingship) and marriage to Larie (a moral as well as legal obligation to fight the war against Lion).

The series of adventures themselves show well-conceived planning. The prologue indicates that Wirnt has a definite narrative in mind from the beginning. The concatenation of the elements involved demonstrates this. There is action at the onset. Joram appears, offers a gift (which he knows must be refused) with an ultimatum which leads to jousts with several of Arthur's knights, and finally leads the flower of knighthood, Gawain, away as a prisoner to an unknown fate. The hostility, however, is quickly replaced by friendship and even love in the form of the Gawain-Florie relationship. There is also a break with the tradition which places the hero at Arthur's court in the beginning. On the contrary, Arthur himself is excluded from the events until Wigalois' arrival twenty years after the first series of adventures.

Wigalois' childhood, like that of Parzival and (later) Wigamur, is bitter-sweet. Daily existence seems pleasant enough, but the nagging desire to seek--or better, to win--his rightful heritage is the impetus which guides the hero through the remainder of the work.

The adventures themselves are interrelated so that a double set of series (each series having five episodes) constitutes the body of the work.⁵⁷ These series of adventures are connected by the bridging sequences described above. The result is the following:

- a. prologue, with first bridging sequence;
- b. first series of adventures, with second bridging sequence;
- c. second series of adventures, with third bridging sequence;
- d. epilogue.

Wirnt uses the elements of adventure in a well-balanced system. Instead of the classical system whereby two main series are separated by a crisis (the bipartite system), Wigalois is entirely different in structure.⁵⁸ Instead of starting with the hero at Arthur's court, the hero comes from a foreign country and "passes through" Arthur's court on the way to his own destiny. Although similar to Parzival on the surface, the hero in Wirnt's work has much less to do with Arthur and

⁵⁷For a discussion of the adventure series, see Heinzle, pp. 262 ff. See also the section summarizing the narrative above.

⁵⁸Schultz, p. 134, points out that Wigalois has anything but a bipartite system: "The situation in Wigalois is complicated by the presence of an initial childhood sequence the same length as the final campaign against Lion: the bracketed series [i.e., the main body] falls precisely in the middle of the work."

his court than does Wolfram's. The concrete proof of this is Wigalois' diminishing contacts with Arthur as the work progresses.⁵⁹ Therefore, the elements of adventure here tend to stray from the courtly surroundings and heighten the sense of extra-courtly adventure. As a matter of fact, very little takes place at Arthur's court or anyone else's. Even the usual pomp and pageantry are understated.

In his use of the adventure as he sees it, Wirnt takes a bold step. He is, chronologically speaking, the first German poet to treat an Arthurian topic who does not have an established hero before him. All the others--Erec, Iwein, Parzival, Tristan, even Lanzelet--have a demonstrable French source. Wigalois does not, although one has been proposed. What we do have extant are stories which, when joined together, form the basis for the narrative. Was Wirnt, then, the father of a new type of German Arthurian romance? Did he follow Wolfram's lead and, using a collection of motifs, create rather than adapt? The evidence would seem to indicate that he did.

⁵⁹After leaving Arthur's court, Wigalois sends a maiden there in the care of the giant who kidnapped her, and sends Schaffilun's squires there after their lord's demise. This is the last direct contact Wigalois has with Arthur's court until he invites Gawain to the coronation and wedding. Arthur and Guinovere do again see Wigalois after the war with Lion, but here Arthur is rex ex machina.

CHAPTER 3

DIU CRÔNEThe Poet and the Work

Diu Crône, by Heinrich von dem Turlîn,¹ is a complex poem consisting of 30,000 rhymed couplets, occasionally interspersed with triplets.² This is the first known Austrian Arthurian romance. Based on linguistic and geographic clues, we know that Heinrich was probably from the area around Kärnten.³

Ehrismann (p. 11) dates the composition between 1215/20, dates with which the Frenzels agree.⁴ Helmut de Boor thinks that this may be too early and finds no evidence that the poem must be dated before 1230.⁵

In general, the attitude of critics toward the "postclassical" Arthurian literature in Germany has, with a few exceptions, been a

¹Heinrich von dem Turlin Diu Crône, ed. Gottlob Scholl (Amsterdam: Editions Rodopi, 1966). All references are to this edition.

²The same format was used by Wirnt von Gravenberg, one of Heinrich's sources, in Wigalois approximately ten years earlier. Diu Crône contains 30,041 verses but the last 41 were added later by a scribe.

³Gustav Ehrismann, Geschichte der deutschen Literatur.

⁴Frenzel, Daten deutscher Dichtung, p. 44.

⁵de Boor, Geschichte der deutschen Literatur, p. 195.

negative one: they decry the fall of the once-great genre, and claim that lesser talents have besmudged a noble art. One almost recognizes in their words the lament of the thirteenth-century German poet in describing Arthur's passing. In particular, Diu Crône has received its share of this sort of criticism.⁶ The bulk of it does not fall on Heinrich's talent as a poet, or even on his use of language--on the contrary, the critics have been almost unanimous in lauding Heinrich's abilities in that respect. No, the criticism has dealt with his treatment of the âventiure. Heinrich's work is a great collection of Derbheiten (Golther, p. 242) or Übersteigerung (de Boor, p. 196), in which he proves ". . . seine eigene Minderwertigkeit" (Ehrismann, p. 11). Other critics have made Diu Crône the basis of source studies, either as a curiosity or as a sort of vindication.⁷

⁶See Ehrismann, p. 10 ff., de Boor, p. 195 ff., Karin Gurtler, p. 195; Wolfgang Golther Die deutsche Dichtung im Mittelalter, 800 bis 1500, 2nd ed. (Stuttgart: Metzler Verlagsbuchhandlung, 1922), p. 242; Karl Brogsitter, pp. 108 f., and E. Gülzow, "Heinrich von dem Turlin," Die deutsche Literatur des Mittelalters: Verfasserlexikon, ed. W. Stammier (Berlin: Walter de Gruyter, 1936), Vol. 2, 351 f. Hildegard Emmel uses Heinrich's work as a specific example of Zerfall der Form, pp. 180-81.

⁷Heller; Lawrence L. Boll, The Relation of 'Diu Krône' of Heinrich von dem Turlin to 'La mule sanz fraïn': A Study in Sources, The Catholic University of America Studies in German, No. II (New York: AMS Press, 1929 [rpt. 1970]), and Irma Klarmann, Heinrich von dem Turlins 'Diu Krone': Untersuchung der Quellen (Diss. Eberhart-Karls-Universität zu Tübingen, 1944).

The most recent work done with the poem attempts to judge the work on its own merits.⁸ Cormeau sees postclassical literature as a "Teilkategorie einer umfassenden historischen Situation" (p. 1) in which the genre, as much as anything else in literary history, is a vital, productive force. Jillings also rejects the claims of senseless mimicry and contends that the problem with research on Diu Crône is the reluctance of scholars to look past the question of sources: "It has remained the fate of Heinrich's romance to be examined more in the terms of other romances and specific themes than for its own qualities" (p. 1). Unfortunately, Diu Crône is not the only work to suffer under this approach.

The Story

The major narrative begins after a description of Arthur's childhood and eventual marriage to Guinovere. One day a foreign knight appears at court and proposes a test involving a valuable goblet which he has brought. If anyone can drink from the goblet without spilling any of the contents, Arthur will receive the cup as a gift. This goblet, however, has a special property: if anyone drinking from it has committed any valscheit or missetât, the contents of the cup will magically spill on the drinker. At first the unsuspecting ladies of the court are subjected to the test. Then all the knights but Arthur fail the

⁸For example, the works of Lewis Jillings and Christoph Cormeau.

test. Kay mocks the foreign knight but is defeated and shamed by the latter.

Soon after, the knights hear of a tournament and leave for it secretly, since they fear Arthur will deny them permission to go. Aumagwin and Gales are left with Arthur, who, despite the freezing weather, decides to go hunting to cheer himself up. The hunt is fruitless, and Guinovere, seeing the unhappy King sitting idly by the fire, tells him of a knight dressed only in a light tunic who sings her praises in the wintry nights as he rides in the forest nearby. Arthur, Kay, Aumagwin, and Gales await the singing knight that evening in the forest. Each challenges the stranger to joust, and all except Arthur are defeated. The knight, Gasozein, claims that Guinovere was stolen from him by Arthur and that she actually loves Gasozein. A duel is arranged for six weeks later. Arthur is by no means sure whether Guinovere is innocent or guilty of infidelity.

The scene shifts to Gawain's adventures. Having pledged to fight Assiles the giant on behalf of the giant's oppressed subjects, Gawain aids a sister in defense of her rightful inheritance. He is almost entrapped by a love potion but manages to escape. True to his pledge, Gawain returns to fight Assiles. On the way he frees a girl by fighting several water monsters and escapes the attack of a wild woman. Finally, Gawain captures Galaas, the seneschal, and kills Assiles, routing the giant's army.

During these adventures, Arthur prepares for his fight with Gasozein. On the appointed day Gasozein arrives, but in the first pass of

the joust turns away from Arthur and suggests that they let Guinovere decide who is to be her husband. The Queen refutes Gasozein's claim, and he storms out of the court.

As Gasozein leaves the court accompanied by Arthur, Guinovere's brother Gotegrin decides that there is some truth in Gasozein's story and that he therefore must execute his unfaithful sister. Taking her to a forest clearing, Gotegrin is about to kill her when Gasozein, now alone, rescues her. He decides that fate has now given him Guinovere, and he forcibly takes her with him. When they stop to rest, Gasozein attempts to rape the Queen, whose cries for help are heard by the returning Gawain. Gawain and Gasozein fight a long and grueling battle which ends in a draw. The Queen convinces both exhausted knights to return to court, where Gasozein admits his lie. Everyone is reconciled.

Next, the lady Sgoidamur asks for help against her sister Amurfina. Kay first attempts the journey, but after enduring dragons, swamps, exhausting heat, and finally, being confronted by a narrow, steel bridge, he gives up. Gawain, however, successfully reaches Sgoidamur's kingdom, where he meets Gansguoter, a kind, old sorcerer who subjects Gawain to several tests, which he passes. However, in winning for Sgoidamur, Gawain has fought against Amurfina (whom he had met and fallen in love with in the Assiles adventure). At Arthur's court the dilemma is resolved when Gawain marries Amurfina, and Gasozein marries Sgoidamur.

The next adventure involves Gawain's experiences in the Grail Castle. On the way to a tournament, Gawain pursues two gigantic but

invisible knights and sees many unusual sights in a strange, scorched land. He even almost meets his death in quicksand, but is saved by a lady. Finding a mysterious castle, Gawain witnesses a strange ritual in which an old man drinks blood through a straw. After the ritual is completed, the castle and the people in it disappear. Gawain decides to return to Arthur but accidentally rides through Fimbeus' kingdom. (Fimbeus and his wife Giramphiel hate Gawain because he had earlier won from them the Stone of Invincibility.) Giramphiel invites Gawain to her castle and, pretending to lead him to Vrou Saelde, tricks him into fighting a fire-breathing dragon, which he kills. The lady Siamerac does, however, help him find Vrou Saelde, who presents Gawain with a protective ring for Arthur. Then Gawain is escorted safely through a dangerous forest.

Still trying to return to court, Gawain saves a knight from murder, but is then deceived by the defeated murderers, who take their victim's head to Arthur and claim that they have slain Gawain. (The victim, Aamanz, bears an uncanny resemblance to Gawain.) Gawain, unaware of his "death," goes next to the vrouweninsel where he receives the gift of eternal youth.

Soon afterward, Gawain befriends the knight Quoikos, and together they attend a tournament in which Gawain restores peace to a quarreling family. Later, Gawain is attacked by Anagras, the brother of a knight whom Gawain had slain years before. In the ensuing truce, Gawain is allowed to leave the castle alive only if he promises to win

the Holy Grail within one year--or else he forfeits his freedom. Gawain agrees.

Next Gawain meets and helps some ladies avenge the death of a knight. Then Gawain is the victim of a cruel hoax in which his horse is stolen and his life is threatened. Gawain, however, regains his horse. Later he spends the night in the castle of Karadas, a ferryman. In the distance is a beautiful castle built by Gansguoter. Igern, Arthur's mother and now Gansguoter's wife, lives there. Gawain rides to the castle and spends the next night on a perilous bed which almost kills him, and subsequently he fights and kills a lion. Igern, however, does not recognize Gawain and allows him to leave without marrying the lady of the castle, Clairisanz, who is really Gawain's sister.

Mancipicelle, a lady whose amîs was defeated by Gawain, tricks the knight into trying an adventure with sleep-causing flowers. The adventure almost kills Gawain, who has been drugged by the flowers' fragrance, when Girmelanz challenges him. Girmelanz demands that Gawain give up any claim to Clairisanz. Arthur, who has been searching for his nephew since he learned through a messenger that Gawain was actually alive, arrives in time to support him. Gawain and Girmelanz are reconciled. Everyone returns to Karidol where Girmelanz marries Clairisanz.

A girl comes to court and proposes a test with a magic glove. As with the magic goblet, the glove reveals infidelity, disloyalty, etc. by magically allowing the offending part of the body to be seen by all. Only Gawain and Arthur pass the test. Immediately a knight arrives

and announces that only he can provide the information which Gawain must have in order to win the Grail. Although warned of the knight's dishonesty by a girl in a trance, Arthur allows the foreign knight to take the magic glove and the Stone of Invincibility. The knight disappears after putting on the glove. Mounted on a magic ram, the knight springs over the castle wall and escapes. Kay, Lancelot, and Gawain pursue him in order to regain Fortuna's trophies.

On the way, Kay is wounded in a joust with a group of knights. Then the companions are trapped in a cave by Baingranz, a vengeful relative of Assiles the giant. Gawain discovers a way to escape and frees all of them by first killing a dragon and then defeating Baingranz. Gawain soon meets Gansguoter, who gives him weapons and, after helping the knights through several perils, provides Gawain with a magic box which causes anyone who looks in it to fall asleep. The knights arrive soon at Giramphiel's castle where the wicked lady has again planned revenge. Gawain, using Gansguoter's device, tricks everyone into falling asleep except for himself, his own companions, Fimbeus, Giramphiel, and three of Fimbeus' best knights. In a fairer fight than Giramphiel had planned, Gawain is victorious; everyone eventually is reconciled.

Now Gawain turns his full attention to winning the Holy Grail. After a perilous lake-crossing, Gawain, Kay and Lancelot split up. Gawain rides to Gansguoter's sister, who is a fairy. She advises him to drink nothing in the Grail Castle because the drinks there cause instant sleep. On his way to the Grail Castle, Gawain witnesses more

very strange events. After having found nothing for a month, Gawain comes across Lancelot and Calogreant asleep under a tree. After a short reunion, the two knights describe how Kay, due to a failed adventure, is being held prisoner in a chapel.

Suddenly a boy appears and invites them to a castle nearby. A banquet is underway, but Gawain drinks nothing. Soon Calogreant and Lancelot are asleep. A ritual takes place in which the bloody lance is brought forth, and bread is eaten. Gawain asks the significance of all this, and joyous shouting breaks out in the hall: Gawain has won the Grail.

Leaving the Grail Castle (which disappears entirely), the companions ride to aid Kay. On the way, Gawain meets Angaras and proves that the Grail has been found and won. Soon they find Kay chained in the chapel. Gawain gives Kay a magic coat of mail given to him by Gansguoter's sister. Kay must now defeat nine opponents successively to win his freedom. The coat will protect him from magic but will not guarantee victory. Leaving Kay to his adventure, the knights return to Karidol to a great celebration because the Grail has been won. Everyone there is genuinely sad to hear of Kay's misfortune until the latter appears, successful in his adventure. Now the happiness is complete.

In the epilogue, Heinrich compares his adventures to the jewels of a crown which he has made for the ladies, and says that those readers who cannot or will not understand his work are like a rooster who finds a jewel on a dung heap but throws it away when he discovers it cannot

serve as food. An anonymous scribe closes the poem with a benediction (verses 30,001-41).

The Elements of Adventure

Arthur and His Court

Arthur. The King is portrayed in the Diu Crône in several ways. Heinrich has taken a bit of the traditional Arthur figure from several of his predecessors: Chrétien, Hartmann, Wolfram, and Wirnt. Arthur is not a shallow or static figure, but rather displays several talents and personalities--he is more fully developed as a character. As Karin Gurtler points out, attributes such as tugent, lop, êre, etc. are commonly used in connection with the King.⁹ Heinrich gives us his version of Arthur's youth (161 ff.), even giving his astrological sign as Gemini (303 ff.)! Although nativity horoscopes are nothing new for contemporary writers,¹⁰ Heinrich takes the life of Arthur one step farther and attaches moral significance to the fact that Arthur was born under the sign of the twins, which affords him a happy life:

Man hoert von philosôphen sagen,
Swaz kinde in den tagen
Zer welde werde geboren,
Daz sî iemer âne zorn,
Senfte und reines muotes,
Guot, vro, rîch des goutes,
Getriuwe, milte, mitesam (303 ff.)

⁹Gurtler, p. 195.

¹⁰The information concerning Arthur's youth was probably from Merlin, which seems to have been widely known in German-speaking areas. See Klarmann, p. 76.

Such qualities are the King's by virtue of his birth as well as the protection and direct involvement of Vrou Saelde, who is not a mythical abstract appearing as a quasi-real conversation partner (as is Vrou Minne in Hartmann's Iwein). Saelde is the flesh-and-blood ruler of Ordohorht, a land guarded by a dragon and surrounded by a forest filled with strange creatures and visions.

Elsewhere throughout the poem, Arthur is portrayed more traditionally. He is the receiver of foreign guests on five occasions (1003 ff., 7773 ff., 10613 ff., 23087 ff., 24725 ff.). In each case he is the gracious host and willing helper of the oppressed.

As is generally the case, each guest has a request to make of the King, so that Arthur must also be a judge. For example, he decides to accept the test of the magic cup (1179 ff.), but is confused as to whether Guinovere is really guilty of an affair with Gasozein (10332 ff.).

The King does, however, heed the advice of his lords and believes the Queen (12584 ff.). In another instance Arthur does not fare so well. In spite of his wisdom, he is only human and errs in the decision to let the Knight of the Ram pursue his request. The decision results in the theft of the magic gloves and the Stone of Invincibility (25235 ff.). Thus we see a deviation from the classical portrayal of Arthur in the German versions.

Although this is never the case in Chrétien's versions, there are three episodes in which Arthur personally takes part in knightly combat. In the first instance he merely jousts as a participant in a tournament (871 ff.) Later, however, he jousts against Gasozein in the

forest (4576 ff.) and meets the same opponent in a second, abortive joust for Guinovere's hand six weeks later (10667 ff.). Again we find a deviation from the archetypical character of Arthur.¹¹

Arthur is a combination of the French ideal of the flawless chief of state and the traditionally Germanic dux bellorum. Chrétien's Arthur is a ruler almost of literary convenience: he is always the perfect host whose purpose is to inspire (directly) the actions of his knights. And, at least in this restricted sense, Arthur is to Chrétien the literary opposite of Charlemagne of the chansons de geste; and, although Geoffrey lists Arthur as a truly historical figure in his famous Historia, Chrétien sees him as a purely fictionalized figure.

Hartmann carries on this tradition, but raises Arthur to the level of a demi-god, a king whose time will never be seen again and whose example should be the object of all chivalric thought and deed. As Gurtler (p. 25) points out: "Mittelalterliche Personenbeschreibung ist ja überhaupt typisierend, nicht individualisierend." Thus we find very little, if any, personal description, and then only if it suits the narrative (e.g., Arthur's scar on his scalp as an identifying mark in the Gasozein episode, 4739 ff.). Wolfram removes Arthur even farther from the center of the action. He is more of a background figure whose name lends significance to the actions of Parzival and Gawain, the real heroes of that work.¹²

¹¹See also Gurtler, pp. 203 ff.

¹²See H. Kratz, p. 70, and Gurtler, "Stellung und Bedeutung des Artushofes," op. cit., pp. 51 f.

Heinrich returns some of the old Germanic qualities of the king or those of the chanson de geste. Unlike the Arthur who merely leads his knights to seek adventure, as in Hartmann's Iwein when the prize was the fountain, Heinrich's Arthur personally takes up arms to defend Guinovere from Gasozein's claims.¹³ Indeed, Arthur is the typical knight-hero of the whole Gasozein episode, and he is its central figure.

The King is also active in other ways. He is a hunter as well. It would seem that hunting is his favorite pastime, because this is what he chooses to do after being abandoned by his knights (2389 ff.). The only return for his trouble is the confrontation with Gasozein in the forest. On another occasion we see the king out hunting his favorite game--the White Stag (16713 ff.).

The Gasozein adventure, in which, as we have said, Arthur is the central figure, is a major part of Diu Crône. The adventure is broken into two distinct parts: 3273-5459 and 10113-13901.¹⁴ Arthur the king first appears basically as Chrétien portrayed him: he is a figurehead,

¹³In Lanzelet, after Valerin claims Guinovere as his rightful wife because of a betrothal earlier than Arthur's, the King does not champion his own cause, but rather leaves that task to the hero Lanzelet. Ulrich von Zatzikoven, Lanzelet, ed. K. A. Hahn (Berlin: Walter de Gruyter, 1965). All Lanzelet references are to this edition.

¹⁴Golther (p. 240) considers the whole work to be clearly bipartite, but not according to Emmel's system in which the two parts are separated by a crisis. The division is based on the adventures in which either Arthur or Gawain is the hero. See also Gürtler, "Anhang I" in Artûs der quote.

a host. Quickly, however, he becomes the head of a court which, although proclaimed to be a shining example of courtly splendor, is shown in the first adventure to be filled with liars, cheats, hypocrites, braggarts and the like. The cup test quickly removes Heinrich's portrayal of this court from the realm of human perfection given us by the French poet and echoed by Hartmann. Heinrich shows us the court in a much more realistic light--a position from which Heinrich is able to move much more easily to the Gasozein adventure. Even the discussion of Arthur's youth, while lauding the King at every opportunity, has as its purpose to keep Arthur squarely among mortals. Chrétien's airy aloofness is gone at once.

If we are to believe Heinrich's own words, the poet intended first to write an Artussage: von künec Artûs ein maere sagen (218 f.), but he must have soon abandoned his plan in favor of a Gawain story. As Klarmann states (p. 2): "Hier . . . mag er [Heinrich] tastend angefangen haben, und erst im Laufe der Arbeit haben sich die Umrisse belichtet." If indeed a narrative with Arthur as the hero was Heinrich's original intention, then perhaps he was dissuaded by problems of which he became increasingly conscious.

Mainly there is the problem of Arthur himself as the hero, which is contrary to Chrétien's model.¹⁵ How can Arthur be the hero of an

¹⁵ Arthur is the hero in the French lai Conte du papegaut which served as the basis of adventures in Wirnt's Wigalois. Wirnt, however, wisely has his hero take Arthur's place as protagonist, and there is no

Arthurian romance? How can he simultaneously represent the ideal and the status-seeking knight who strives to attain that ideal? The problem is further complicated by the fact that the hero should be a knight who attains a certain status under the direct influence of Arthur. The rather quick introduction of Gawain, and the complexity and length of his adventures with Amurfina and Assiles, coupled with the really unsatisfactory resolution of the Gasozein episode, leads us to conclude that early in the work Heinrich has already made a major change. Add to this the statement made near the end of the poem: daz alle âventiure von Gâweines tiure sagent (29913 ff.), and we see Heinrich's final intention.

Another problem is the adventure itself. Arthur's court is the usual setting for prearranged combat, but where does the story lead from here? The problem of Arthur as the hero leaves no opportunity for courtly love as the motive for adventure: Arthur is traditionally linked to Guinovere. Even Heinrich is not prepared to make such a sharp break with the traditional Arthurian narrative.

So the concept of Arthur as the central hero is too problematic, considering the traditional literary obstacles the poet would have to resolve just to carry out such a project.

hint in the German version that Arthur ever was the protagonist. See Saran, pp. 253-420, esp. 338 ff.

Guinovere. Guinovere plays a direct role in Diu Crône. She is directly involved in many episodes which make up the Gasozein adventure. The action of this episode revolves around the claim to Guinovere by Gasozein,¹⁶ the first "resolution" of the claim, the Queen's abduction by her brother,¹⁷ followed by her abduction by Gasozein, her rescue by Gawain, and the final resolution of the claim. But we see the Queen first as a participant, albeit a duped one. In the cup test she spills a tiny bit of claret on her lap:

Ginôver disen kopf nam
Sôrgliche und mit scham
Und bôt in zem munde.
Des trinkens er ir gunde,
Unz sie zôch wider,
Dô kam des wînes nider
Ein teil ûf iren schôz
Von ungeluckes lôz,
Daz man ez kûme gesach. (1273 ff.)

With this minute failure at the cup test, Heinrich refers to the Queen's well-known affair with (Chrétien's) Lancelot, or perhaps he foreshadows the approaching Gasozein episode. Heinrich never mentions the relationship between the Queen and Lancelot, although the poet must have been aware of the Queen's traditional extramarital affair from

¹⁶The model for Gasozein's claim to Guinovere is undoubtedly Valerin's similar claim in Ulrich's Lanzelet, 4992 ff. Another similarity is Valerin's stealing Guinovere while Arthur is away hunting. A hunting scene opens the whole Gasozein episode. See Klarmann, p. 6.

¹⁷The oldest version of Guinovere's abduction is in the Vitae Gildae. See Klarmann, p. 5.

the French sources available to him.¹⁸ Perhaps Heinrich does not wish to confuse the tale, since it is Gasozein who is destined to be Guinovere's abductor.

Guinovere's reputation is the basis for this episode in the poem, i.e., Arthur becomes extremely jealous and goes to find Gasozein after the Queen's tale (3428 ff.). Guinovere's fate is pondered by Arthur in the event that Gasozein's claim prove to be true (5098 ff.). Because of the alleged affair, she is almost murdered by her brother Gotegrin (11231 ff.).¹⁹ This episode leads to her kidnapping by Gasozein (11411 ff.), his attempt to rape her (11708 ff.), and her subsequent rescue by Gawain (12257 ff.).

Guinovere's role is undoubtedly a strong one. In no other Arthurian romance since Lanzelet has she played such an important role. She is lifted from the status of a marginal or background character to the position of an active antagonist for Arthur (3366 ff.);⁴ thus she becomes to Arthur what visiting knights and pleading ladies typically have been: a source for potential âventiure.²⁰ As Arthur warms

¹⁸See Klarmann, p. 17.

¹⁹This is the only occurrence in Arthurian lore of Guinovere's being threatened by any blood member of her family. Heller (p. 72) sees this as one of many pieces of evidence which attest to Heinrich's creative ability. In playing the role of an abductor, Gotegrin, like Kay in Iwein (4671 ff.), is left hanging on a tree limb and his arm and neck are broken (11277 ff.). Kay himself reports a similar fate (Crône 5203 ff.). See also Klarmann, p. 13.

²⁰Jillings (p. 37) propounds a common source for the Queen's scolding scene in Diu Crône and a similar scene in De ortu Waluani.

himself by the fire, she delivers a verbal provocation which cannot be ignored:

Wer lêrt iuch dies hovezuht,
Her kûnec, daz ir iuwer lîp
Sô eiseret als ein wîp (3373 ff.)

Thus, Guinovere's opening statement before she goes on to describe Gasozein brings the weight of Arthur's ideals directly down onto his own shoulders. Heinrich cleverly catches Arthur by his own courtly standards. But Arthur, rather than springing into action, must first seek the advice of his three hunting companions, and they must convince him to go. The resolve of Arthur would seem to be influenced continually by those around him.

Though Gawain is traditionally the advisor-knight, Arthur is even convinced by the lesser known of his court. Aumagwin, like the Queen, reminds the King of his duty to seek the prîs:

Ditz ist der rât mîn,
Ob es iu wol behaget
Und sît ir gerne prîs bejaget,
Daz wir zem vûrte rîten (3572 ff.).

Guinovere's importance in the Gasozein episode increases as the adventure progresses. The only other occasions when the Queen plays an active role are the cup and glove tests.

He (p. 38) even hints at the possibility that the fireside quarrel between Socrates and Xanthippe, which was well known in the Middle Ages, was an inspiration for Heinrich.

Gawain and other round table knights. The other hero of the work is Gawain. Although he is almost as virtuous as Arthur in the cup test (1994 ff.), his first adventures begin in a very uncourtly fashion when he suggests to his companions that they sneak away to a tournament at Jaschune without telling Arthur (3227 ff.). Gawain's function in Diu Crône is interesting from a critical standpoint. Emmel (p. 174) points out that the use of Gawain as the main protagonist is a certain indication of Zerfall der [klassischen] Form. She suggests that Chrétien, too, felt an almost irresistible urge to make Gawain the hero of his Perceval, and this was one of the reasons that work was never completed.

Next to Arthur, Gawain is the most highly praised member of the court (29913 ff.). He is one of Arthur's most trusted counselors (23828 ff.). And he is, of course, the best fighter, for he is never defeated in a fair fight, even if he is at a disadvantage. However, since Gawain's adventures cover so much of the poem, and since they are so numerous, they will be incorporated under the other headings as they occur.²¹

The knights of the Round Table appear as important figures from time to time. With one exception (discussed below), these knights represent their "symbolic functions" (see Cormeau, pp. 166 ff.).

²¹ See also Cormeau, p. 124 ff., and Jessie L. Weston, The Legend of Sir Gawain (London: The Grimm Library, 1897), passim.

However, in the cup test (1179 ff.) and the glove test (23015 ff.) they are almost stock comic figures. An extensive list of Arthurian heroes is given in the cup-test episode (1006 ff.)²² as well as in the glove-test episode (23015 ff.). Elsewhere other Arthurian knights play independent roles: Aumagwin, Gales and Kay stay with Arthur after the others have sneaked away to a tournament (3227 ff.). Unlike Parzival, Gawain is accompanied on his quest for the Grail by Kay, Lancelot,²³ and Calogreant (26091 ff.).

Kay. One knight in particular, Sir Kay, has been singled out by almost every poet since Chrétien as either a crude and overbearing lout (as is the case with Hartmann, Konrad von Stoffeln, and others), or as someone who really deserves better treatment at the hands of poets, e.g., Wolfram.

Schultz (p. 21) correctly asserts that the traditional figure of Kay is treated in two ways: comically or seriously. Emmel (p. 163) maintains that the only valid portrayal for Kay is the serious foil for the hero. If there is no conflict between the seneschal and the hero, then there is a serious flaw in the overall scheme. And, true, in the

²²The list is derived from Hartmann's Erec (ed. Thomas Cramer [Frankfurt am Main: Fischer Taschenbuchverlag, 1972]), but Gasosin (Erec, 1646) is missing, of course (Cr. 12712 ff.).

²³At one point, Heinrich even confuses Lancelot's character with Gawain's, when, during the cup test, we are told that Lancelot's strength doubles at noon (2087 ff.), a trait traditionally accorded only to Gawain. See Jessie Weston, p. 12.

"classical" works Kay is presented as being a "serious" element. In these works, it is Kay's role to insult the protagonist and later to be defeated by him. Thus, Kay's biting wit and mocking tone plays a functional role. Gawain's help and advice to the hero, on the other hand, are intended to aid the young man in his endeavors.

Kay's portrayal in Diu Crône is somewhat broader than the traditional one, and like Heinrich's Arthur, Kay is more than the stock figure, even though he retains much of his traditional character.

Heinrich includes both aspects of Kay's literary tradition.²⁴ At first, Kay is a mocker, as he mocks knights and ladies in the cup test (1239 ff.), but he gets what he justly deserves when he challenges the cupbearer and is defeated by him (2660 ff.). Kay volunteers but fails in his mission to help Amurfina. As in the cup-test episode, Kay mocks knights and ladies in the glove test (24357 ff.).

Kay is not always a rogue or negative influence at court. He also functions as a trusted member of the court and, in the end, as a real Arthurian hero. Kay is entrusted with bringing great wealth from Spain to Arthur's court (490 ff.) and stays with Arthur to help in the

²⁴Here Heinrich's portrayal of Kay's actions follows the plot of La mule sanz frain which is, at least in part, the basis for the Armurfina episode. Böll (pp. 122 f.) considers the French source to have been only one possible source for Heinrich and believes there must have been a longer, more complete version at Heinrich's disposal. Klarmann (p. 35), however, believes that La mule sanz frain is the only direct source for Heinrich because "gingen beide auf eine gemeinsame Vorlage zurück, dann hätten sich unmöglich so viele textliche Übereinstimmung erhalten."

Gasozein adventure (3261 ff.), although he, like Arthur, was left behind. Kay and Gales save Aumagwin from drowning (4297 ff.), and Kay is sent as a royal messenger (22489 ff.). Kay's real merit as a knight of the Round Table increases as the poem progresses. It is Kay who warns Arthur and the court of the Ram Knight's possibly evil intentions (25135 ff.). And later Kay is named by Gawain as a famous member of the Round Table (25855 ff.). Kay accompanies Gawain in search of the Grail (25947 ff.).

In a reversal of fortunes, Kay is allowed to face his antagonist at the glove test. After the cup test, Kay was shamefully disgraced at the hands of the cupbearer (see above). After the Ram Knight has fooled everyone (except Kay!) at court and has escaped, Kay avenges himself and the insult to Arthur by meeting and defeating this very foe (27995; 28244 ff.).

In the end he heroically wins the adventure in the enchanted land Illes (29010 ff.). The reception which Kay enjoys at his triumphal return to Arthur's court clearly shows Heinrich's attitude toward this knight now:

Lânt ouch durch got Keĩt genesen!
 Er hât sich wol erhouden.
 Nu vrôuwen sich die vrouwen,
 Daz got ir bete hât vernomen,
 Daz er in ist wider komen:
 Wan er wil nû ir kempfe sîn;
 Ich nim sîn niht ûf die triuwe mîn,
 Daz diu rede alsô geschehe:
 Ich vûrhte, daz man noch sehe
 Und hoere, daz er spottes pflege;
 Die schult ich ûf in selbe lege,
 Tritet er iergent ûz dem wege. (29897 ff.)

Clearly, Heinrich has in one sense a new Kay in mind. The remarks concerning Kay's predilection for spot speak also in Kay's favor. At least there is no valscheit in him for that; it is just in Kay's true nature to have a sharp tongue. And even the ladies of the court, who so often have been the butt of Kay's crude jests, are the ones who "save" him through their prayers.

Personal reputations, which are so important in the Arthurian world, are enhanced by the Grail Quest in general.²⁵ Kay redeems his failure in the Amurfina episode here. Lancelot is traditionally the Queen's illicit lover, and Calogreant is the bumbler in the prologue to Iwein--which is a reflex of his being in reality the "other" Kay.²⁶ Heinrich, by including these knights on this most noble quest, reinstates them as heroes of action who prove themselves where it counts--in the search for âventiure.

Other Personages

Knights. Besides the knights of the Round Table, other knights appear in Diu Crône; these can be divided into two groups: the good and virtuous knights and the evil ones. In the first group we find

²⁵"Die Teilnahme an neuen Aventiuren scheint nur Subjekten mit offenen Geschichten möglich, nicht aber Helden mit geschlossener Vergangenheit. . . ." Cormeau, p. 205.

²⁶"Kai lo greant," i.e., Kay the Grumbler. See R. S. Loomis, "Calogreanz and Chrestien's Originality," Modern Language Notes, 43 (1928), 213-222.

several. There is Riwalin,²⁷ who aids Gawain after a hard battle against four giants (6634 ff.), and Blandukors, who provides Gawain with food and lodging (6908 ff.). We recognize here the friendly host met by the questing knight in the early stages of his enterprise, e.g., the friendly host encountered by both Calogreant and Iwein in Hartmann. Quoikos befriends Gawain and accompanies him to a tournament (17581 ff.).²⁸

One helpful knight aids Gawain unknowingly. When asked by his lady what should become of the knights trapped in Baingranz' cave, the knight provides Gawain with information to escape (26385 ff.). Here Heinrich intertwines two motifs: first the courtly image of the Swan Knight, and second the popular Marchen motif that streams always run through caves.²⁹

Other knights are adversaries or tricksters who clearly stand against Gawain. The list here is quite a bit longer than the list of those who are friendly. Gawain must fight two groups of knights (6415 ff.; 7511 ff.--see also under "Siblings" below). This is reminiscent of the groups of robbers encountered by Erec and Enite or the large groups of opponents faced by Orendel. This technique of large

²⁷This is also the name of Tristan's father.

²⁸Quoikos' appearance adds more than just another character. He becomes Furensephin's husband, which lets Gawain, who is already married to Amurfina, out of a difficult situation. See Jillings, p. 239.

²⁹The combination of the Marchen motif and courtly elements is basic to the Artussage. See Ehrismann, "Marchen im höfischen Epos," pp. 14-54.

groups facing a lone hero is found often in the so-called clerical epics of the twelfth century from which Heinrich draws as well.³⁰ Single adversaries include Ansgavin, Assiles' toll-taker (7519 ff.), and Galaas, an ally of Assiles (9808 ff.). Fiers, Furensephin's champion, is an honorable opponent (18491 ff.), but Angaras attempts to murder Gawain (18822 ff.). Gasozein attempts to rape Guinovere, but is discovered and defeated by Gawain (11747 ff.). In order to reach Vrou Saelde, Gawain must defeat Laamorcz, the magician-knight (15460 ff.).

The knights who are adversaries in the rest of the poem tend in general to be more treacherous in their approach to knightly combat. For example, there is Gigamec, who deceives the court into believing that Gawain is dead (16500 ff.). Lohenis³¹ tricks Gawain out of his horse (19366 ff.), and Ansgu, Lohenis' vassal, seeks an easy win over the disadvantaged Gawain (20150 ff.).

Gawain's next opponent is a knight who, on behalf of his beloved, challenges Gawain (20494 ff.). The knight's beloved is Mancipicelle, who tricks Gawain into challenging Giremelanz, the keeper of the magic roses (21413 ff.). Gawain, Calogreant and Lancelot, on the way to the Grail Castle, fight a group of knights (26110 ff.). Gawain's last adversary is Fimbeus, husband of Giramphiel and owner of the Stone of Invincibility (27986 ff.). It is of some interest to note that all of these

³⁰Heller (p. 75, fn. 38) suggests Heinrich was familiar with Das Alexanderlied, for example.

³¹In Ulrich's Lanzelet we find that Tristan is the lord of the land Lohenis (8079 f.)!

adversaries (with the exception of Furensephin's champion) use some type of trickery or magic, i.e., "counterfeit" chivalry, in order to face the real representative of Arthurian ideals. At each turn Arthur's knight, under increasingly difficult circumstances, bests his opponents, regardless of the aid they have at their disposal.

There is also another group of knights who play an important role. They are introduced as evil or trouble-making knights and usually, after being defeated, repent and become friends of Gawain and/or the court. These include Gasozein when he admits his deception and is forgiven by Arthur (12566 ff.), and Fimbeus who, with Giramphiel, swears his friendship for Gawain (28222 ff.). Last in this group is Angaras who becomes Gawain's friend and companion (29698 ff.).

Some knights who are supernatural are usually portrayed as antagonists. In Gansguoter's castle Gawain fights a knight who has a dreadful wound which heals for the duration of any combat (13318 ff.). Gawain sees 600 knights annihilated by two gigantic but invisible knights (14031 ff.). The lord of the Grail Castle is a dead man in reality (14849 ff.). Laamorz is a magician as well as a knight (15248 ff.), as is the black knight who held supernatural powers over his captives (19251 ff.), and Lohenis, who tricks Gawain, is disguised by magic (19506 ff.). The Knight of the Ram steals the magic gloves and the Stone of Invincibility and literally disappears (25269 ff.). The appearance of such antagonists tends to be short, and structurally they serve more as a backdrop to the protagonists' actions than as real individuals. Even the Ram Knight's character is one-dimensional, although he plays an important role in the entire quest sequence beginning with the

theft of the Stone of Invincibility and ending with the desperate dual in Fimbeus' hall.

In Diu Crône the knight, whether an adversary or ally of the protagonist, represents a necessary element. The opponent is always from a "foreign" court. Since the hero represents Arthur's court in all cases, the adversary must represent a chivalric code opposed to Arthur's. Such is Giramphiel's "counterfeit" chivalry, which relies on magic in order to win out over Arthur's true brand of chivalry (Jillings, p. 246).

The element of courtly combat in Diu Crône is largely burlesque. The battles are longer than necessary. The way in which the fights end is often comic (Jillings, pp. 252 f.). Several examples spring to mind: Kay's ignoble treatment at the hands of the cupbearer (2660 ff.); Gawain's lugging Laamorz, the dreadful knight-magician, over his shoulder back into the latter's own castle (15617 ff.); the fight in the frozen forest with Gasozein to rescue the Queen (12257 ff.). Heinrich inserts several devices to extend the latter fight to ridiculous proportions. Several times the knights fall exhausted, and both slumber so soundly that each has a dream! When Gasozein's horse stumbles in the fray, the knight strikes him down for embarrassing him before Guinovere. Heinrich compounds this absurdity by having Gawain strike down his own mount as well in an exaggerated display of fairness. Guinovere convinces both combatants to return with her to court where the fight could continue when both were sufficiently recovered and properly armed. Heinrich's final scene of the episode has all three mounted on a single horse:

Nû war ez in ze muote,
 Sît ez was der burc sô nâhebî
 Daz si ûf daz ors alle drî
 Gesâzen und riten dan,
 Diu kûnegîn und die zwên man,
 Gein Karidol zem hûse. (12420 ff.)

Perhaps the most striking aspect about this combat is the fact that it, like Arthur's combats with Gasozein, resolves nothing with arms--the fight is a draw which is never refought--as was agreed.

Arthur's personal combat with Gasozein is indecisive. The fight in the forest lasts for only one pass and the agreement is struck to postpone the challenge. In the ordeal which is to settle the question permanently, Gasozein turns aside at the last moment and then philosophically declares that trial by combat is unworthy of princes:

Zwên vilâne sullen sich
 Zerbliuwen und zerlahen,
 Vor geriht mit kampfê rahen,
 Mûgen si ir reht anders niht
 Bewaeren unde ir geschicht;
 Daz ist vûrsten enwiht. (10757 ff.)

The indecisiveness of combat, especially single combat, is hinted at throughout the entire work, from Kay's defeat by the cupbearer to the final combat at Fimbeus' castle, a fight in which Gawain himself is forced to rely finally on magic to assure success. Nothing is really ever settled by one test of combat. Gansguoter forces Gawain to fight lions, a dragon, and a magic knight before bestowing the bridle on him. Gawain has to fight his way through several opponents before he is able to resolve the problem of Assiles. The fight with Giremelanz ends with a wedding instead of the promised combat. Other examples could be pointed to, but suffice it to say that whereas combat is one of

the great poles of courtly activity for the classical period (Hartmann's concept of mâze), Heinrich considers it to be a subject for parody.³²

The question which occurs here is why should Heinrich parody such a noble endeavor? While there is sufficient parody in many of the combat scenes, I think that Jillings exaggerates Heinrich's disdain for combat when he states (p. 257): "Heinrich's stance in regard to knightly combat is diametrically opposed to the very ethos of courtly romance and chivalric ideals which it embodies and underpins." Jillings bases his evidence on Heinrich's portrayal of exaggerated emotions and zeal in the combat scenes (p. 252). How else is one to portray combat? Also, there is the literary tradition calling for emotive phrases. Furthermore, Jillings accuses Heinrich of padding the fight scenes in order to make them appear ridiculous in their excessiveness. If we examine the fight with Assiles--a fight with very laudable goals--

³² Jillings (p. 258) sees the emergence of Kay as a chivalric figure who proves his worth through combat to be evidence of Heinrich's parody of courtly combat and its virtues. But if this were true, would Heinrich describe a parody figure in the following way?:

Dar an müget ir wol sehen,
Daz sîn spot niht von nîde gie.
Die besten er minnet ie,
Und waz ze mâle den boesen gram. (22143 ff.)

See also Rosemary Wallbank, "The Composition of *Diu Krône*," *Medieval Miscellany Presented to Eugène Vinaver*, ed. F. Whitehead et al. (New York: Barnes & Noble, 1965), pp. 300-320, esp. 313 f.

we see a short, decisive outcome: the fight lasts only 23 verses (10046-69).

The problem lies not with courtly combat itself, but rather with the intended goals. Simply put: is the knight really fighting for a worthy cause? Is he really fulfilling a courtly objective? Is he furthering his status as a knight in Arthur's court? Indeed, the fight which contains the most parody is the one between Gawain and Gasozein (see above). Here the question of Guinovere's innocence has already been established, at least as far as the court is concerned, and any further claims by Gasozein would be moot. Rather than parodying knightly combat per se, Heinrich is parodying the senseless fighting which takes place after the question has already been resolved. The fight symbolizes Gasozein's ridiculous claims on Guinovere. He is so drained by the fighting that Gawain and the Queen must take turns holding him on the horse on the trip back to Karidol. The fact that all three ride the horse to court is a graphic portrayal of the ridiculous light which Gasozein's lying and uncourtly behavior casts on Arthur's realm.

Ladies. The ladies appear even more often than the knights and can be divided into three groups: those who help, those who harm, and those who serve as a backdrop for the courtly scenes. The first group of ladies begins with the Queen herself. Like Arthur, Guinovere seeks advice on occasion from her peers. After the confrontation

between Gasozein and Arthur in the forest, the Queen consults her ladies about her problem (5387 ff.).³³

Other helpful ladies include Riwalin's wife, who tends Gawain's wounds (6721 ff.).³⁴ Aclamet, Amurfina's messenger to Arthur, leads Gawain through a series of adventures to finally meet his future bride (8123 ff.).³⁵ Salamide, Gasozein's fairy sister, provides him with his arms (10496 ff.). Gawain also receives help from a friendly lady, Gener von Kartis, who helps him escape from a river (14471 ff.). Siamerac provides him with armor and weapons (15231 ff.). Vrou Saelde (discussed below) helps Gawain by providing him with a fairy guide to see him through the perilous forest which surrounds her home (16351 ff.). Again Gawain is aided by supernatural women when he is allowed to come to the vrouweninsel and there receive the gift of the rejuvenating salve (17329 ff.). Seimeret warns Gawain of the sneak attack by

³³This parallels Guinovere's need for consultation with advisors in Wigalois when she must decide whether to keep Joram's belt or not. Here, however, she consults Gawain, not her ladies.

³⁴Here there is another connection with Tristan. Riwalin's wife learned her healing arts from none other than Isolde herself.

³⁵Although listed among the "helpful" ladies, Amurfina is not really so much of a positive force behind Gawain's actions. On the contrary, her behavior on several occasions is less than courtly: it is she who takes the bridle for herself and wrongs Sgoidamur; she forces Gawain's love with the help of a magic sword, and has him drugged to keep him with her. His only way of breaking the spell is to stab himself through the hand!

her brother, Angaras (18861 ff.). Gawain receives aid in the castle of Igern, where he eventually wins a husband, Giremeland, for his cousin, Clarisanz, (20380 ff.). A girl tries to warn Arthur of the Ram Knight's treachery (25089 ff.), and because of a lady's curious questions, Gawain and his companions are saved from the giant's cave (27387 ff.). Gansguoter's sister warns Gasozein to drink nothing in the Grail Castle (28501 ff.).

The help that these women give the hero was not purely altruistic. (Heinrich is a realist in many ways, and perhaps one of his strongest displays of realism is the personal relationships between the characters. After all, he does not permit even Arthur the status of terrestrial sainthood.) Each lady, with the exception of the one in the swan boat, has good reason or reasons for helping the hero. Mention should be made that on occasion, such as in the Angaras episode when Seimeret protects Gawain with the chessboard, Heinrich was following his source. But even here he turns the idea of aid by a lady to the knight's questionable advantage: Gawain is forced into his final, but greatest quest--the search for the Grail.

There are also evil women who seek to destroy Gawain. Since women do not bear arms as a rule, they rely on champions--or more often trickery--to carry out their plans. Gawain's first challenge does not come from a lady of any court, but rather is a direct physical attack by the "lady" herself: a huge wild woman seizes the knight and

tries to kill him (9337 ff.).³⁶ Giramphiel tries to murder Gawain by tricking him into fighting a fire-breathing dragon (15005 ff.). Emblie helps her amîs, Lohenis, deceive Gawain (19346 ff.). Mancipicelle tricks Gawain into trying the adventure of the flowers (21095 ff.). Giramphiel, with the aid of a lady, causes the Stone of Invincibility to be stolen by the Ram Knight (27282 ff.), and when Gawain arrives to retrieve it, she again tries to trap and kill him (27748 ff.).

The motives behind the evil women's attacks on the hero vary. Certainly none is seeking knightly status, as is the case with Marine in Wigalois. Also, since the attacks are not armed attacks, but depend on trickery and deceit, we can see Heinrich's probable attitude toward women in general.

In the case of the wild woman the reason is clear. She is simply a demonic denizen of nature who attacks anyone who crosses her path.

/, Revenge (see below) is the driving force behind all the other evil acts of women. And in each case it is in an effort to assist their knights against Gawain. It is of significance that the first evil woman whom Gawain encounters (again, discounting the wild woman as a woman in the courtly sense) is Giramphiel (15005 ff). Giramphiel is also the last evil woman in the poem (27770 ff). This framing device neatly encompasses most of the events in the Gawain portion.

³⁶The wild woman is a direct influence of Wigalois (6347 ff.), a fact which Klarmann (p. 43) glosses over by saying that wild women were a commonplace in epic literature. See also Jillings, p. 54.

The third group of ladies in Diu Crône is the largest. These are the characters who are primarily background figures serving to create a courtly backdrop, or are only passively instrumental within the plot, rather than affecting it directly. Therefore, there will be some discussion at intervals in this portion to delve into the events introduced with these background characters.

The first such character is Arthur's sister-in-law, who gives him a tapestry with scenes of Troy's destruction (520 ff.).

In the cup test the ladies of the court serve as unknowing stooges whose human imperfections are the targets of Kay's verbal barbs (1201 ff.). Like the knights of Arthur's court, the ladies reflect human imperfections as well. The ladies Sgaipegaz and Amurella are purely courtly decorations in the host's castle (6926 ff.). These ladies parallel the host's daughter who entertained Calogreant in Hartmann.

When Gawain sees the three drops of blood in the snow, he is reminded, of course, of Amurfina:

ûf dem snê und ûf dem gras
 Spürte er bluotes tropfen drî,
 Die dem zopfe lâgen bî,
 Die wâren lûter unde lieht.
 Nu endûhte in des selben nieht,
 Ern saehe dar inne
 Sîner lieben vriundinne
 Antlutze Amurfinê
 Von dem bluote ûf dem snê,
 Daz tet sînem herzen wê.
 Uf die slâ kêrt er dar,
 Rehte alles nâch der var (9193 ff.)

The effect, however, is not nearly as hypnotic as it was for Parzival: Wolfram's episode begins in 282,20 when the first drops of blood

appear on the snow, and Parzival's trance lasts until 301,³⁰ when his wits are restored as Gawain covers the trance-inducing droplets, i.e., 545 verses which include several jousts with Arthur's knights, interspersed with conversations between Arthur and his vassals. Jillings (p. 54) finds it hard to take Heinrich's version of the scene seriously: "Without doubt this episode contains a narrative sensation which is so transparent that its simultaneous parodistic character must also be evident." Cormeau (p. 212) explains the scene as a reflex of tradition:

Die Knappheit [der Episode] deutet eher auf Zitathaftigkeit als auf Ungeschick. . . . In Heinrichs Kontext ist sie nicht funktionales Glied sondern Arabeske, Anspielung für Kenner, die die alte Wendung in der neuen Melodie zu erkennen vermögen.

The girl whom Gawain frees from the water monsters is merely some maiden who only appears for the sake of the damsel-in-distress device (9210 ff.). This device ultimately leads Gawain back to the courtly world after his brush with the supernatural (Jillings, p. 55.). Sgoidamur seeks Gawain's help (12613 ff.).³⁷ A group of ladies beg Gawain's assistance in the enchanted forest of Ordohorht (16081 ff.). The ladies here do not make a legitimate request for a knight's aid, but are temptresses who try to divert Gawain from his oath not to engage in any sort of adventure in the enchanted forest, i.e., they are a testing device. Amurfina and Sgoidamur cradle and kiss "Gawain's"

³⁷"Das Verlockungsmotiv" as described by Ehrismann in "Marchen im höfischen Epos," pp. 16 ff.

(=Aamanz') head repeatedly (17173 ff.). In this macabre scene the ladies reflect the general lament of the entire court. They follow the example of Kay in bestowing kisses on the severed head.

Gawain becomes involved in the quarrel between Furensephin and Quebelepluz (17736 ff.). The reader familiar with German medieval romance will recognize this episode almost immediately as the Obilot episode in Wolfram's Parzival (Book VII). But there are problems with considering Wolfram as the only source. Textual comparisons help little here. Klarmann (p. 70) claims that Heinrich worked on this episode from a large French manuscript (Chrétien) which he read and more or less committed to memory. Only later did he return to the manuscript in order to work out the details. For this reason, textual correspondence between any French sources and Diu Crône is "recht dünn." But there is one important bit of plot similarity: In the Furensephin episode one sister slaps the other. In Chrétien's version, the slap is so violent that it leaves fingermarks. The slap is not mentioned in Wolfram. The evidence that Wolfram was a direct source is also tenuous (Klarmann, p. 70). There is another objection to this approach as far as sources are concerned: both Wolfram and Heinrich are German poets treating essentially the same theme and material; therefore, many textual similarities could be coincidental (Klarmann, p. 71,). Neither the French version (Chrétien) nor Wolfram's version agrees with Heinrich on all accounts. Chrétien has the younger sister believe Gawain is a merchant. Both Wolfram and Heinrich have the older sister calling the hero a merchant. The younger sister in both Wolfram and Heinrich

declares her intention to acquire Gawain as her champion. Chrétien's characters are silent on this point. The younger sister, in accordance with German court customs, is accompanied when she seeks out Gawain in both German versions. In the French version the older sister meets her father, who is with Gawain, but the father does not appear here in the German versions (Klarmann, p. 72). The companion, Quoikos, is invented by Heinrich in order to allow Gawain to champion a lady's cause without really compromising his marital status. Quoikos is an eager substitute for the hero at the altar after the completion of the adventure.

Gawain aids a lady and frees people from the unholy domination of the Black Knight (18939 ff.). This episode is similar in many ways to the Korntin episode in Wigalois. After leaving the tournament at Sörgarda, Gawain finds two lamenting maidens in the forest. They cradle a dead lady and beg Gawain's help in bringing her body home: "Wir mügen gar übel ringen / Mit einem tôden wîbe" (18981 f.). And in a scene that displays Heinrich's predilection for the burlesque, the "dead" lady revives:

Under des sich begunde
 Daz tôt wîb rüeren
 Und ûfrichtic vû ren
 Ir lîp und ir hende,
 Und brach daz gebende
 Von ir houbet vil schiere
 Und alle die geziere,
 Diu an ir kleidern vor lac.
 Gâwein dâ von erschrac,
 Als man von tôden tuon mac.
 Er liez sie nider ûf daz gras (19012 ff.)

The lady immediately calls the knight by name and tells her story much in the same fashion as King Lar in Wigalois:³⁸ the lady's amîs lies burning "als ein kol" because he was slain by a mysterious Black Knight who suddenly appeared at the feast and has now subjugated the populace. Gawain confronts the Black Knight, who stands over the burning corpse of his victim, and accuses him of murder. As soon as the Black Knight receives his death blow from Gawain's lance, the former's blood bursts into flame, after which his entire body, armor and horse are consumed in flames. This episode is one in which only Gawain is destined to be the savior:

Ez was lange gewîsseit,
Daz ditz wernde leit
Sô lange wern solde,
Ob daz got iemer wolde,
Daz Gâwein kaeme in ditz lant:
Sô würde ez von sîner hant
Erlôst âne allen strîft. (19295 ff.)

That this adventure had been established only for Gawain by God: "Iuch het got her ze trôst / Disem lande gesendet" (19310 f.), foreshadows the coming adventure in Angaras' castle when Gawain is forced to vow that he will win the Grail within one year. This optimistic outlook assures us of Gawain's eventual success in the Grail adventure.

³⁸In Wigalois it is Lar's men who burn in a bright fire until someone releases them by slaying the evil Roaz, who had murdered Lar. Wigalois is also the destined "savior" of Lar and his family; only he is able to destroy Roaz. See the chapter on Wigalois above.

Clarisanz marries Giremelandz (22476 ff.). This adventure parallels the one in which Gawain won a bride for Quoikos. Clarisanz cannot marry Gawain for two reasons: (1) the knight already has a wife, and (2) Clarisanz is Gawain's sister (a fact unknown to Clarisanz or the others in Igern's castle).

The ladies of Arthur's court undergo the glove test with the predictable reaction from Kay (23082 ff.). Gawain sees a group of naked women being driven by a whip-wielding, burning man (28632 ff.--discussed below).

Ladies are always present in the Grail Procession (29340 ff.). In the French sources (Chrétien and the Continuations) the Grail procession always has the following: a vassal with lance, two vassals with candles, a lady with the Grail, a lady with a silver platter. In Diu Crône only the order is changed: two ladies with candles, two boys with the lance, two ladies with a bowl, a lady with the Grail, and finally a young lady who sobs quietly and laments. As in Chrétien's version, the Grail contains a wafer, not blood, and the plate is of gold, not silver. Unlike Chrétien, Heinrich has introduced the quietly sobbing maiden. These ladies remain after the Grail and all its male attendants disappear (29605 ff.).

The ladies of Arthur's court lament Kay's capture at Illes and pray for his safe return (29777 ff.--discussed above).

Ladies, like knights, are also reformed from time to time. As in the case of Gasozein and Fimbeus, two ladies who sought Gawain's demise become his steadfast friends after the hero defeats and spares

their champions. Mancipicelle admits her attempt to trick Gawain and is forgiven (21707 ff.);¹¹ Giramphiel and Gawain become friends (28209 ff.). This reversal of sentiments takes place when the ladies recognize that Gawain's true chivalry and prowess can overcome any magic set against it. In the case of Mancipicelle this is the sleep-inducing roses; for Giramphiel it is, of course, the Stone of Invincibility.

There are three very special "ladies" in Diu Crône: Vrou Fortuna, Vrou Saelde and Vrou Minne. As with the earlier poets, particularly Hartmann, Wolfram and Wirnt, these "ladies" are personifications on the one hand and true beings on the other. Fortuna is mentioned on several occasions: once as Heinrich laments that Fortuna has no heir after Arthur's passing (299 ff.), and Gasozein declares that Fortuna leads men to Arthur's court (4701 ff.). Fortuna is also depicted as a faithful companion for the lucky man who has the Magic Belt: "Fortûna den beswîchet / Dêswâr niemer, der in [den gûrtel] hât" (4877 f.). Fortuna also aids Vrou Minne in sealing the bonds of love (8546 ff.). And lastly, Fortuna is the only chance Gawain has against Giramphiel's evil plans. As Gawain unknowingly rides into Giramphiel's land, Heinrich comments: "Wolt sîn dâ hân vergezzen / Fortûna, sô waere er tût" (14985 f.). Whereas Fortuna is essentially Vrou Saelde, it is the latter who is personified to the point of being the flesh-and-blood ruler of a land, Ordohorht. Her child, Heil, and she rule over men's destinies. When Vrou Saelde greets Gawain, she sends Arthur a magic ring which will provide protection (15824 ff.). Although Vrou

Saelde is subordinate to God, she has complete control of men's destinies on earth.³⁹

Vrou Minne creates a lasting love between Gawain and Amurfina because Minne's powers are so strong that the lovers cannot resist (8330 ff.), and Minne assures us that Gawain will always be faithful to Amurfina (9105 ff.). These abstract personifications are quite traditional in their portrayal and are modeled on similar abstractions in Erec, Iwein, and Wigalois.

4 Personages from Antiquity. Heinrich also occasionally refers to personages from Antiquity. Reference is made to the rape of Helen (520 ff.), and Cupido is mentioned (4843 ff.). Juno and Paris appear as well (8285 ff.). Venus is mentioned twice (8285 ff., 10830 ff.). Sometimes personages from the past are used to make comparisons with contemporary Arthurian figures, as when Guinovere reminds Gasozein and Gawain about Alexander's fight with Porum (12279 ff.). Heinrich lists great tragedies and lamentations of the past in order to show the grief of Arthur's court upon learning that Gasozein has kidnapped the Queen (11549 ff.). Lastly, Heinrich mentions the tragic figure of Ethioles (15541 ff.). These references are conscious efforts on Heinrich's part to show an erudition that is comparable to Hartmann's and Wirnt's.⁴⁰

³⁹See Jillings, pp. 192 ff.

⁴⁰See Cormeau, pp. 201 f., and Jillings, pp. 153 ff.; 186 ff.

Hunters, hunting and woodsmen. Diu Crône is also populated with more earthly and contemporary personages. Hunters and woodsmen play a traditional role in the poem, i.e., that of a helpful source of information. The presence of hunters and their gear usually indicates that the hero will receive either aid or information from them. Gawain dreams symbolically that he is on a boar hunt (12152 ff.). Actually he is asleep, because of exhaustion from his fight with Gasozein to free Guinovere. The boar which is hunted down and returned to the court is Gasozein himself. Persons of good breeding and a willingness to help are sometimes accompanied by animals of the hunt. For example, Gener von Kartis has a falcon and hunting dog with her when she saves Gawain from certain death in the quicksand (14458 ff.). On another occasion, Gawain meets a hunter (wildeneare) who warns him of a dragon (15067 ff.). One particular group of hunters causes Gawain trouble because they are led by Angaras, whose brother had been slain by Gawain. Angaras leads a group of hunters who later attack Gawain (18685 ff.). Although the hunt is an important part of the classical court, hunters are clearly background figures who are usually only companions of a royal party. As in Tristan there is a chief hunter in Diu Crône: Angaras.

Besides the hunters who appear in Diu Crône, only one denizen of the forest is mentioned, and this one is anything but pleasant. She is a wild woodswoman who attacks, seizes, and almost kills Gawain (19621 ff.--see above).

Messengers. Several messengers appear in the poem. Their work is of vital importance, since it was the only practical way of communication over any distance. Messengers had to be courtly and informative at the same time. The role of the messenger often was entrusted only to a member of the court or to a member of the royal household itself. Structurally the arrival of a messenger often means the end of one episode and the beginning of a new one. This is particularly true for Heinrich's work. On practically every occasion when a messenger arrives, a new adventure begins. For example, the dwarf-knight arrives at Arthur's court with the magic cup (933 ff.).

Later, a messenger announces the tournament at Jaschune (3208 ff.) which is the impetus for the Gasozein episode. Gawain's adventures begin when messengers from Flois ask him for help against a giant (5638 ff.), and following this adventure a young girl arrives from Amurfina to seek help (7773 ff.). At times the messenger brings more than just news of a tournament or a challenge for the court. An example here is when a girl brings the magic glove and its challenge from Giramphiel (23087 ff.), and the Ram Knight arrives soon after to "aid" Gawain's Grail search (24725 ff.). At other times the messenger announces the arrival of enemies, such as the giants who fight Gawain (7402 ff.), or friends, as when a dwarf announces Amurfina's desire to meet Gawain (13605 ff.). And, of course, the messenger merely performs the task of providing information when the source is too occupied elsewhere, as when Gawain sends a messenger to Arthur to refute reports of the former's death (21805 ff.).

The role of the messenger is given considerable importance in the Arthurian saga. All courtly activity is immediately suspended to receive a messenger. Traditionally, Arthur will never dine each day until he has heard of âventiure, e.g., in Lanzelet:

noch dô nieman wesse
dehein sô vorder maere,
daz man offenbaere
dem wirt [Artus] sagen solte,
wand er niht enbîzen wolte,
ê er daz dinc vernaeme,
daz ze sagenne gezaeme
sîner massenîe und allen dien,
die sich êren vlizzen. (5708 ff.)

Heinrich includes this scene only once (12627 ff.). And, just before the cupbearer appears, Arthur is having a feast with his guests:

Artûs ze tische saz
Und mit sînen gesten az
Nâch des hoves gewonheit,
Dô wart rede viel gereit
Von disen und von jenen,
Niwan daz ein senen
Si alle sament twanc,
Daz nâch âventiure ranc. (920 ff.)

The idea of adventure permeates the meal, but Heinrich finds the convention of forgoing food just for the sake of news of adventure to be too trite to be used with regularity or repeated, a practice which Heinrich scarcely avoids with other topoi.

The arrival of the female messenger is an example of a topos in the Märchen tradition of the Arthurian romance: the Verlockungsmotiv.⁴¹ This is very important to the schematic formation of the epic,

⁴¹See Ehrismann, "Märchen im höfischen Epos," p. 16.

and readily provides impetus for the hero to move away from Arthur's court in order to seek âventiure. The following adventures are a direct result of the messenger appearing before the knight (Gawain) and requesting assistance:

1. the announcement of the tournament at Jaschune, which leads directly to
2. the Assiles adventure, which leads directly to
3. the Amurfina episode (La mule sanz frain);
4. the Blumenabenteuer;
5. the quest for Saelde's trophies (albeit the "request" was more of a challenge).

It is interesting to note that the Grail Quest is not a result of a request for aid by a "foreign" messenger, but rather a challenge made to Gawain's honor as a knight, a challenge which he must uphold, even though it was made "in private" and not directly before Arthur's court.

Other professions. Other professions are included as well. Heinrich mentions merchants and robbers, but only in connection with his knights. Merchants, like the hunters, are helpful to the knight. Gawain even finds lodging with a friendly merchant (17718 ff.). And when Gawain and Quoikos arrive for a tournament, Furensephin believes that they are merchants themselves (17736 ff.--see above). Robbery is only mentioned but not depicted in the work: Gawain accuses the Black Knight of murder and robbery (19140 ff.). Gawain himself is accused by Kay of thievery (strâzenroup) of the Stone of Invincibility, so that

the glove test is a necessity (24358 ff.). Fimbeus and Giramphiel accuse Gawain also of stealing the Stone when the Ram Knight declares:

Hiute gilte ich die missetat
 Und wil die schult niuwen,
 Da Gâwein mit untriuwen
 An Fimbeuse begie,
 Dez in Gînôver erlie,
 Daz er ime durch roubes sach
 Reit ûz disem hove nâch,
 Und wolt in hân erslagen
 Gar âne widersagen,
 Als er im wol bescheinet,
 Wan er dâ mit meinet:
 Er bestount in umb sîn eigen guot,
 Daz nieman dem anderen tuot,
 Wan diebe und roubaere.
 Der rede ich iu bewaere,
 Wan ich hie bî mir hân
 Sô vil des roubes, daz dar an
 Gar schînet diu warheit. (25407 ff.)

Siblings. Episodes with siblings occur in Diu Crône and are of two major types: either the siblings are rivals, or they fight together against the hero. The first type is always sister against sister or brother against sister. There are four examples. Amurfina and Sgoidamur fight over the magic bridle (7907 ff.). Gotegrin attempts to murder Guinovere, his sister (11047 ff.). Furensephin and Quebelepluz argue over Gawain's true status (17743 ff.), and Angaras' sister, Seimeret, helps Gawain against her brother (18855 ff.).

At other times the siblings work together against the hero, or try to help him because of their familial relationship. When Gasozein rides out for his appointed joust with Arthur, his sister arms him (10496 ff.). And Gansguoter's sister aids Gawain (28405 ff.).

At times brothers join forces to fight the hero. Gawain fights giant brothers (6415 ff.), and fights yet another set of brothers who are evil tribute collectors (7511 ff.). When one brother is slain, the motive for revenge is strong and deep. Angaras attacks Gawain because he had slain his brother years before (18836 ff.), and Baingranz captures Gawain because he had killed his brother, Assiles (see above--26509 ff.).

The relationship of brotherhood is carried beyond the realm of the (13456 ff.).

Groups. Groups of persons play a background role in Diu Crône. Two types of groups are important here: armies and advisors. Whereas most combat is limited to two opponents, whole armies sometimes engage in battle. Unlike Wirnt and der Stricker, who have a considerable talent for describing great battle scenes, Heinrich's battle descriptions are short and without much detail. For example, Gawain and his allies destroy Assiles' army (10039-10086). And later Gawain witnesses a short skirmish as the invisible giants fight and destroy an army of 600 knights (14031-14084).

The second group--advisors--plays a decisive role, as their advice is generally heeded. At times the advice is sought, as when the people of Amurfina's court choose Gawain as their lord (8917 ff.). Also, Arthur seeks advice from his vassals and receives it concerning the Gasozain dilemma (10138 ff.; 10332 ff.). Since their advice proved worthy

on that occasion, Arthur forgives Guinovere on further counsel from his vassals (12584 ff.). However, emotion sometimes overrules the wise counsel of the group: Gotegrin ignores the pleas of his men to spare Guinovere and almost commits murder (11220 ff.).

Heathens. Heathens, i.e., non-Christians, play a minor role in Diu Crône and are usually connected in some way to magic. For example, Laamorz, a sorcerer, is from the traditionally pagan land of Babilonia (18343 ff.). Gawain defeats a heathen guardian of a city and redeems the population (19195 ff.). And finally, in a situation reminiscent of Wigalois' struggles against the devil-worshipper Roaz, Gawain defeats a black knight who held power over a group of people who were condemned by God to suffer (19229 ff.--see above).

Sorcerers. Certain individuals are endowed with supernatural properties. Among the magicians and sorcerers mentioned, the name Merlin never appears in Diu Crône, nor in any other contemporary German work.

Notably, Heinrich considers nigromanzie to be neutral and does not pass judgment on whether it is evil or not.⁴²

Although the maker of the chastity-testing cup is not named, we know that he was a sorcerer:

Ez hât von nigromanzie
Ein meister zuo Tôlet,
Der wol dise kunst het
Ervunden von listen,

⁴²Jillings, p. 204.

In vil manegen vristen
Disen kopf alsô geworht (1090 ff.).

The sorcerer who made the magic horn is referred to as "ein guoter nigromanticus" in spite of the fact that the horn betrays Gawain's presence to Assiles' toll-takers (7012 ff.). Gansguoter is a good sorcerer and "pfaffe" (13025 ff.) who later helps Gawain retrieve the stolen items and win the Grail (27340 ff.--see under "Magic" below). Gansguoter (whose name leads us to suspect at the outset what type of character he will be) is the opposite of Clinschor in Parzival or Malduc in Lanzelet. Gansguoter aids Arthur's champions in the Grail quest and is Igern's consort only after the death of Untependragon.

Giants, dwarves, fairies. The final group of persons serves as a sort of bridge to carry the adventures over into the second classification, which comprises beasts, both real and fantastic, and semihuman monsters. Like the knights, this group of persons can be divided into subgroups: those with unusual physical attributes--giants and dwarves--and those with supernatural qualities, i.e., fairies.

In Diu Crône, giants are either mentioned in passing or are antagonists. As in the case of magic, giants can either be good or bad. Their actions, rather than their size, determine which role they will play. The giants mentioned in passing are a tall woman at Arthur's court who is the beloved of a giant (1608 f.), a giant Gawain sees who is attended by a young girl (14129 ff.), and a gigantic Moor guarding a bridge (27517 ff.).

Giants appear often as antagonists. Assiles, the giant who oppresses an entire kingdom (5520 ff.), is modeled on King Gurmum in Tristan.⁴³ This giant, like Gurmum, lives on an island and demands human tribute, and no one dares oppose him or his cruel practice until the hero arrives. His relative--and executive officer in the toll-taking--is Galaas der môr (5576), who is derived from Morolt. The figure of Harpin the Giant (lwein 4360 ff.) also plays a role in developing Assiles' character.

Shortly afterward, Gawain fights and captures the giant Reimambram (6578 ff.). The ape-woman whom Gawain fights is reported to be gigantic in stature (9337 ff.). Reaching the end of his first quest, Gawain fights and kills Assiles (10011 ff.). Because of this fight Gawain later must battle Baingranz (Assiles' brother) after the latter has imprisoned him and his companions in a cave (26914 ff.).

At the other end of the scale are the dwarves. These little creatures are portrayed in Diu Crône generally as helpful, intelligent beings whose presence is not considered unusual at all by the characters. The dwarves are sometimes, like the giants, only mentioned in passing, as is the case with the messenger with the cup. He is as big as six-year-old boy, but no further mention is made of his size (946 ff.). Like the lady at court who has a giant as her amîs, one of the ladies who undergoes the cup test at court is a dwarf (6101 ff.).

⁴³Klarmann, pp. 34 f., and Jillings, pp. 48 ff.

Most commonly, however, the dwarf is portrayed as a servant for a castle lord or as a lady's companion. A dwarf greets Gawain and Aclamet at Amurfina's castle (8032 ff.). Sometimes the dwarf is named, as when the dwarf Karamphiel arms Gawain (9092 ff.). A dwarf greets Gawain at Gansguoter's castle (12996 ff.). Later the same dwarf serves as a messenger (13605 ff.). On at least one occasion a dwarf seems to serve some unexplained and inscrutable purpose as a symbol. One of the strange sights seen by Gawain in the forest near Vrou Saelde's castle is a dead lady who cradles a dwarf in her arms (14383 ff.). It is not uncommon to have a dwarf as a lady's companion: a lady and dwarf are playing chess in Angaras' castle (18797 ff.). Only once is a dwarf an antagonist in Diu Crône. Gawain, under strict orders from Vrou Saelde not to engage in combat in a certain forest, is taunted by a dwarf (16254 ff.). The taunting-dwarf motif could be modeled after the dwarf in Erec (28 ff.) or the powerful dwarf Karrioz in Wigalois (6545 ff.).

Fairies are also common in the poem. For Heinrich, as for other German poets, the words fei, "fairy," and gotinne, "goddess" appear to be synonymous. For example, Giramphiel, a sorceress, is called ein richiu fei on one occasion (4885) and ein gotinne on another (14990).

Elsewhere in Diu Crône we see a fei taking part in the magic cup test (1601 ff.), and Gasozein's sister is also called a fei (10496 ff.). Enfeidas, Arthur's aunt (called a gotinne), aids Gawain (18722 ff.). Gansguoter's sister, Manbur, aids Gawain (28405 ff.) She is called a gotinne, and is also the bearer of the Grail (29620 ff.).

The fairy concept is incorporated by Heinrich, but it is not the main basis of the narrative. One can easily recognize the Amurfina episode from Ehrismann's description ("Marchen im h6fischen Epos," p. 16 f.): "die Fee laßt den Helden holen zur Hilfe gegen ihren Feind, um ihm dann ihre Liebe zu schenken."

Although there are several fairies who are mentioned, only two deal directly with magic: Giramphiel made the Stone of Invincibility, and Gansguoter's sister provides Gawain with armor that neutralizes all other magic.

Beasts and Semihuman Monsters

Dragons. Aside from the persons who appear in the poem there are animals and monsters which play important roles. The most prominent of the Arthurian animals apart from the knight's horse is the dragon. This creature, although only mythical, appears in almost every postclassical German Arthurian romance at least once.

In Diu Cr6ne the dragons are fire-breathers who attack Gawain. On the first occasion that we encounter dragons, however, their mere presence is enough to discourage Kay in his abortive adventure to aid Amurfina, although the mule has some power which keeps the lions, tigers and dragons at bay (12778 ff.).

Gawain himself subsequently fights and kills four other dragons. His first encounter is against not one but two dragons, which he kills at Gansguoter's request (13401 ff.). Later, Giramphiel tricks Gawain

into fighting a huge dragon (15035 ff.). Finally, Gawain kills a dragon at the fountain outside Baingranz' cave (26703 ff.).

The fights with Giramphiel's dragon and with the dragon at the fountain share many of the characteristics of Phetan in Wigalois. B. Kratz states that the use of word wurm for "dragon" in the Giramphiel episode shows a direct influence of the Spielmannsepik.⁴⁴ But the direct influence is even closer to Heinrich. In Wigalois the dragon is alluded to only as wurm, and on several occasions: 4692, 4731, 4739, 4772, 4777, 4956 ("der grôze wurm Phetân"), 5013, 5020, 5041 (=twice), 5047, 5059, 5077, 5089, 5093, 5095, 5106, 5134, 5164, 5163, 5248, 6216, 6437, 6444.

Other similarities present themselves between Wirnt's dragon and Heinrich's. For example, there is the toxic breath of the dragon:

⁴⁴B. Kratz, in "Gawain und Wolfdietrich. Zur Verwandtschaft der Crone mit der jüngeren Heldendichtung," Euphorion, 66 (1972), 397-404, sees a direct connection between the Wolfdietrich legend and Diu Crône. He bases his evidence partially on vocabulary (wurm is the only word used to describe the dragon in the Giramphiel episode [15035 ff.]) and partially on textual similarities:

Die Drachenepisode der Crône ist somit von Anfang bis Ende aus Motiven aufgebaut, die aus Dichtungen um die alten Heldensagen bekannt sind: Der heimtückische Rat der bösen Fee wie bei Jung-Siegfried--Ablauf des Kampfes und das besondere Schwert in der Drachenhöhle wie im Wolfdietrich mit Parallelen zu anderen Heldendichtungen--Verbrennen des Wurmes in seinem eigenen Blut und Gift wie in der Sigmund-Episode des Beowulf. Hinzu kommen Einzelheiten wie die Szenerie der steinwant, die Bezeichnung wurm, das unverwundbar machende Seidenhemd, das Auftreten des wildenaere. (p. 400)

von sînem stanke verdürbe ein her
der im ûz dem halse gêt (W. 4697 f.).

Compare the dragon which Gawain fights at the fountain in Diu Crône:

Sô müeste er sîn da beliben;
Wan in diu mû de und der gestanc
Alsô kumberlîchen twanc,
Daz er niht triuwete genesen,
Er müeste tût gewesen
Sîn. (26768 ff.)

The dragon in Wigalois lays waste to the land and terrorizes the population:⁴⁵

er [King Lar] sprach 'ez ist hie bî gelegen
ein wurm nû wol zehen jâr;
der hât ditze land gar
verwüest unz an daz wilde mos;
beidiu man und ros
treit er hin âne wer (Wig. 4691 ff.)

The dragons in Diu Crône are of the same ilk. They subjugate whole populations. Twice Gawain frees whole populations from a tyrannical dragon. The first is in Amurfina's kingdom:

Grôz vröude in dem hûse wart,
Den vor der wec was verspart
Von den zwein eiterdracken,
Die in ir kinnebacken
Die liute all verslunden,
Die si ûf den strâzen vunden:
Des lâgen sie vor in verstoln
Under der erde in den holn
Und getorsten niergent ûz komen.
Als sie nû daz heten vernomen,
Daz sie Gâwein het erslagen,
Des begunden sie gote gnâde sagen. (13643 ff.)

The reaction of the populace to Gawain's triumph over the dragon at Baingranz' fountain is also one of gratitude:

⁴⁵See Klarmann, p. 24.

Daz volc hât daz hol verlegen.
 Sie lobten Gâwein, den degen.
 War umbe sie ditze tuot,
 Und wie ez umbe daz volc stuont,
 Des wil ich niht vergazzen,
 Daz volc was gesezzen
 Mit gedinge in dem lande.
 Vor disem vâlände
 Getorst ez niergent ûz komen,
 Wan er sîn lâge het genomen
 In dem lande. (26861 ff.)

In both works the dragon uses his tail as a weapon:

swaz er mit dem zagel begrief,
 daz brach er nider (Wig. 5009 f.)

der wurm hât nâch wurmes sit
 einen zagel langen;
 dâ mit hêt er bevangen
 vier ritter lussam (Wig. 5039 ff.)

dâ der wurm nâch im sluoc;
 sîn snellez or in danne truoc.
 die vier gesellen liez er dâ;

 dem edeln rîter nam er dô
 sîne kraft und sînen sin;
 alsô tûnde druhte er in
 daz im daz bluot zer nase dranc
 und ouch zen ôren ûz spranc;
 sus warf er in als einen bal
 eine rise hin zetal (Wig. 5106 ff.; 5115ff.)

daz schoene ros ouch bî im lac
 zezzerret und zebrochen (Wig. 5137 f.)

And in Diu Crône we find:

Der trache daz geringe rach
 Und sluoc dâ mit dem zagel
 Als ein viurwilder hagel
 Gâweine sîn ors nider,
 Daz ez nimmer mêre wider
 Kam, wan ez tût gelac (26724 ff.)

Other similarities exist between the dragons in Wigalois and Diu Crône, e.g., their color and appearance; their location, and destruction

of both knights' armor. Also, the Stone of Invincibility saves (or at least helps) both knights, and, finally, Wigalois is kept from insanity by the sight of Larie's silked bread pouch, and Gawain is revived by the life-giving waters of the fountain.

The dragon encounter in Iwein is very short and, in comparison with Wigalois and Diu Crône, has little description:

ein wurm und ein lewe striten.
 der wurm was starc unde grôz:
 daz viur im ûz der munde schôz.
 im half diu hitze und der stanc. (Iw. 3840 ff.)

The fight with the dragon is especially short:

er erbeizte und lief den wurm an
 und sluoc in harte schiere tôt
 und half dem lewen ûz der nôt. (Iw. 3862 ff.)

Of course, the fight with the dragon is a minor concern to Iwein, since the rescue of the lion is of importance here. Also, Chrétien's version is short.

Unusual animals and monsters. Other animals, although not as ferocious as the dragon, appear throughout the poem. Some of these animals are quite unusual in spite of the fact that they may appear to be normal. Sometimes the knight's mount is not always the expected. The messenger with the magic cup rides an animal which is half horse and half dolphin (980 ff.). The messenger from Giramphiel rides a ram which can leap over castle walls (25530 ff.). The messenger with the magic cup himself, although clearly human for the most part, has the scales and color of a fish (959 ff.).

Other semihumans are monsters and, like the dragons, are antagonists. One such monster is part man, part dog (9156 ff). Gawain fights a water monster (snake-covered man--9230 ff.).

Other creatures are not explained in detail, as when Gawain sees a green, one-horned creature covered by a jeweled robe and ridden by an old woman (14156 ff.)! Later, Gawain sees almost the identical spectacle, except on this occasion an old man is riding an unknown creature (unkunder, 28704) which is led by a giant.⁴⁶ The man holds a vial with an unknown substance (28717 ff.) which, like the flowers elsewhere, gives off such an aroma that it banishes all weariness (28704 ff.). Sometimes animals other than horses and donkeys provide transportation for knights and ladies. In Baingranz' cave Gawain sees a swan pulling a small boat with a knight and lady in it (26484 ff.).

These monsters appear in long passages in which the hero witnesses a series of strange sights in quick succession; none is explained, and they have no bearing on the plot in general. For example, Gawain (while pursuing the invisible knights--14129 ff.):

⁴⁶This image may well have been inspired by the woman riding the beast in Revelations 17:3 ff.: "Et abstulit me in spiritu in desertum. Et vidi mulierem sedentem super bestiam coccineam, plenam nominibus blasphemiae, habentem captia septem et cornua decem. Et mulier erat circumdata purpura et coccino, et inaurata auro, et lapide pretioso, et margaritis, habens poculum aureum in manu sua, plenum abominatione, et immunditia fornicationis ejus." Heller, p. 75, n. 38, suggests a three-horned creature found in Lamprecht's *Alexanderlied* as Heinrich's model here for a similar creature seen later, but I see no real parallels except for the number of horns. A closer physical parallel for the first creature would be the first dragon which Gawain fights in Gansguoter's castle: it, too, is green and has one huge horn.

1. sees a giant chained down;
2. sees a green creature ridden by an old woman;
3. sees a knight carrying the severed head of a lady;
4. hears an invisible girl with hunting dogs (she laments Gawain's attempt at the adventure with the invisible knights);
5. finds a castle with glass walls which, when attacked by a club-wielding wild man, bursts into flame;
6. sees a knight whose eyes have been pierced by arrows; a dead lady lies next to him and cradles a dwarf.

A second series occurs after he receives help from Gansguoter's sister (28633 ff.), when he sees:

1. a burning man driving a group of women with a whip;
2. an old hag pursuing a knight and lady;
3. a man riding a monster.

Heller (p. 76) contends that in these sights "the motif of the unasked Grail question is repeated." This is plausible, since both sets of episodes appear soon before Gawain's respective visits to the Grail Castle. There is also the evidence given in Diu Crône itself when the old man in the Grail Castle explains the strange sights to Gawain:

Und wizze daz vür wâr,
Swaz du âventiure hâst gesehen,
Daz si von dem grâle sint geschehen. (25549 ff.)

Wallbank (p. 310) contends that these events are "of a purely decorative nature, in which the hero is merely an onlooker and all pretence to a link with the narrative is relinquished." If there is a connection to Biblical material (see footnote 46), then the visions go from being

"purely decorative" to symbolic, which brings us back to Heller's statement. It is also plausible to assume that symbolism, particularly Christian symbolism when connected with visions of a mystical nature, will be difficult to interpret. Therefore, questions without answers, i.e., the symbolic Grail question, is an acceptable solution for the purpose of the passage. Certainly it is a more satisfactory solution than one which discounts any connection with the narrative, especially when the series appears twice, is almost a duplicate in each case, and appears very soon before the visits in the Grail Castle.

Natural beasts. There are also several natural beasts in Diu Crône. On occasion these animals can be as terrifying as the mythical dragons and monsters. The boasting Kay rides into a dark valley filled with snakes, toads, etc., and later sees lions and tigers (12754 ff.). This, plus the unbearable heat and the narrow bridge there, is enough to cause him to turn back to Karidol. At Gansguoter's castle, Gawain fights two lions (13230 ff.). As Gawain rides through the forest, he sees birds ripping the flesh of a chained giant (14129 ff.). Gawain fights yet another lion in Igern's castle (20859 ff.).

The other animals, though not terrifying, do play a role either as a setting for the knight's discomfort, as when Gawain must ride a mule (12879 ff.) or an old nag (19786 ff.).⁴⁷ The portrayal of the knight riding a mule or a nag is Heinrich's way of ridiculing the knightly status. The animal itself can appear symbolically, as in the epilogue,

⁴⁷ Cf. Parzival (521, 18 ff.).

where a rooster represents crude people who do not understand âventiure (29943 ff.).

Supernatural Events, Tests, Etc.

Magic Perhaps the most intriguing adventures in the entire work are those which include magic. Heinrich uses magic more than any other single element in his adventures.

Jillings (p. 203) is right in stating that magic in thirteenth-century Europe was considered by the Church as illicit learning and false teaching.⁴⁸ But this follows closely Heinrich's introduction of Arthur to his readers. Arthur's horoscope is described (see above). The importance of the Three Fates (286 ff.), not to mention Vrou Saelde's influence, demonstrates clearly who is ultimately in control of Arthur's earthly existence.

We can divide the use of magic in Diu Crône into four basic categories: helpful magic, detrimental magic, "testing" magic, and incidental magic. In the first category the magic is used by persons (or even nature) to aid the protagonist. For example, we find that Gawain is refreshed magically by the scent of roses (14343 ff.).

When he later attempts to ford a strange river, Gener of Kartis saves Gawain from quicksand with a magic fluid (14440 ff.). Siamerac gives Gawain a magic cloak (15248 ff.). Gawain follows Laamorz' magic

⁴⁸ Klarmann (p. 39) points out that Heinrich frequently uses magic as a deus ex machina, as opposed to Wirnt, who resorts to divine intervention at every opportunity. See also chapter on Wigalois above, especially the section "Divine Intervention."

string to Vrou Saelde (15649 ff.). Gawain receives the gift of lasting youth (17329 ff.). Gansguoter protects Igern's castle with a magic spell (20399 ff.). A young girl with the gift of prophecy is borne into Arthur's hall by a magic wind (25016 ff.). The magic fountain outside Baingranz' cave has protective properties (26629 ff.). Gansguoter's coat of mail neutralizes magic against the wearer (27340 ff.). Gansguoter personally uses his magic skills to aid Gawain in his quest for the Grail. Gansguoter magically drives away burning knights who threaten Gawain's party (27413 ff.), and later opens the way across a magic bridge (27495 ff.). Finally Gansguoter provides the magic sleeping-cask to aid Gawain against Giramphiel (27692 ff.). What appears at first to be an obstacle turns out to be an aid to Gawain when a magic fire drives Gawain to the house of a helpful fairy (28382 ff.). Lastly, Gawain spends the night in a disappearing castle which furnishes provisions for him and his horse (28753 ff.).

Detrimental magic occurs far less often, but is sufficient to cause great problems for the hero. When the hero is on his quest to defeat Assiles, the latter's presence in Blandukor's castle is betrayed by a horn that sounds by itself, calling Assiles's henchmen to investigate (6986 ff.). Although the beloved of Amurfina, Gawain is almost crushed by a magic sword, and his willpower is almost destroyed in Amurfina's castle (8509 ff.). Gawain watches as an army of 600 knights is destroyed by two invisible knights wielding gigantic weapons (14031 ff.). When Lohenis and his lady conspire to trick and defame Gawain, he fails to recognize his old foe because of a magic spell cast over the latter (19506 ff.). Using magic provided by Giramphiel, the Ram

Knight is able to steal the magic gloves and the Stone of Invincibility right out of Arthur's court (25269 ff.). Kay is taken prisoner in a magic chapel in Illes (29010 ff.). And finally, the wine in the Grail Castle is enchanted so that all partakers will fall into a deep sleep. This trap was averted through the warning given Gawain by Gansguoter's sister (29326 ff.).

✓ If magic is "bad" in any way it is the magic concocted by Giramphiel as a form of "counterfeit chivalry." It is in direct opposition to the "good" magic which, through the benevolence of Vrou Saelde, protects Arthur's court. Gansguoter is the necessary agent of the "good" magic. His magic is used twice to counter evil magic (27315 ff. and 27613 ff.). "Good" magic, as the narrative progresses, takes on a new aspect: it neutralizes "evil" magic. Some examples are: (1) the magical qualities of the fountain water in the last dragon episode:

Swer den berc enslüzze
Und des brunnen genüzze,
Dem möhte zouber niht geschaden (26640 ff.)

(2) the cloak given Gawain by Gansguoter:

Diu sarwât hât den gewalt,
Swer sie truoc, daz er niht was
Überwunden und genas
Vor allem zouber, und ob er
Ieman bestüende, des gewer
Er muoste sîn an ritterschaft (27348 ff.)

(3) the sleep-causing cask, which evens the odds at Giramphiel's castle (27851 ff.).

The "testing" magic is very important for the hero or for the court. Here the person tested is set against a supernatural standard

which measures his or her worth. For the ladies of the court in the test with the magic cup and the magic glove, it is more mockery than actual testing (933 ff., 23015 ff.).

For Gawain, however, the tests he faces are more of a caliber to test his skill and/or bravery. In Gansguoter's castle, for example, he undergoes a series of tests (beheading contest, fights with lions, etc.--12941 ff.). Gawain is able to ride on an island destined only for the virtuous (17333 ff.), and in Iger'n's castle, Gawain sleeps in Gansguoter's magic bed (20598 ff.). In another test Gawain must find the magic flowers of youth (21128 ff.).

The last category is that of incidental magic, that is, magic mentioned in the narrative which has no direct bearing on the story. Gasozein explains the magic belt to Arthur (4864 ff.). Isolde taught Anzans-nuse the medicinal arts (6721 ff.). Gawain crosses a magic river (not a test!--8008 ff.). Later, Gawain hears but cannot see three girls lamenting his attempt at the bridle adventure (14259 ff.). Gawain visits a strange castle with a dark chapel (first visit to the Grail Castle; 14599 ff.). Gawain must ride through a rain of hot rocks in a forest (16009 ff.). Karadas explains Gansguoter's magic castle to Gawain (20399 ff.). Gawain hears a lady's voice upon leaving the disappearing castle, but sees no one (28923 ff.). Lastly, there is the mysterious Grail procession itself (29344 ff.).

Tests The tests in Diu Crône are, as stated above, not those of knightly combat, which is the most common "test" encountered in the romances. The tests described in this section have as their purpose

finding out about some particular aspect of the person being tested. Many of the tests involve the supernatural.

Heinrich's penchant for tests has been well discussed. Practically all in-depth studies of Diu Crône begin with or have sections dedicated to Der Mantel, Heinrich's only other extant work.⁴⁹ The first important study of Der Mantel was done by Otto Warnatsch in 1883.⁵⁰ This investigation revealed an important connection between this source and the finished poem, in that a poet uses one of his own works as a model for a subsequent work.

The first test in Diu Crône is, of course, the test with the magic cup (1006 ff.). This is a light-hearted approach to the court and its members, for although the test is embarrassing, it is not a matter of life or death. Through the scene with the magic cup Heinrich shows us how much he knows of the history of each character. Also, Kay's character is, for the moment, put into its traditional perspective, as he freely comments on every participant until his own lady is shamed. The test involving the cup is also a blind motif. Nothing evolves from it in the way of âventiure except Kay's embarrassment at the hands of the cupbearer.

⁴⁹Although B. Kratz has contested the authorship of this fragment, the prevailing opinion among current scholarship is that Heinrich is indeed the author. For Kratz's views see "Die Ambraser Mantel-Erzählung und ihr Autor," Euphoriion, 71 (1977), 1-17. But see also Jillings, p. 1; Klarmann, p. 2, and Corneau, pp. 186 f.

⁵⁰Otto Warnatsch, Der Mantel, Bruchstück eines Lanzeletromans des Heinrich von dem Türlin, nebst einer Abhandlung über die Sage vom Trinkhorn und Mantel und die Quelle der Krone (Breslau: Wilhelm Koebner Verlag, 1883). See especially pp. 105 ff.

The most demanding test involving magic is that which Gawain undergoes in Gansguoter's castle. First there is the beheading contest: Gawain is instructed to cut off Gansguoter's head--which he does. The latter merely picks up his head and walks away! The next day Gansguoter instructs Gawain to bare his own neck--which he does. At the last second, however, Gansguoter turns away the sword (13103 ff.). This is, of course, related to the famous beheading game found in Sir Gawain and the Green Knight.⁵¹ But a closer source is La mule sanz frain which shares many of the plot details with Diu Crône:

<u>La mule</u>	<u>Crône</u>
A. Gawain arrives in an abandoned castle.	A. Gawain arrives in an abandoned castle.
B. Meets hideous churl.	B. Sees and follows a strange-looking man.
C. Beheading game (axe).	C. Beheading game (sword.)

There is also a beheading game in Perlesvaus, another French narrative with which Heinrich was possibly familiar.⁵² Whatever the source, the combination of the magic elements, the chance to introduce the representative of "good" magic, and the test (here, courage is involved) was too much for Heinrich to resist.

⁵¹ See also George L. Kittredge, A Study of Sir Gawain and the Green Knight (Gloucester: Peter Smith, 1916 [rpt. 1960]), pp. 9-76.

⁵² See Klarmann, pp. 57, 61, and Jillings, p. 60, n. 10.

Next, Gawain must kill not one but two lions (13230 ff.).⁵³ Following this fight, he must fight a wounded knight who is nevertheless quite recovered in time for this fight (13318 ff.). And finally, Gawain must kill two dragons (13401 ff.). Although these may seem like tests of combat which the knight himself would seek, they have a definite purpose: Gansguoter must know if Gawain is worthy of Amurfina.

Much like the Stone of Virtue in Wigalois or the Bath for the Virtuous in Wigamur, the vrouweninsel on which Gawain travels only allows the virtuous to step onto it; this is a test whose conditions are set by some unnamed supernatural force (17333 ff.), whereas the chastity-testing cup was designed by a magician (1090 ff.).

In Igern's castle Gawain spends the night in a perilous bed which shakes, flies and is shot full of bolts from unseen crossbows (20859 ff.). This scene is reminiscent of the Castle of Marvels in Parzival (Lit marveile, 566, 10 ff.).

The glove test has a two-fold purpose. First, it, like the magic cup test, provides Heinrich with a chance for some bawdy humor at the expense of Arthur's court. But instead of its ending with a good laugh at Kay's expense (as does the cup test), Arthur is duped easily by Giramphiel's messenger in spite of the warning by the girl in the trance and Kay's astute observations. From this point on in the poem, Kay is not a buffoon, but a true Arthurian hero (23015 ff.).

⁵³The battle with the lions may have been inspired by the adventures of another hero, Samson, although Samson only fights one lion and it is young. See Judges 14:5-6. Also Gawain fights a lion the size of a horse in the Schastel marveil in Parzival (571,1 ff.)

There is general agreement among scholars that the glove test represents Heinrich's talent for literary inventiveness (and about as much independence as a medieval poet was allowed). The poet's predilection for coarseness by courtly standards is evident here. Unlike the cup test, however, the glove test does lead to further âventiure, i.e., the quest for Saelde's trophies.⁵⁴

Klarmann sees the glove test as a bit of sensationalism. Heinrich, she says, makes it necessary for Gawain to take the Stone of Invincibility, Saelde's ring, and both magical gloves on the Grail Quest and then forgets these conditions entirely as the quest progresses (p. 46). An investigation of the text proves Heinrich innocent of the charge of neglect in keeping his narrative intact. There is a reason for these items being mentioned together. It is not Heinrich as the narrator who declares the items necessary, but rather Giramphiel's agent, the Ram Knight, whose mission is to steal as much as he can from Arthur's court. The Ram Knight declares the items essential for the quest (24855 ff.). He does this so that they will be produced, which they are (despite the warning by the wind-borne girl and Kay's prudent advice--24863 ff.). Heinrich does not forget the items at a later point; they were never really necessary from the beginning of the Grail Quest.

Throughout the entire second portion of the poem Giramphiel and Fimbeus have been a constant threat to Arthur's court in general and

⁵⁴Jillings dedicates an entire chapter to the discussion of this quest, pp. 87-104.

to its main proponent, Gawain, in particular. The theft of the three magic items is a purely psychological ploy by Giramphiel. Fimbeus' chivalry is based on magic rather than true knightly prowess (see above). Giramphiel is obviously trying to dishearten Gawain and the court so much that they will abandon the quest before it begins. (Giramphiel may even have been aware of Kay's failure in the Amurfina episode, a convincing reason for Heinrich to include Kay among the Grail-seekers.) To Gawain's credit, he immediately states that he will go in spite of the setback. To the credit of the court, three of the most maligned members--Lancelot, Kay, and Calogreant--will accompany Gawain.

The fact that they first go to Giramphiel's castle instead of directly to seek the Grail demonstrates Heinrich's intention to leave no unsolved problems after the Grail adventure. (The Illes episode enhances Kay's image and has little to do with Gawain.)¹ Gawain does not harm Giramphiel by killing Fimbeus but, preserving the optimistic tone of the quest, returns Fimbeus and Giramphiel to the good graces of Arthurian society--a gesture which foreshadows the image of the Grail as an object connected with salvation.

Gawain's fight with Laarmorz is a test to see if he is worthy of winning the magic string which will take him to Vrou Saelde, a test which he must pass in order to find the only way to this island usually forbidden to mortals (15335 ff.). Other tests involving magic include Gansguoter's magic cask, which puts all to sleep who look in it (27692 ff.), and the Grail test, which, like the more famous one in

Wolfram's poem, involves asking the significance of the ritual (29432 ff.).

Arthur himself is the subject of two tests. Guinovere tells him the story of the singing knight in order to see his reaction (3366 ff), and when the King finally finds Gasozein, he must prove his identity by showing him an old scalp wound which is somehow known to Gasozein (4739 ff.).

The final test in the work is undertaken by Kay. It is Kay who first challenges a knight, the cupbearer, in the poem, and who is defeated by the latter and paraded unceremoniously before the court (3042 ff.). In the final test, however, Kay, with the assistance of the magic-negating armor provided by Gawain, is able to defeat nine challengers by his own strength and free himself from the enchanted chapel at Illes (29858 ff.).

Dreams. Dreams play an insignificant role in Diu Crône. There are only two, and although they are symbolic in the narrative, they really give us no great insight into what will happen. The dreams occur close together when Gawain and Gasozein are fighting in the forest over Guinovere. As both combatants lie exhausted after a long struggle, each has a short dream. Gawain dreams of a hunt on which he kills a boar, i.e., Gasozein (12152 ff.). Gasozein dreams that he is on board a ship with Guinovere. The ship crashes on some rocks; the Queen is rescued, but he drowns (impending disaster from trying to steal Guinovere--12219 ff.). The dreams do not actually come true because Gawain not only does not kill Gasozein, but Gasozein does not

die at all. As a matter of fact, he marries Sgoidamur (and thereby becomes Gawain's brother-in-law, since Sgoidamur is Amurfina's sister) and becomes a member of the Round Table (13861 ff.)

The dream may be one more literary device by which Heinrich parodies knightly combat. That both knights fall into deep sleep and dream, and that both dreams are so similar in "prophetic" symbolism, strains the credibility of even the most serious reader or listener.

Supernatural objects. There are several unusual objects which the hero sees and with which he sometimes must contend. While some of these items are portable or can be easily manipulated by one person, many are used in the tests mentioned above and are created especially for that purpose.

The first object to be encountered in this group is the magic cup (933 ff.), which was made by a magician:

Ez hât von nigromanizîe
Ein meister zuo Tôlet,
Der wol dise kunst het
Erfunden von listen,
In vil manegen vrîsten
Disen kopf alsô geworht. (1090 ff.)

Klarmann demonstrates that there is very little textual similarity between the cup test and the Old French Lai du cor. However, the cup test is closer to the Fabliau du mantel mautailé, which she considers to be the direct source for Heinrich's Mantel.

The other chastity-testing object, the glove, is also a product of nigromanizîe: it was made by Vrou Saelde and provided by Giramphiel (23015 ff.).⁵⁵

Other objects serve as weapons or at least furnish protection. The first of this type is the magic belt, which makes the wearer invincible (4864 ff.). The belt is structurally of utmost importance in Diu Crône. This tangible object causes Giramphiel's hostility toward the Arthurian court. More than even the Grail Quest, the story connected with this object is the single most unified narrative in the entire poem. We first encounter the story of the belt in the Gasozein episode (4858 ff.) when it is offered as proof by the knight for his claim to Guinovere. The issue of the belt itself remains unresolved until Gawain's final defeat of Fimbeus and the reconciliation between Giramphiel and Gawain, and, in effect, Arthur's court (27716 ff.). As with the adventure in the Grail Castle, it is significant that Heinrich has representatives of Arthur's court fight alongside Gawain here.

The belt appears in or is directly related to adventures interspersed throughout the poem. Besides the Gasozein and Fimbeus episodes mentioned above, the belt figures prominently in the following

⁵⁵ Jillings (p. 94) is mildly astonished by the court's "complacency" in accepting the glove test, even though the messenger announces that it is from Giramphiel. The portrayal of Arthur's court, however, is consistent with others in Diu Crône. Arthur is made an easy dupe in spite of the warnings already cited and the test is undertaken (the Rash Boon Device).

episodes: it was made by Vrou Saelde as a gift for her sister Giramphiel (14990 and 23227); the belt protects the wearer from the normal hazards of chivalry (14944 ff., 23234 ff.); Gawain wins the Stone when it is knocked from the belt by a chance blow (14959 ff.); Giramphiel tries to kill Gawain by tricking him into fighting a fire-breathing dragon (15005 ff.).⁵⁶

The lady Siamerac gives Gawain a cloak of magic silk which cannot be cut, and which wards off fatigue (15248 ff.). Vrou Saelde gives Gawain a ring for Arthur which has protective qualities (15649 ff.). Gansguoter gives Gawain a coat of mail which neutralizes all magic used against the wearer (27340 ff.), and then provides the knight with a sleep-causing cask to be used in tricking Giramphiel and Fimbeus into a fair fight (27692 ff.). Some objects are used by others to aid the hero. Gawain becomes trapped in quicksand but is saved when Gener von Kartis throws a magic fluid into the water which solidifies the bottom and Gawain escapes death (14440 ff.).

On another occasion the object would seem to be some kind of weapon, as when an old woman throws a vial containing a mysterious fluid onto a tree which immediately bursts into flame (28679 ff.).

Some objects may appear normal but possess some supernatural quality. The first of these is Amurfina's bed with the magic sword designed to protect her from unwanted (or unworthy) suitors

⁵⁶Jillings, pp. 87 f.

(8509 ff.). There is much in the courtship between Gawain and Amurfina which is reminiscent of episodes found in Tristan. The sword, since it supposedly preserves Amurfina's chastity from over-zealous suitors, reminds us of the sword placed between Tristan and Isolde. The zoubertranc given to Gawain robs him of his memory, leading him to believe--for a time--that he has always been Amurfina's beloved. Heinrich, however, uses an ironic twist with these magic objects. The sword actually forces Gawain into declaring his love for Amurfina, and the magic potion is purposefully given to Gawain at the feast, whereas both the French and German versions of Tristan stress the accidental, though fateful, application of the love potion.⁵⁷ Heinrich recalls the sword-of-chastity scene when Kay first attempts the Bridle Quest and is promised love's rewards by Sgoidamur if he succeeds:

Sô wizzent, daz ich iu gan
 Alles iuwers willen wol,
 Wan ich dann ze rehte sol.
 Nu si in des küssens niht entwert,
 Er nam niht anders dan sîn swert
 Und getorste niht vurbaz,
 Wan si hâte verwidert daz
 An si nimmer gemouten (12727 ff.)

Gawain later finds a strange castle in which he discovers an old man als er wol hete hundert jâr (14625) who leads the knight into a darkened chapel where he hears disembodied voices and sees swords which disappear before his eyes (14650 ff.). Hands, grasping bleeding

⁵⁷Jillings, pp. 66 f.

spears (!), project from the walls. Klarmann (p. 49 ff.) lists many possible sources for the mysterious chapel. All are French: the Pseudo-Wauchier (in a storm, the hero approaches a chapel, a hand extinguishes a bright light, the hero hears a loud, disembodied voice but then leaves), Wauchier (hero enters chapel, sees a dead knight, a bright light is extinguished by a hand, hears a voice and leaves), Manessier (hero approaches chapel in a storm, sees dead knight, a hand extinguishes bright light, then the hand attacks hero with a spear which the hero is able to knock from the hand, a face appears at the window [the Devil], loud noise, hero fights Devil but falls unconscious), and Lancelot (hero is with a priest in dark chapel, loud voice as a bright light descends from an opening in the ceiling, the priest faints, daylight comes, but an arm extends from a closed door, arm threatens hero with a bloody sword).

Although none of the sources directly coincides with Diu Crône, Klarmann considers Manessier as the probable source because of the textual similarities plus the fact that the hero approaches the chapel through a storm. Although there is no storm in the chapel in Diu Crône, as Gawain approaches the castle in which the chapel is found, he must ride through an unusual storm of rocks and boiling water (16009 ff.).

At the evening meal, Gawain witnesses the old man drinking blood from a crystal container, but he fails to ask the significance of the ritual. When he awakes in the morning, he finds that no castle surrounds him, but that he is in the middle of an open field (14876 ff.).

Igern's castle is protected by a magic spell (20399 ff.), and in this castle is a magic bed which is perilous for all but the bravest (20598 ff.). The magic bed is reminiscent of the bed in which Gawain sleeps in the Castle of Marvels in Parzival, as well as the French version (see above, fn. 55). The device must have appealed to Heinrich because it is at once a chastity- and bravery-testing object.

Outside Baingranz' cave Gawain finds a fountain whose waters have protective qualities if drunk (26629 ff.). On his way back to the Grail Castle, Gansguoter aids Gawain and his companions by opening the way across a magic bridge (27495 ff.). Also, on the same quest Gawain spends the night in a castle which contains provisions for him and his horse, but he never sees anyone during the entire sojourn there. As he is leaving he hears a lady's voice thanking him for his service to women everywhere, for which reason this castle and its stores are open to him for the night (28753 ff.). Once again the Marchen motif is used. Compare the Beast's castle in Beauty and the Beast.

One of Heinrich's favorite unusual objects is the transparent castle. It appears on several occasions. Gansguoter's castle is transparent and spins like a top (12945)!⁵⁸ Gawain finds a castle with

⁵⁸ Compare New Jerusalem in Revelations 21:10 f.: Et sustulit me in spiritu in montem magnum et altum, et ostendit mihi civitatem sanctam Jerusalem, descendentem de caelo a Deo, habentem claritatem Dei, et lumen ejus simile lapidi pretioso tamquam lapidi jaspidis, sicut crystallum.

And Revelations 21:18: Et erat structura muri ejus ex lapide jaspide; ipsa vero civitas, aurum mundum simile vitro mundo. Biblia Sacra.

extremely high walls which are transparent (14272 ff.), and later the knight sees a gigantic fiery sword which protects the way to another transparent castle (28973 ff.).

Another supernatural occurrence in Diu Crône is the sudden disappearance of a person or thing. The first persons who disappear are parts of a strange vision seen while riding through a mysterious forest; a girl strikes a tree with a club, and the tree, a knight, and a bier beneath the tree all disappear (16374 ff.). Giramphiel's Ram Knight disappears after stealing the magic gloves and the Stone of Invincibility (25271 ff.). After Gawain wins the Grail, all the male inhabitants of the castle, the castle itself and the Grail disappear, and enter heaven (29605 ff.). As stated above, Gawain spends the night in a castle which completely disappears during the night (14884 ff.). On the Grail quest, Gawain is confronted by a gigantic blaze which disappears just before it engulfs him (28395 ff.).

"Living dead," ghosts, etc. Another supernatural adventure element is that which deals with persons who are "living dead" or persons on fire. There are two types of "living dead" in Diu Crône. The first type is a person who really is dead and for some mysterious reason lingers on earth until some condition is fulfilled for the release of that person's soul. This is the case of the old man in the Grail Castle as well as all the males in his retinue (29605 ff.). The other type of "living dead" is not supernatural at all, but is so characterized through a mistaken belief that someone who really is alive has died or has been

killed. This happens on four occasions. The first is when Arthur's court believes that Gawain has been slain by Gigamec after the latter shows the court "Gawain's" head (16797 ff.). While searching for the Grail castle, Gawain stops to aid some ladies whose mistress has just died. The "dead" lady soon revives (18939 ff.--see above). After Gawain has knocked Fimbeus unconscious to the ground, Giramphiel believes that her husband is dead, but, on finding that he is just wounded, she is so grateful to Gawain for sparing her husband that she forms a friendship with him on the spot (28209 ff.). The final adventure in the poem has such a "living" dead person. The entire court is lamenting Kay's sure death because he must face nine opponents when the boasting seneschal returns successful from his adventure (29858 ff.).

Persons and/or objects which burst into flame or which burn are quite common in Heinrich's narrative.⁵⁹ The persons include the 600 knights who are defeated by the gigantic invisible weapons.⁶⁰ After their demise, the slain knights begin to glow (14098 ff.). In a vision in the forest, Gawain sees a knight who has been blinded by arrows fanning a lady lying on a bed; instead of a breeze from the fan, there is fire (14366 ff.). Gawain finds and slays a black knight whose body, armor, and horse burst into flame when Gawain kills him (19203 ff.). On the way to Fimbeus' castle to retrieve the Stone of Invincibility,

⁵⁹The source here is Wigalois (4297 ff.).

⁶⁰Klarmann, p. 60, notes that the invisible knights are reminiscent of Sir Gallas, who was able to make himself invisible whenever he rode.

Gawain is prepared to face a company of burning knights (27401 ff.) The last reference to a burning person is again in a scene in the forest in which Gawain sees a burning man with a whip driving a group of naked women (28633 ff.).

Divine intervention. In Diu Crône there are few occurrences of divine intervention which directly affect the outcome of an adventure. Heinrich tells us that God sent Gasozein in order to save Guinovere from her brother's murderous intentions (11285). In fact, both of the "fortunate" appearances of Guinovere's rescuers (Gasozein and Gawain) may be ascribed to heavenly intervention. After Gawain and his companions have swum all day and night to cross a lake, a wave fortunately "happens" to wash them ashore at the very moment "sie wânden sich wesen tât" (28316 ff.). Finally, Kay is saved in Illes by the fact that the ladies of the court prayed for his safe return (29999 ff.).

Miscellaneous Elements

The final major portion of the discussion deals with elements which cannot be categorized under a single rubric, but which nevertheless occur frequently throughout the poem.

Water barriers, drownings. One such element of adventure is water. Aside from any symbolic function water may have, it has a concrete significance in the adventures. For example, water can be a natural or man-made barrier. Wherever water forms a barrier, even the bravest of knights hesitates. For example, Aumagwin, after being

knocked into a fountain by Gasozein, almost drowns before Gales and Kay save him (4291 ff.).

Aclamet, Amurfina's messenger, leads Gawain safely across a river which, as soon as the lady's horse enters the water, stops flowing and allows the pair to cross safely. Then it begins to flow as usual (8008 ff.). The memory of Aumagwin's close brush with drowning is still fresh in Kay's mind when he retreats from a narrow steel bridge over a river instead of continuing on to aid Sgoidamur (12837 ff.). Gawain, however, crosses the same river (12926 ff.), but soon afterward almost drowns in another river, being saved by a lady and a vial of magic fluid (14440 ff.).

The dread of death by drowning even reaches into dreams. Gasozein dreams that he drowns in a shipwreck (12219 ff.). But that dread can be overcome, especially by the true Arthurian hero. The more often that Gawain faces water, the bolder he becomes. He follows Laamorz' magic thread across the water to Ordohorht, the home of Saelde (15657 ff.); he goes onto the vrouweninsel, a floating island (17329 ff.); he swims across a river to reach the field of magic flowers (21311 ff.); and finally, Gawain, Calogreant, Lancelot, and Kay swim across a perilous lake in search of the Grail (28289 ff.).⁶¹

Where nature has not provided water barriers, man has provided them for the purpose of defense or uses natural barriers as a

⁶¹ Again we see Kay's development as a true hero. On this occasion the water barrier does not stop him; he is in the company of the greatest Arthurian heroes and matches their bravery and skills in every way.

livelihood. For defense, every well-protected castle boasts a moat and drawbridge. The host commonly greets an arriving guest at the castle gate, which usually is protected by a drawbridge. In his first adventure, Gawain meets a host by the drawbridge (6820 ff.), and when he first approaches Gansguoter's spinning castle, he must negotiate the drawbridge (12973 ff.). He meets a gigantic Moor who guards a bridge leading to Fimbeus' kingdom (22495 ff.). At other times the hero may use a water hazard or barrier to his advantage. As the wild woman attempts to carry Gawain across a river, the knight escapes her grasp as she struggles to ford the river (9438 ff.), and soon afterward, Gawain and a lady escape from water monsters by floating to safety in a boat (9489 ff.).

At least one knight in Diu Crône earns his living by being a ferryman. In a scene reminiscent of Parzival the ferryman demands that the passenger give up his horse and armor for the fare. In order to cross, Gawain agrees to the high price but offers instead of his own armor that of a defeated knight who had tried to slay the hero (20270 ff.).

The fountain is also helpful to the knight on adventure. After Gawain's fight with Assiles, Riwalin revives the exhausted knight with water from a cool fountain (6638 ff.). Kay survives the great heat and dread of the snake-filled valley because he fortunately finds a fountain to cool himself (12808 ff.). Gawain is able to escape from Baingranz' cave with the aid of a magic fountain (26640 ff.).

Medicine and cures. Along with water, medicine is important in Diu Crône. As in the other German Arthurian romances, medicine is used only for the cure of injuries sustained in battle, because, in accordance with the good fortunes of the high-born, they are not affected by physical infirmities, as are the low-born.⁶² In Gawain's first adventure the knight's battle wounds are cured by Anzansnuse, who learned the healing arts from Isolde herself (6271 ff.). Gawain later aids a girl in her search for medicines to cure a wounded knight (9537 ff.). Gasozein and Gawain wound one another so badly in the fight for Guinovere that they both must be treated by a physician (arzât) at Arthur's court (12502 ff.). The quest for the Grail must wait 12 days after Kay is badly wounded in a skirmish with foreign knights (26187 ff.).

Ironically, battle and knightly combat serve as a "cure" for Gawain on one occasion. In Amurfina's castle Gawain is given a memory-robbing drink which causes him to forget who he really is. He even believes that for the past thirty years he has been the king in her realm, but when he sees scenes of a battle in a bowl, his memory breaks the spell of the potion (8933 ff.).

Mistaken, unknown, concealed identity. An identity crisis is not always the result of magic potions. At times the knights become confused; even Gawain is not immune. In his delirium after the fight with

⁶² Compare, for example, the waltmensch in Hartmann's Iwein (418 ff.) and the unfortunate kneht from whom Gawain takes the nag in the Lohenis episode (19621 ff.).

Assiles, Gawain strikes out with his sword at his friend Riwalin (6704 ff.); the hero loses his way in the forest because of inattentiveness (13960 ff.), and he becomes bewildered in Baingranz' cave and forgets his companions (26348 ff.).

Owing to the construction of medieval armor and the lack of realistic portraits, it is not difficult for the knights to disguise themselves or even be mistaken for someone else. No one knows the identity of Gasozein because he refuses to name himself on two occasions (3932 ff., 4209 ff.), and only reveals who he is when Arthur proves to him his identity by an old scalp wound (4748 ff.). Riwalin praises Gawain as the perfect knight to a stranger (=Gawain--6013 ff.), who has just ridden to his castle. Even Gawain's own relatives do not recognize him always. His great-aunt, Igern, fails to recognize him when he is a guest at her castle (21050 ff.).

Evil deeds.⁶³ The knights become involved in adventures for several reasons, but most often they seek to end the effects of an evil deed perpetrated by one person against another.⁶⁴

Some evil deeds occur in Diu Crône and have either a direct or indirect effect on the adventure or adventures involved. The first of these is kidnapping. Gasozein challenges Arthur to a joust because the

⁶³Several of the episodes mentioned below are discussed above in some detail in connection with other elements, e.g., magic, ladies, etc. Therefore, repetitious material will not be noted.

⁶⁴"Das Befreiungsmotiv." See Ehrismann, "Marchen im höfischen Epos," pp. 17 ff.

knight claims that the king kidnapped Guinovere years before and is now keeping her from Gasozein, her first (and true) love (4803 ff.). And even though this turns out to be false, Guinovere is the victim of two abductions as a result of the quarrel. The first kidnapping occurs when Gotegrin forcibly drags his sister Guinovere to the forest to punish her for her alleged infidelity with Gasozein (11102 ff.). Although the Queen is saved at the last moment by Gasozein, her "savior" also kidnaps her (11287 ff.).

Rape also appears in the work, and once again Guinovere is the victim on two occasions. The Queen meekly agrees to follow Gasozein to his kingdom because she fears immediate rape if she resists. She even strikes a bargain to prevent Gasozein from that (11411 ff.). As the two rest in the forest, however, Gasozein's passion and Guinovere's beauty are too much and the knight attempts to rape the Queen there despite his oath to wait until they have reached his kingdom (11708 ff.). The other occasion on which rape is mentioned concerns Lohenis, a knight whom Gawain disgraced and banished from the court because the former had raped a maiden (19447 ff.), a motif borrowed from Wolfram's Parzival.⁶⁵

Murder and even executions also play roles. Gotegrin, as mentioned above, attempts to murder his sister (12231 ff.). Two knights, Zedoech and Gigamec, murder the wounded knight Aamanz whom Gawain

⁶⁵Cf. Parzival 524,9 ff. Wolfram gives a detailed description of the trial in which Sir Urians, convicted of rape, would have died on the gallows had not Gawain interceded on his behalf. Urians, however, never forgave the insult to his honor done by Arthur's court.

had entrusted to their care (16709 ff.). Angaras and his men try to kill Gawain in a sneak attack (18855 ff. At Arthur's court, the King considers the death penalty for Guinovere should Gasozein's claim prove true. The only uestion is the method of execution--should Arthur hang or burn Guinovere (5098 ff.)?)

The medieval Church regarded suicide as murder, and therefore, a sin. However, suicide is not lacking in the adventures, either. Suicide, or the threat of it, occurs twice in Diu Crône. In the first instance a suicide actually occurs. One of the toll-takers is so grieved that he falls on his own sword when he realizes that he cannot defeat Gawain and avenge his slain brother (6595 ff.). Although Jillings (p. 252 f.) considers the brother's suicide an example of "exaggerated . . . fraternal grief" which should be understood as Heinrich's attempt at parody of courtly combat, we must remember that even the "classical" poets resorted to (at least the attempt of) suicide due to the grief of a fallen companion.

Robbery plays an indirect role in the poem. Furensephin and her sister Quebelepluz argue over Gawain's real status. Furensephin feels sure that Gawain and his companion Quoikos are merchants disguised as knights to discourage attacks by robbers (17686 ff.). A short time later, Gawain accuses an opponent of being a robber (19140 ff.). Giramphiel accuses Gawain of common strâzenroup because he won the Stone of Invincibility from Fimbeus (24362 ff.--see above). Heinrich had earlier exonerated Gawain from such a crime; the Queen caused it all, according to our poet (23412 ff.):

Swër wîbe oder manne
 Gâwein daz ze roube zalt,
 Der tet im michelen gewalt,
 Wan ez Ginôver betwanc
 Mit bete gar sunder danc.

Here Wirnt's influence is evident again. In Wigalois, Joram gives Guinovere the belt (Wig. 268 ff.), but she asks Gawain's advice on whether she should keep the gift or not. Gawain advises her to return the belt, which provokes Joram to challenge and defeat Gawain. Later, Joram presents the belt as a gift to Gawain (Wig. 599 ff.).

Intended cruelty or imprisonment leads to adventures also. Gasozein's accusation that Arthur is holding Guinovere against her will is enough to begin the entire Gasozein adventure (4807 ff.). Galaas, Assiles' seneschal, holds defeated knights captive as slaves (5505 ff.). Kay is imprisoned in the chapel at Illes and is bound with chains so heavy that he can barely move (29686 ff.).

Trickery is perhaps the most common of the evil deeds under investigation here. Through the use of this element, Heinrich shows us that he has a sense of humor and poetic justice. Very few of the tricks go unrequited and some are downright funny. The two tests with the magic articles, i.e., the cup and gloves, respectively, provide humor to the court (through Kay's sharp tongue) and to the readers as well. In the first test it is not the messenger who tricks the court in any way; on the contrary, he is very honest in his offer. Rather, it is Arthur and his knights who trick the ladies (1201 ff.). Guinovere, however, returns the favor when she tricks Arthur and Kay, among others, to spend the night in a freezing forest seeking the singing

knight (3366 ff.). This trick almost has tragic results when the Queen herself is tricked by Gasozein into letting him fondle her under her skirts, an event which almost leads to rape (11658 ff.). Gawain is tricked on several occasions. In Amurfina's castle he is given the potion which robs him of his memory and true identity (8468 ff., 8632 ff.). True love and courtliness, however, break the spell. Giramphiel tricks Gawain into fighting a fire-breathing dragon (15035 ff.). Lohe-nis, aided by his lady, tricks Gawain into surrendering his horse in exchange for an old nag (19544 ff.). Another lady, Manicpelle, tricks Gawain into fighting an opponent in a field of sleep-causing roses (21109 ff.), a ruse she later admits after Gawain returns victorious. Gawain, along with the others at Arthur's court, is tricked into letting Giramphiel's Ram Knight steal the Stone of Invincibility and escape (25268 ff.). But Gawain is able to use his wits also. When the hero fights Gansguoter's dragon at the castle, Gawain extends his own hand as bait, and when the dragon sticks out its neck to strike, the knight deals the fatal blow (13506 ff.). Gawain's arch enemies in the Grail quest, Fimbeus and Giramphiel, fall victim to a ruse devised by Gansguoter and executed by Gawain. Offering a test at Giramphiel's court, Gawain opens the sleep-causing cask which induces everyone to sleep except Gawain and his allies and Fimbeus and an equal number of his knights (27859 ff.). Gawain is also a party to a trick in the Grail Castle in that he does not warn his companions to avoid the sleep-causing wine, although he is aware of its results (29321 ff.).

Arthur and the whole court are the victims of a cruel hoax perpetrated by Zedoech and Gigamec when they show the court "Gawain's" (=Aamanz') head and claim to have slain the Flower of Knighthood in combat (16709 ff.).

Revenge is a strong motive in Diu Crône, and is the impetus for some adventures. The Gasozein adventure is a result of Guinovere's telling Arthur of Gasozein. This closely follows the cup test, in which she and the other ladies were ridiculed before the company of knights (3395 ff.). This story and the resulting adventure lead to another act of revenge: Gotegrin's attempt to murder his sister (11231 ff.), which in turn leads to the Queen's kidnapping, i.e., a cyclic adventure.

One of the recurring themes in the poem is Giramphiel's profound hatred for Gawain because he had won the Stone of Invincibility from Fimbeus.⁴ She seeks a two-pronged revenge: she wants to retake the Stone and injure or kill Gawain. Giramphiel's first opportunity for revenge occurs when Gawain mistakenly rides into Fimbeus' land. The lady feigns friendship and aid to Gawain in his search for Vrou Saelde (Giramphiel's sister). For her assistance, Giramphiel asks Gawain to slay a small dragon for her. The dragon is a huge fire-breather (15098 ff.). Gawain succeeds in killing the dragon, but not in escaping Giramphiel's thirst for revenge. The evil lady sends the Ram Knight to Arthur to steal the Stone of Invincibility and thus assure Gawain's failure in the Grail quest (25268 ff.). Later, when Gawain reappears at Fimbeus' castle, she invites Gawain to a feast where she plans to have Fimbeus and his knights kill him. Gawain evens the odds

with Gansguoter's sleep-causing cask and wins again (27859 ff.). Giramphiel and Fimbeus at last pledge genuine friendship after Gawain spares Fimbeus. Gawain is drawn into another adventure when he aids Aamanz, who is seeking revenge for his brother's death (16500 ff.).

On two occasions Gawain is the target of revenge because he slew one of two brothers. Angaras surprises Gawain at a game of chess and forces him to swear he will become the Grail King or return as a captive knight in one year. Angaras attacks Gawain because he had slain the former's brother in a tournament (18836 ff.). As Gawain and his companions are searching for the Grail castle, they are imprisoned in a cave by Baingranz, whose brother, Assiles, was slain by Gawain (see "Giants" above--26509 ff.).

Lohenis and his lady trick Gawain into giving up his horse so that Ansgu, Lohenis' vassal, can easily defeat him. Revenge is the motive here because Gawain banished Lohenis years before from Arthur's court [see paragraph on rape in above] (19453 ff.). A short time later, the maiden Manicipelle tricks Gawain into a dangerous adventure to retrieve some flowers guarded by a strong knight. When Gawain returns successful, Manicipelle at first feigns happiness but then admits the ruse was an attempt at revenge by Lohenis and Ansgu (21706 ff.).

While in a forest, Gawain comes to a suit of armor which lies on the ground pierced by a golden lance. Written on the lance in golden letters is a plea for vengeance, an adventure Gawain does not take up. Gener von Kartis, who saved him from the quicksand, requests that he ignore the plea because the slayer is her brother (14515 ff.).

Warnings. Whenever Gawain is the subject of a revenge plot, there is usually a warning which goes unheeded. When Gawain is on his way to fight Giramphiel's "little" dragon, a wildenaere tries to warn him of the dragon's true attributes (15059 ff.). After surviving that attempt, Gawain is warned by Siamerac that Giramphiel is treacherous and will probably attempt revenge again (15272 ff.--see footnote 55 above). When Manicipelle convinces Gawain to get the magic flowers for her, Igern tries in vain to dissuade her great-nephew from the adventure (21223 ff.). Later, as the Ram Knight prepares to steal the Stone of Invincibility, a young girl appears at court, borne on a magic wind, to warn Arthur, Gawain and the others. Only Kay takes her warning seriously (25089 ff., 25220 ff.). Finally, when Gawain and his companions languish in Baingranz' cave, the knight in the swan-drawn boat unwittingly warns Gawain of the fate that awaits them if they do not escape (25509 ff.).

Education of the hero. Unlike Wigalois and Wigamur, the main hero undergoes no period of formal education. What Arthur and Gawain "learn" is through the experience of the adventure rather than at the knee of a tutor. Gawain does accept the aid and guidance of Gansguoter on two occasions, but this is more a comrade's aid than a pupil-master relationship.

Some Structural Applications of the Elements

The brief summary which follows is an outline of the elements as they are used structurally in Diu Crône. A more detailed discussion is found in the concluding chapter below.

One notices the overwhelming presence of duplication in Diu Crône: adventures, themes, motifs all occur and recur in an almost predictable fashion. As stated earlier, the poem consists of two major portions. There are even two active heroes for each portion: Arthur and Gawain. This is unique in thirteenth-century German Arthurian romance.⁶⁶ The first part (Arthur's) begins with a history of his birth and youth (161 ff.) and continues through Gasozein's marriage to Sgoidamur (13845 ff.), i.e., approximately one half of the poem. Arthur's adventures have repeated occurrences: two fights with Gasozein, two hunts, two chastity tests, two occasions when Guinovere is taken (Gotegrin and Gasozein), two when she is rescued (Gasozein and Gawain).⁶⁷

Arthur's main adventure, i.e., the Gasozein adventure, ends in a double wedding which effectively ends the Arthur portion and begins Gawain's main adventure. Through the double wedding, Heinrich ends once and for all Gasozein's threat to Guinovere and to the Round Table. Gawain's marriage to Amurfina assures us that the hero will soon go seeking adventure again. This tradition had been established by Hartmann in Erec and Iwein.

⁶⁶In Tandareis and Flordibel by der Pleier there are two main persons, but only Tandareis is the chivalric hero. Ed. Ferdinand Khull (Graz: Styria, 1885).

⁶⁷Some of these events take place in the second half of the poem but still concern Arthur directly, cf. Gurtler, in Artûs der guote, "Anhang I."

Gawain also has adventures occurring in duplicate: he is present at both chastity tests, officially attends tournaments (Jaschune and Orcane), sleeps in two perilous beds, is treated twice by medicine for wounds, fights two monsters, fights two dragons together, fights two dragons separately, fights two battles against lions (one in Gansguoter's castle and then another in Igern's castle), receives two gifts from special ladies (Vrou Saelde's ring and the youth potion on the vrouweninsel), visits the Gralburg twice, accidentally meets Angaras twice, faces Giramphiel twice, is tricked twice by Giramphiel, is tricked twice by ladies "in distress" (Lohenis' lady and Manicipelle), twice intervenes in family squabbles (Amurfina-Sgoidamur and Furensephin-Quebelepluz), and witnesses two sequences of strange events (13935 ff., 28633 ff.).

One must admire Heinrich's attention to detail in presenting his adventures. That he made but a few logistical errors in 30,000 lines of verse is admirable in itself,⁶⁸ but there is more to his adventures than just their length, complexity and, at times, inscrutability. To be sure, Heinrich borrowed heavily from known sources, i.e., Chrétien, Hartmann, Gotfried, Wolfram, Wirnt, as well as probably from some of Chrétien's continuers. It is also quite probable that much of his work was pure invention. (One can sense that Heinrich intends to break with tradition when he sets his opening feast in the middle of winter at

⁶⁸Heller, p. 69, also points out three examples of hysteron proteron, but emphasizes that they are quite minor and affect the narrative in no serious way. See also Schultz's final chapter "Contradiction and Meaning: The Intersecting Systems of Arthurian Romance," pp. 169 ff.

Christmas rather than the usual May or midsummer's feast [466 ff.]).⁶⁹

None of this in itself should be considered demeaning to his accomplishment. As he himself states at the end of his work:

Hie mite hât ein ende
Diu krône, die mîn hende
Nâch dem besten gesmit hânt,
Als sie mîn sin vor ime vant,
Uz einem exemplar. (29966 ff.)

Thus Heinrich likens his tale to a crown in which each adventure is a jewel set around the top. The cyclic image of the crown should not be overlooked. Although each jewel is separate, they remain connected by a foundation to which there is no beginning and no end, hence we come again and again to the same motif, the same recurring adventure. It is interesting to note that immediately before the crown image, i.e., at the very end of the actual adventures, Heinrich says nothing of Arthur or Gawain; he writes of Kay, the returning hero.

The use of the adventure is heightened, whereas the role of the court is lessened. Arthur's realm of perfection is ridiculed from the very beginning in the cup test. The court rarely fares better elsewhere. The knights, at Gawain's suggestion, easily abandon it to seek adventure without even a casual remark to Arthur. Guinovere, the leading female figure, is immediately suspected of infidelity in the Gasozein episode. Gawain's successes occur away from the court, not at it. The whole court is easily tricked by Gigamec's cruel hoax. Arthur is made a fool by Giramphiel's cunning when she knows that the

⁶⁹Hendricus Sparnaay, p. 441.

King cannot resist granting a request, even if the acquiescence is hasty, especially if it is just for the sake of âventiure right there before his throne. Is this the example of courtliness and perfection propounded by Chrétien? Is this the society whose good graces Iwein and Erec strove so mightily to regain? If not, then what is left? Wherein lies the purpose?

The answer must lie in the knight himself. Cormeau (p. 124) points out "dass es im vorausgehenden höfischen Roman keinen Gesellschaftsroman gibt, alle Romane sind 'biographische' Heldenromane, auch die Varianten wie der Tristan." The hero's attitudes and accomplishments are important for Heinrich. The concept of chivalry as a society is ridiculed and debased to a degree, the knight and his accomplishment, in spite of Jillings' insistence (p. 252 ff.), is not. True, Heinrich's work is not as neat, as "clean," as Hartmann's or Wolfram's, but a description of the individual like Gawain who does not develop as an unknown character to become a Knight of the Round Table in the work must be complex, especially when the society in which he moves is static to the point of (literary) stagnation. It is the individual knight's approach to the âventiure which sets the postclassical works apart from their predecessors, hence the return of Arthur as an active knight, Gawain's winning of the Grail, and Kay's eventual portrayal as a hero at the end.

CHAPTER 4

CONCLUSION

When we consider the function of narrative elements in the postclassical works under discussion, we should begin with the differences between the classical and postclassical works, and then move to the importance of the variant elements in postclassical Arthurian romance. The conclusions will show that the use of narrative elements in variant forms was not always a sign of degeneracy of the classical form, but rather an attempt by professional poets to cultivate what they considered to be a legitimate art form based on an acceptable literary tradition.

Perhaps the most striking difference between the classical and postclassical romance is the rather abrupt change in the number of sources. The canonical works of Hartmann and Wolfram have a single source, but one notices in the later works a sharp increase in the number of (supposed) sources.¹ Within these now numerous sources, there is yet another difference. The traceable sources found in these later works are rarely discovered intact. They are intermixed, juxtaposed, truncated, or otherwise modified in order to fit the needs of the poet. Whereas many of the critics view this trend as a sign of degeneration,²

¹In the case of Wigalois, see Saran, pp. 281 ff., Mitgau, pp. 321 ff., Cormeau, pp. 100 ff. For Diu Crône see Heller, Wallbank, and Klarmann.

²See Emmel, "Die Lösung von der Form," pp. 147 ff.

the most recent approach has been to view it otherwise, and logically so. The use of various sources and new techniques is not a sign of literary degeneration; on the contrary, even Chrétien, the originator of Arthurian "romance," is credited with having done the very same thing:³

[Chrétien] came to the matière de Bretagne with a foreigner's outlook and found it refreshingly new and full of possibilities. To have retold the stories precisely as he had heard them would have made him a mountpiece for something he really did not understand and which, because it was secondhand, would have been lacking in the original gleam of vitality. Instead, he refashioned them to suit both his own imaginative needs and the taste of his prospective audiences; which means that he transferred alien concepts into French thought. Things Celtic offered him a new pattern of thinking. He abstracted as much of the essence as he understood and presented it in the only way he could, namely, in terms of his twelfth-century Frenchness. In this sense, medieval Arthurian romance, as it stemmed from Chrétien, was a hybrid from the start.

From this description of Chrétien the poet we recognize much that is similar to the classical German poets: things French offered them a new pattern of thinking; they, too abstracted much of the essence and presented it in terms relevant to contemporary Germany; and they were not "mouthpieces" for something which they did not understand.

It is evident, also, that Chrétien was selective in his use of Celtic material. Similarly, the first German poets were selective. As Schultz points out:

While it is true that German romance authors repeatedly pillaged the French Arthurian corpus, the German tradition is not the same as the French. The pillage was selective: Erec

³Bullock-Davies, p. 5.

and Yvain were adapted into German and exercised considerable influence; Cligès seems to have been adapted but to have had very little impact; the Charrette is present only in more or less accurate allusions. . . . Without any doubt, the German poets drew on the French tradition . . . , but they drew on their sources to fit the requirements of what was, after Hartmann at least, a German genre. (p. 6)

An immediate change took place in the Arthurian literature in Germany, a change represented by the postclassical poets. The shift from the classical to the postclassical had begun with Lanzelet and became even more pronounced with Wigalois.

Like Chrétien, the postclassical poets found the whole matière de Bretagne (French and German) full of possibilities and did not wish merely to mimic another's tale. They sought to preserve that original gleam of vitality necessary for literary creativity. Thus they refashioned the narratives through imaginative use of adventure elements as building blocks, upon which they constructed narratives to suit the needs of their prospective audiences, and simultaneously, to satisfy their personal desires to succeed as poets. Wirnt von Gravenberg was one of these poets gifted with the talents to accomplish this aim. As Cormeau states:

Die produktive Rolle, die damit Wirnt zugeschrieben wird, ist nicht erstaunlich, wenn man berücksichtigt, daß der Roman-
typ nach Hartmann bekannt ist und Wirnt noch überwiegend
französisches Motivmaterial verwendet. Er nimmt damit,
entsprechend seiner Position in der literarischen Reihe, die
Mittelstellung zwischen Hartmann und den späteren Erzählern
ein, die immer weniger neues französisches Material heran-
holen. (p. 103)

Cormeau's comments are underscored by the use of words such as Motivmaterial instead of Quellen. Wirnt drew upon a broader background than any other German writer before him. An in spite of his

supposed use of a great amount of French material, his indebtedness to Hartmann is by no means meager.⁴

Diu Crône shows an even greater move from the single-source adaptation to the building-block type of narrative. Although several critical studies approach Diu Crône from the angle of the traditional Quellenforschung, the results leave little firmly settled. As far as provable sources are concerned, Cormeau notes with regard to Heinrich's poem that "konkrete Angaben sind auffallend spärlich" (p. 216). Furthermore, all stated reference to Chrétien by Heinrich "ist zu einer Formel entleert" (p. 217), so that:

Eine Quelle für die Crône insgesamt ist nicht eruierbar, es gibt keinen Anhaltspunkt dafür. Gegenteilige Vermutungen beruhen im Grunde nur auf der ungeprüften Voraussetzung, für die Klassiker könnten nur die gleichen Bedingungen der Stoffübernahme gelten wie für die die Gattung initiiierenden Klassiker, und auf dem Mißtrauen gegenüber den Fähigkeiten Heinrichs und der Unterschätzung seiner literarischen Kenntnisse. (p. 218)

Even those sources which seem to be direct borrowings, i.e., the source for the cup test, and La mule sanz frain, respectively, cause problems. Investigations of the individual episodes and their sources yield no concrete conclusions. No single source emerges as the only possible one. In the cup-test episode, there is no doubt that Der Mantel is at least a model. After all, it is Heinrich's own work, despite the objections of B. Kratz (see the chapter on Diu Crône above, fn. 49).

⁴See Mitgau, esp. pp. 322 ff.

Nevertheless, other works, e.g., Le mantel mautailé and Le lai du cor, show traceable influences which definitely predate Heinrich's own work. Also, there is a mantle test in Ulrich's Lanzelet (5811 ff.). As for the Amurfina episode, Klarmann (p. 35) claims word-for-word comparison proves La mule to be Heinrich's direct and unquestionable source. This is a position which Boll (pp. 122 f.) had refuted fifteen years before Klarmann's dissertation by using the same textual comparisons.⁵ Indeed, even those proposed sources that would appear to be definite for the postclassical works create, at best, uneasy conclusions.

These points, then, justify a closer examination of the use and understanding of the narrative elements of adventure which Wirnt and Heinrich, as examples of postclassical writers, felt free to modify in constructing their works. Since the literary knowledge of these two poets was so extensive (which their allusions to so many and varied works indicate), a logical conjecture would be that they discovered materials which they used as variables rather than as stock sources. The next step was to create plausible elements to be included in their respective narratives. Whenever the source permitted, they borrowed it as whole cloth--hence the similarities noted for Le bel inconnu for Wirnt, La mule sanz frain a source close to the Amurfina episode, if not the source itself for Heinrich, as well as other textual similarities elsewhere.⁶

⁵It should be noted, however, that Klarmann's work was completed in 1944, when foreign material was especially difficult to secure.

⁶Mitgau, pp. 322 ff., and Wallbank, p. 303.

Our evidence, however, shows this borrowing of whole episodes to be the exception rather than the rule. Also, as the poets move away from the influence of the classical poets, there is less and less of this borrowing. This brings us to the crux of this investigation, the development of the adventure elements used by the individual poets to demonstrate their creativity in general and their adherence to an overall literary goal in particular. Each poet must have perused an immense amount of literature before actually composing the work. Wirnt, for example, assures his audience that he has heard the story several times before it was put into written form. He repeats the phrase ofte hân vernomen twice (1194, 1510).⁷ Heinrich refers so frequently to literary tradition so that Cormeau contends that:

Heinrichs Rückzüge . . . geben ein sehr nuanciertes Bild von der Präsenz von früheren Texten und von Stoffen beim Autor und--weniger noch--beim Publikum. Traditions- und Literaturbewußtsein Heinrichs und des impliziten Lesers sind erstaunlich direkt eingesetzt. (pp. 165 f.)

Whereas Hartmann states his literary knowledge in the prologue to Iwein, Wirnt and Heinrich felt that they had to incorporate their knowledge in the body of their works. They, as followers of what was now a German tradition, and the audience, as initiated listeners, were much more familiar with the entire genre than Hartmann's audiences could possibly have been, and for a very simple reason: before Hartmann there was no German Arthurian romance. For Wirnt and Heinrich,

⁷Saran, p. 284.

familiarity with the earlier as well as contemporary works was the mark of a poet who knew his craft well. Jillings sees this trait in Heinrich to be particularly acute:

It is . . . probable that a poet as widely read and professionally self-aware as Heinrich must seek to employ structural devices in his own romance which appeal similarly to the developed acumen of a literary public. . . . It is legitimate at least to search for possible analogies and preconfigurations in episodes or sequences linked . . . in the thematic structure of the romance. (p. 242)

Wirnt and Heinrich, then, assumed a much more independent position from the outset, an independence which they expressed with the use of variant material at least as much as direct sources, and probably more. Otherwise, we certainly would have a single demonstrable direct source for their works just as for the classical works. Until either a single source is found for each postclassical work, or until someone demonstrates conclusively more direct and clearly provable sources for each of the adventures, a viable explanation for much of the creative process used by these poets must lie in the narrative elements of adventure based on a more imaginative use of source material.

Wigalois

The courtly adventure for Hartmann is based on the concept of mâze. In adapting his Arthurian works from Chrétien, he must have read or heard the original and decided that the stories could easily be made to conform to fit the concept. The crises experienced by Iwein and Erec are a result of the disruption of mâze. For Wolfram's hero, the crisis centered around his selection to be the Grail King and his

naive inability to assume that role until his earthly education prepared the way. Thus, even within the classical poets, there is a move from the standard courtly crisis to a crisis of broader proportions.

For Wirnt, the ideal of knighthood is based on the concepts of courtly combat (kampf) and courtly love (minne).⁸ But, although the concepts are indeed present in the classical romance, in Wirnt's work they now replace mâze as the guiding principle for âventiure. For this reason, the action of the adventures is either centered on or moves between these two poles throughout Wigalois. The elements of adventure derive their function and are thus refashioned from any source material in relation to the concepts.

The first section of the poem, the Vorgeschichte, begins with the challenge and combat at Arthur's court, followed by the love between Florie and Gawain. Here we see Wirnt's interpretation of Arthur. The King has nothing to do with the opening adventure, since he has no direct relation to the opening combat. Wirnt is still too close to Chrétien and Hartmann's model to have Arthur actually take part in the fighting. Yet he sits in his hall awaiting news of adventure while his queen and champion of the court, Gawain, represent the court. Arthur's persona, while physically present at court, is effectively isolated from the conflict taking place literally under the Queen's nose. Thus, the role given Arthur in Wigalois is that of a background figure who represents in spirit and tradition the ideals of the court, but who also

⁸See Cormeau, p. 12.

is always nothing more than a figurehead. Involved directly in the combat is Gawain, who now represents an ideal of the Arthurian knight: a man of decision and immediate action.

Guinovere represents Wirnt's concept of the woman in Wigalois. She is by nature good and pure, a boon to man in general. She is also the reason for courtly endeavors, and any combat undertaken for the sake of a lady is predestined to be a success in the end. Wirnt tells us early why this is so:

ezn sol ouch noch dhein biderbe man
 nimmer gerne übersehen,
 swâ dehein schade mac geschehen
 deheinem reinen wîbe,
 ern wendez mit sînem lîbe;
 daz ist mîn sit und ouch mîn rât
 wan swaz diu werlt vreude hât,
 diu kumt uns von den wîben.
 wie möhte wir vertriben
 die langen naht und unser leit
 niwan mit ir saelicheit?
 unser vreude waere enwiht
 und hête wir der wîbe niht.
 got müez in genaedic wesen! (2091 ff.)

Thus, Wirnt connects God, his ultimate source of all earthly happiness, to the concept of the courtly woman.

Other models for elements of adventure are represented in the opening episode as well. The figure of Kay in the combat with Joram is established as a mixture of one aspect of the classical character and Wirnt's own characterization of Kay. The classical trait is his desire to meet the challenger first. Wirnt, however, turns Kay's character from the braggart to the defender of the court. Any negative qualities concerning Kay are left unsaid by Wirnt. Also, he is not led away as a captive (cf. Chrétien's Charrette), nor is he even allowed to cast

aspersions at Joram. The combat here dignifies Kay in that he bravely accepts Joram's challenge, as did the other knights. His defeat is not due to his lack of skill at arms; rather, we learn that no one can defeat the wearer of the belt, due to its magic properties.

This use of magic as a basic element in the romance is central to the opening combat. The magic in the form of Joram's belt is not explained, i.e., it is neither good nor evil, it is just magic pure and simple. In later combat episodes magic reflects the qualities of good and evil as seen by Wirnt.

The concept of courtly love in the opening adventure reflects other basic concepts as well. Like the model Guinovere, Florie is portrayed as a positive influence on Gawain. The love between them is genuine, and although the setting is Joram's magic kingdom, there is no need for magic potions or the like. Gawain, however, is not allowed to languish in these surroundings long. True to his role of the active knight, he soon leaves Joram's world, not because he no longer loves Florie, but because, as a true Arthurian knight, he feels that irresistible urge to return to the source of his adventures, Arthur's court. At least with Gawain, love only has a temporary effect on the desire to seek âventiure.

In this period of relative peace and the absence of combat, Wiga-lois is born and grows up. The role of the young hero is adopted here. For Wirnt, education of the hero is a very important element for the overall purpose of the narrative, i.e., the making of an independent hero and king in the Arthurian tradition. For Wirnt, the hero

and his success are a result of a series of complex factors. Since it is directly involved in three different places in the poem, the role of earthly education must be essential for Wigalois. Each stage of his education is placed in direct relation to (1) the hero's stage in life, (2) the hero's stage in his development as a king, and (3) the adventures which are about to occur or which just have occurred. There is a definite preconceived notion of the results of such education on the hero, as well as the symmetrical arrangement of this element within the poem.

The arrival of Wigalois at Arthur's court sets the proper conditions for the introduction of yet another type of element. Following his rudimentary education in his homeland, the hero must be tested to assure his potential to aspire to the goals set for him. The Stone of Virtue tells us nothing new about Arthur, but it does tell us much about Wigalois' childhood and education. By means of the stone, the audience is immediately given a graphic demonstration of the lad's status before he comes to Arthur's court. Although the stone test does not guarantee his continued success, it does show at least a potential for success. Wirnt is consciously careful not to overdevelop his hero in the early stages of the narrative.

The central portion, the Korentin episode, is even more sharply divided by the combat scenes given in the journey to Korentin, the courtly love in the meeting between Larie and Wigalois, the combat in

Glois, and finally courtly love in the coronation and wedding scene.⁹

The combat series in this portion is the Korentin adventure in which several motifs are adapted. Before Nereja arrives with the plea for help, we learn a little more about Wigalois' education, but since it has nothing to do directly with the acquisition of his kingdom, the discussion is rudimentary. However, as the trip to Korentin progresses, we see the results of his education--where it succeeded and, occasionally, where it failed.

On the journey to Korentin, the hero confronts several challenges. The pattern for the hero-courtly opponent encounter is first represented here, the Gawain-Joram encounter having been the traditional Arthurian opening challenge (with modifications), as we have seen. The combat in this series is always courtly. Even the vanquished giant, whose archetype is the marauding troublemaker, is converted into a courtly character, in that Wigalois accepts the giant's pledge to return the maiden to Arthur's court. Each subsequent occurrence of combat is a further confirmation of Wigalois' ability and determination, i.e., kingly attributes. The direction of the narrative is also determined by the result of each combat. Had Wirnt followed his closest source, Le bel inconnu, he would have had an on-going connection with the Arthurian court. In the French work, those opponents who are not slain by

⁹ Most critics view this middle portion as two segments of the work, divided by the meeting of Wigalois and Larie in Roimunt, and this is structurally a solid thesis. Thematically, however, I have chosen to combine the entire sequence because the balance between combat and courtly love can be more easily demonstrated.

the hero, Guinglain, are sent back to Arthur's court. In Wigalois only the giant is returned, and this for the practical reason of having a male escort for the maiden. Each combat is now another step closer to Korentin, Wigalois' next goal.

The courtly-love episode in Korentin is a pivotal point in Wigalois' development. The knight assumes here a personal responsibility as well as the social, i.e., courtly one he has already undertaken. The relationship established in Roimunt with Larie, whose personality is patterned on Guinovere's, also plays the positive role set for the woman as wife in Joram's kingdom twenty years earlier; that is, it is courtly love based on the outcome of true combat. And courtly love will have a direct effect on subsequent combats.

The final combat portion of the center segment contains episodes based on entirely different concepts from those encountered on the way to Korentin. There are, for example, the variants of the semihuman monster. The examples here are King Lar in the shape of the beast and Merrien, Roaz' centaur. As the actions of the two reveal, the character itself does not convey good or evil; this aspect, like magic, is dependent upon its use, rather than any inherent quality. An element of adventure, then, is neutral for Wirnt. The role which it plays as a character, object, abstract, etc., determines any moral or ethical features. An element is also static. There is little change if any observable between the element as first employed and the final variant.

The dragon element is an interesting display of the use of Biblical and other traditional motifs in order to create an adversary in combat,

an adversary which not only embodies the external hideousness of an otherworld monster, but also the inner hideousness of evil incarnate (=the devil).

Magic in relation to combat also makes its first appearance here. Magic has appeared previously in the work, but always as a backdrop to the main action. It never has played any role up to now, with the exception of Joram's belt. One suspects, however, that this item, like the love potion in Gottfried's Tristan, is more a magic of convenience which easily accounts for an unusual situation, i.e., the defeat of Gawain by an unknown knight. The concept of active magic is that of a supernatural power manifested on earth and used by combatants, but controlled by either good (God) or evil (the devil). All magic used by Wigalois is of the first type, and Roaz' magic is the second type.

The neutrality of the element is also evident in the personification of Roaz. On the one hand, he is not only a non-Christian, but a practicing anti-Christian. He has treacherously slain his "friend" Lar and usurped the man's kingdom; moreover, he worships and is in the power of the devil. Of Roaz' expertise in combat, however, Wirnt has only the highest praise. The relationship between Japhite and Roaz is an example of true courtly love, confirmed by the fact that Roaz fought as a knight for her hand before Babylon. The confirmation of the strength of this courtly love is Japhite's death by grief when Roaz finally falls to Wigalois.

The final courtly-love portion of the middle segment of Wigalois is a confirmation of the love expressed in the first meeting between

Wigalois and Larie, but now it is love won by knightly combat. The final adventure, the war against Lion, contrasts the real reasons for combat and courtly love as opposed to the abuse of these knightly ideals. Lion murders Amire in a joust (false combat) for the love of Liamere (distorted courtly love). Wigalois and his allies must go to war (justified combat) for the sake of the crime and the fact that the offended party is Larie's kin (the knight's object of true courtly love).

The motifs of combat and courtly love with the supporting narrative elements of the first two portions are now modified in the final portion to demonstrate Wigalois' new position as king of Korentin and to establish his kingdom as the seat of justice in this corner of the world. Although Wigalois now supplants Arthur as a type of figurehead, he still retains most of his knightly attributes. Heinze (p. 263) draws a parallel between the Lion adventure and the Joie de la court adventure in ErecU, and considers the whole episode to be an adventure which confirms the knight's status (Bestätigungsabenteuer). Cormeau (p. 37, fn. 36) points out, however, that Wigalois is already the confirmed king of Korentin so that further confirmation is superfluous.

Wigalois is crowned king of Korentin and marries Larie. The lad breaks in on the celebration to report a crime and to seek help (=parallel to Arthur as judge, even when unpopular). Gawain assumes command of the army at Wigalois' request (=parallel to the delegation of bellicose activities to knights). Wigalois goes to war and is victorious, but the main personal victory is achieved by Gawain, who slays Lion (=parallel to the traditional reluctance to show Arthur as dux bellorum).

Also, courtly values are at stake in the final portion. The courtly ideals of combat and courtly love have been perverted by Lion, and it is now the task of an Arthurian knight-turned-king to right the wrong.

The structure based on the ideals of knighthood for Wigalois creates a continuum through the poem, i.e., Prologue: combat > courtly love; Korentin adventure: combat > courtly love > combat > courtly love; and the war against Lion: false combat and distorted love against justified combat and true courtly love.

Diu Crône

The narrative elements are not always the same for Diu Crône as for Wigalois, and to state that they are would be to commit the same error that several previous critics have made. Each postclassical poet treats his subject matter in a distinct way, and one of these ways is the use of narrative elements in the adventures.

The concept of knighthood is more intertwined in Heinrich's poem, with its cyclical and parallel adventures. There is not the linear development of plot which Wirnt uses in his work. Furthermore, Heinrich may be parodying the concept of courtly love and its relationship to combat to a large extent, and if so, the ideals cease to be elements in their intended functions as envisioned by Wirnt.

One suspects this in the case of courtly love, based on the lack of seriousness with which the whole concept is approached. An example of how Heinrich treats this element can be seen in his characterization of women, who are to an overwhelming degree completely negative. The

characterization of Guinovere is a good example. The first view of the Queen as a member of the court shows her to be a stooge in the cup test, a test which she fails before all others. The challenge put to the Queen in the opening adventure of Wigalois shows us a woman who rationally weighs the consequences of her actions, seeks prudent advice, and follows the best course for the reputation of the court.

The Arthur-Guinovere relationship is stormy from the beginning. In the Gasozein episode, the Queen is the central figure, but again the portrayal of her character is decidedly negative. Guinovere starts the whole episode with her catty remarks to Arthur as he sits before the fire, giving enough detail to make the Gasozein story completely plausible to a king already in a sour disposition, having been discourteously abandoned by his best knights.

In the denouement of the Gasozein episode, Guinovere is a weak individual who has trouble either making up her mind or even telling the truth, a detail which prevents a quick end to the whole situation and leads to further trouble. Even as a victim, the Queen elicits little compassion from the poet. As Gotegrin is about to strike her dead, her calls for mercy are almost comical, and the audience remembers that she herself caused the troubles she is experiencing. The audience also knows that Guinovere will not be murdered and therefore can laugh at the scene, rather than be genuinely distressed. The rape scene with Gasozein is even more detrimental to the Queen's already damaged reputation. Although Guinovere is again a helpless victim, the audience realizes that she has also caused the assault by (1) foolishly allowing

Gasozein to fondle her, and (2) by the fact that she is a woman and therefore understands nothing of the tactical approach to any problem.

The final scene which includes Guinovere in the Gasozein episode has her astride a horse with Gasozein and Gawain as they return to Karidol after the fight in the forest. To the ultimate shame of Guinovere's character, Heinrich does not even allow her to be a party to the settlement--Gasozein merely admits that he lied, and Arthur magnanimously accepts the knight as a friend at court.

Guinovere's character is frequently involved with the abduction motif, one which Wirnt completely avoids. There is no indication that Guinovere would be the object of an abduction in Wigalois. In Diu Crône, however, the Queen herself is to blame for the frequent abductions in the Gasozein episode. Rather than the victim, she is the unwitting cause of her own misfortunes. Thus Heinrich achieves a clever reversal of the abduction motif: the knight no longer is the sole sufferer in the arduous quest to retrieve the Queen (one thinks of Chrétien's poor Lancelot who must fight Guinovere's abductor three times and even make a coward of himself before being allowed to rescue the Queen!). The Queen herself is made to suffer as well.

Wirnt and Heinrich are diametrically opposed in their respective portrayals of Guinovere. This is even more striking if we remember that the Guinovere narrative is somewhat paralleled in both works by the elements of the strange knight and the magic belt. Each poet handles the same material in a different way and with different characterizations before having the first lady of the court fade into the background with Arthur.

Other approaches to the concept of courtly love are equally tongue-in-cheek. The scenes from the poem dealing with chastity tests, which always use magic to turn up evidence of infidelity in sexual relationships, are one such approach. Again, a negative concept of courtly love is the result. The motif appeals so much to Heinrich that he uses it not once, but twice. However, the second test, the glove test, has more to do with the narrative than the cup test. In the latter test, the element of revenge serves to propel the narrative past the single Grail quest into a two-level adventure, i.e., a parallel adventure.

The concept of knightly combat in Diu Crône is more traditional in nature, but there are overtones of satire here as well, though not so obvious or frequent; e.g., there is the fight in the forest between Gawain, who goes to ridiculous extremes to assure a fair fight, and Gasozein, who is matched only by Gawain in his stubborn desire to finish the fight, despite the uncourtly conditions under which it is fought.

The relationship of courtly love and combat is distorted to a degree so that combat is no longer the direct route to love or any other clearly defined goal. As a matter of fact, combat settles absolutely nothing in the Gasozein episode. Only in the Amurfina episode is there a clear combat-courtly love relationship. But even here Heinrich sours the Gawain-Amurfina pairing with a slanderous depiction of Amurfina's wooing techniques. The eventual marriage finds its inception in the

lustful advances of Gawain and the memory-robbing potion (zouber-tranc) of Amurfina. Only the relationship of Gansguoter and Igern seems above this pettiness, but it is the love of a noncourtly nature since it is not one born of knightly combat, but of mutual desire.

The depiction of various personages in Diu Crône is unique, showing a high degree of changeability during the course of the poem. The three best examples of this phenomenon are Arthur, Gawain, and Kay.

The characterization of Arthur is quite different from Wirnt's. At the very beginning, Arthur is a strong figure. The audience is given a wealth of information concerning his parentage, his upbringing, and his tenure as king of the most perfect court that the civilized world has ever known. The presence of so much information from so many areas of Arthur's life strongly suggests that Heinrich is grooming the king himself as the hero. And that is certainly how the poem begins. Heinrich portrays Arthur as the sovereign of the court, as do Wirnt and the classical poets. In the cup-test scene, we see Arthur's court ridiculed by one of its own, but Arthur himself remains virtuous above it all, passing the test flawlessly. However, Heinrich soon completely modifies his character in the work. As the poem progresses, Arthur goes from a strong king willing to fight for his queen to a one-dimensional character who is easily duped by visitors to the court.

One cannot say that the character of the King develops as a hero, i.e., that he progresses, but rather that he regresses. Unlike Wirnt's

Arthur, Heinrich's persona is at first a king who takes part in all the activities of the court. He hunts, he jousts, he enters into adventurous tests with magic objects; but then the entire image of the king changes quickly.

Arthur in the next scenes is a man betrayed by his own knights (who sneak away from the court), and by his own wife (who tricks him into chasing a knight through a wintry forest). Throughout it all, however, Arthur retains his royal dignity and, as a capable knight and protector of his lady, prepares to defend her against Gasozein's claims, even though the king is not firmly convinced of her innocence. Although Arthur almost becomes a courtly hero in his own right again (as he was in the Old French tale Le chevalier du papegau), Heinrich probably sees the literary weakness in so much of a nontraditional characterization, and breaks the story off with a rather abrupt ending, his Arthur story being superseded by the adventures of Gawain.

The subsequent portrayals of Arthur are purely traditional in nature. The King returns as sovereign and judge, as hunter and giver of feasts. Only in the glove test scene do we relive Heinrich's ironic humor at the court's expense. But on this occasion, after Saelde's trophies have been stolen and Arthur sits befuddled before a court in chaos, the King is perfectly traditional in his actions: the hero will now assume the active role in dispensing Arthurian justice.

Gawain, on the other hand, is the static traditional character. Although in effect the protagonist from the Assiles adventure on, his character undergoes little change or development. Gawain's is the most

consistent of the characterizations found in the romances in general; this is what Cormeau (p. 124) calls "Gawains präformierter Charakter." From Chrétien through the classical German poets and up to Wirnt and Heinrich, Gawain represents one aspect: courtly perfection for a knight. It is important to keep in mind that Gawain is not the king, and whereas Gawain cannot surpass his sovereign in the theoretical aspects of what the court should stand for, he does surpass the King in representing the execution of those ideals.

It would appear that Heinrich originally intended Gawain to play the same traditional role in Diu Crône that he played in Wolfram's Parzival, i.e., the parallel hero to the main hero, in this case Arthur. When the Gasozein episode is finished and Arthur, for whatever reason, ceases to be the protagonist, Gawain steps in as the champion of the Arthurian cause at home and elsewhere. Heinrich has his hero go through cyclical adventures before reaching his dual goal: the eventual subjugation of Giramphiel and her renegade court, and the winning of the Grail.

Gawain as portrayed by Heinrich is a character with a past. There are even instances in Diu Crône where Heinrich draws upon Gawain's past in order to provide Motivmaterial for his character, e.g., the Lohenis episode recalls an episode given in Parzival. There is also the occasion when Gawain's past is revealed in order to explain Angaras' animosity toward the hero. True also to the cyclical scheme of the adventures, Gawain's most recent past, i.e., episodes occurring in Diu

Crône itself, is brought into the narrative, e.g., Baingranz' revenge for the death of his brother Assiles.

The first presentation of the traditional Gawain (the Assiles episode) shows him to be one of Arthur's foremost knights in skill, bravery, etc. This portrayal does not alter greatly throughout the course of the poem. Other characters, then, are shown in comparison to the relatively stable characterization of Gawain.

One such figure is Kay. By the time of the postclassical works, Kay's character is well established; he is one of the standard members of Arthur's court. In Wigalois and Diu Crône, however, a different Kay is shown. The Kay portrayed by Chrétien and Hartmann as only a boorish lout and braggart is no longer merely that. The Kay of the postclassical works, although by no means without flaws, is a more fully developed character.

Kay evolves from a stock figure at Arthur's court to a developing here in Diu Crône. The first glimpse of Kay in the cup-test scene reveals a stereotype of the "classical Kay." He openly ridicules his fellow knights and even his king. The entire scene is punctuated by Kay's caustic remarks, and only defeat at the hands of the cupbearer puts an end to his tirades. Kay is one of the three knights abandoned with Arthur--ostensibly because he is such poor company in general. But as the Gasozein episode unfolds, we see a Kay who behaves more as a knight in the company of knights than as the somewhat sullen and reclusive troublemaker.

Kay's failure at the beginning of the Amurfina episode can be attributed more to the source (La mule) than to Heinrich's desire to show Kay in a bad light, for as the narrative progresses, Kay's character undergoes subtle but real amelioration. He accompanies Gawain in the pursuit of the Grail, where he matches Arthur's perfect knight in bravery and skills in every contest. Interestingly, Kay's characterization in the final adventure of Diu Crône shows a more serious approach to the combat-courtly love relationship, which is so important in Wigalois. Kay's release from captivity through his own efforts (knightly combat) and his triumphal return to the ladies of the court (courtly love) is reminiscent of the same conceptual relationships in Wirnt's work.

As a member of the court, Kay functions in increasingly prominent roles. When the court believes Gawain dead, it is Kay who leads the court in eulogizing their comrade. In the glove test, although he must comment as usual, Kay's wit is held in more restraint, and it is he--and he alone among the knights--who cautions Arthur against hastily granting a boon to the foreign knight, who turns out to be Giramphiel's agent. In almost every respect, Kay develops as an Arthurian hero and displays in truth the only real amelioration of character in the work.

The use of creatures as elements in Diu Crône also shows a cyclical pattern. Once a creature has been introduced and described, subsequent descriptions and actions are almost identical to the first. An example here is the depiction and use of dragons. Other creatures

used in cyclical adventures are lions and mythical creatures, which appear often in the strange encounters Gawain experiences each time before he enters the Grail Castle. For a work as long and complex as Heinrich's, one can understand his use of some elements in a formulaic fashion. There is also the added advantage of having one episode linked to another by narrative elements, as the creature elements do on one occasion. For example, we remember as Gawain fights the dragon outside Baingranz' cave that his real mission is to find Giramphiel. The last time that the hero had any direct dealings with Giramphiel was when he fought a dragon at her suggestion. And, knowing Heinrich's depiction of Giramphiel, the audience should almost expect a dragon or some other representative of evil to be used in connection with her (cf. Wirnt's connection between his dragon and the devil). Finally, the creature element is almost always connected with magic in some way.

Magic as a narrative element is the most varied concept in the work. In one sense, Wirnt and Heinrich are in agreement here from the standpoint of magic. There are basically two important usages of magic--as a backdrop for the main action and therefore not directly involved in that action, or for the furthering of good or evil. It is in the definition of good and evil that the two poets differ.

Wirnt portrays "good" magic as an extension of God's grace for the Christian knight; "evil" magic is that used by the devil or his followers. For Heinrich, magic has much more to do with the knight's own resourcefulness and ability. Magic is portrayed as a tool to be used by the knight or his adversary, and is derived from terrestrial sources.

For example, Wigalois is able to circumvent Roaz' water wheel only with the aid of God. Gawain, on the other hand, is aided by Gansguoter, a mortal (albeit a priest), in order to bypass Giramphiel's guard at the magic river.

Magic, like weapons, horses, castles, etc., is part of the arsenal. Again there is a parallel between the uses of magic in the two works. Whereas the power of Roaz' attending spirit is neutralized through Wigalois' sign of the cross and Holy Writ attached to the sword, Gawain is able to neutralize Fimbeus' numerical advantage of fighters by employing the sleep-inducing cask provided by Gansguoter. As an indication of Kay's rising status to that of hero, we remember that the magic armor provided to him for the challenge at Illes will not assure him victory (as the magic belt did for Joram in Wigalois or the Stone of Invincibility in Heinrich's own work), but only negates the effects of other magic. Kay's success or failure, therefore, depends upon his ability as a fighter and not on his magical equipment. We remember, also, that in Chrétien's Lancelot the hero uses a magic ring to neutralize a spell. Heinrich has taken a variant of the magic-element motif and has utilized it for a specific purpose, i.e., to show Kay's real status as an Arthurian hero.

Magical objects are obtained by the same means as any other material objects. They are received as gifts (e.g., the youth potion, Arthur's ring); they are won (e.g., the magic thread to Ordohorht, the Stone of Invincibility); and sometimes they are even stolen (e.g., Saelde's trophies in the glove-test scene). And although the use of

magic is quite common in Diu Crône, it never surpasses the characters in importance, for when it does, the episode ceases to be an ongoing adventure and becomes for the moment a digression, e.g., the cup test.

An element closely allied with magic in Diu Crône is the topos of the test, particularly the chastity tests and the beheading test. Heinrich can and does use the testing motif for anything from the burlesque revelation of sexual infidelity to the display of courage necessary for the completion of the task in Gansguoter's castle. The nature of the test is always in direct relation to the hero's status in that test. As we noted the interplay of three heroes in Diu Crône, we note the importance of the two chastity tests and the beheading test in direct relation to these heroes. In the first test it is clearly Arthur who stands above all other participants in the only scene that even approaches seriousness here. Gawain, like the others, sees his lady fail, and Kay is shamed more than the rest--not only does his lady fail, but he is also defeated and humiliated by the cupbearer. After Gawain has come to the fore as the hero in the Amurfina episode, the beheading test demonstrates his bravery in a way that others would consider to be suicidal. Schultz correctly states (p. 23) that "the lengthy 'Becherprobe' has not the slightest bearing on the rest of the tale," but the glove test, though also lengthy, has a profound bearing because of two essential aspects: (1) Kay's role besides that of being a mocker, and (2) the chance to introduce a parallel adventure, which by now is standard for Heinrich's narrative technique. Concerning the first aspect,

it is Kay who warns of the possible deception (list) involved; and it is Kay who again is willing to fight for Arthur's êre as the others sit dumbfounded at what has just happened. Here Kay's character takes another step forward in its development from braggart to real hero. As for the second aspect, the parallel adventure has proved itself a favorite technique for Heinrich, one which he does not choose to abandon in the final portion of his work. The confirmation comes with Kay's triumphal return to the court, which then and only then completes the narrative of the adventures.

The use of the narrative elements in Wigalois and Diu Crône demonstrates the independence and creativity of Wirnt and Heinrich, as well as their abilities to work within a traditional genre. On the one hand, Wirnt became a part of that genre. His Wigalois, like Hartmann's and Wolfram's works, quickly became a model for subsequent Arthurian poets. On the other hand, Heinrich's work, though not as influential on other poets, seems to have been known by contemporaries.¹⁰ Diu Crône is also unique, in that although Heinrich himself provides no general title for his poem at the beginning, he takes great care to explain both the purpose of his work and those for whom it is intended. Like the adventures in his work, Heinrich's explanation is twofold: he metaphorically calls his work the "Crown of Adventure," and

¹⁰Cf. Rudolf von Ems' Alexander: Allr Âventiure Krône / treit ouch ir namen schône (3219 f.).

compares its meaning with the gem found by the rooster on the dung heap and then discarded it because it did not suit his desires.¹¹

As poets in their own right, Wirnt and Heinrich demonstrated a remarkable capability of bringing the "gleam of vitality" to the German Arthurian genre, a vitality which we know lasted at least until nearly the end of the thirteenth century. Most important, though, they were poets in their own right because they were able to combine tradition and creativity in order to modify and promote, not copy and consume the essence of the Arthurian romance.

¹¹See F. J. Worstbrock, "Ueber den Titel der 'Krone,' Zeitschrift für deutsches Altertum 95 (1966), 182-186.

BIBLIOGRAPHY

BIBLIOGRAPHY

Abbreviations used in Bibliography:

- ALMA = Arthurian Literature in the Middle Ages
BLVS = Bibliothek des Litterarischen Vereins in Stuttgart
DNL = Deutsche National-Litteratur
GRM = Germanisch-Romanische Monatsschrift
LRCT = Les Romans de Chrétien de Troyes
MLQ = Modern Language Quarterly
MLN = Modern Language Notes
PBB = [Paul/Braune's] Beiträge zur Geschichte der deutschen Sprache und Literatur
ZfdA = Zeitschrift für deutsches Altertum
ZfdP = Zeitschrift für deutsche Philologie

PRIMARY WORKS

- Das Alexanderlied des Pfaffen Lamprecht (Strassburger Alexander).
 Ed. Irene Ruttmann. Darmstadt: Wissenschaftliche Buchgesellschaft, 1974.
- Biblia Sacra. Paris: Desclée, 1927.
- Chrétien de Troyes. Le Chevalier au lion (Yvain). Ed. Mario Roques. In LRCT Vol. 4. Paris: Champion, 1971.
- _____. Le Chevalier de la charrette (Lancelot). Ed. Mario Roques. In LRCT Vol. 3. Paris: Champion, 1974.
- _____. Cligès. Ed. Alexandre Micha. In LRCT Vol. 2. Paris: Champion, 1975.
- _____. Le Conte du graal. Ed. Félix Lecoy. In LRCT Vols. 5-6. Paris: Champion, 1975.
- _____. Erec et Enide. Ed. Mario Roques. In LRCT Vol. 1. Paris: Champion, 1973.

- The Continuations of the Old French 'Perceval' of Chrétien de Troyes. Ed. William Roach, Robert H. Ivy, Jr., et al. 4 Vols. Philadelphia: The University of Pennsylvania Press, 1949.
- Gottfried von Strassburg. Tristan und Isold. Ed. Friedrich Ranke. 15th ed. Zurich: Weidmann, 1970.
- Hartmann von Aue. Erec. Ed. Thomas Cramer. Frankfurt am Main: Fischer Taschenbuch Verlag, 1972.
- _____. Iwein. Ed. Georg F. Benecke and Karl Lachmann; 7th ed., Ludwig Wolff. Berlin: Walter de Gruyter, 1968.
- Heinrich von dem Türlîn. Diu Crône. Ed. Gottlob H. F. Scholl. BLVS. Vol. 27, 1852; rpt. Amsterdam: Editions Rodopi, 1966.
- [Konrad von Stoffeln]. Gauriel von Muntabel: Eine höfische Erzählung aus dem 13. Jahrhunderte. Ed. Ferdinand Khull. Graz: Leuchner und Lubensky, 1885.
- The Mabinogion. Tr. Gwyn Jones and Thomas Jones. London: J. M. Dent, 1944, rpt. 1977.
- Der Mantel, Bruchstück eines Lanzeletromans des Heinrich von dem Türlin, nebst einer Abhandlung über die Sage vom Trinkhorn und Mantel und die Quelle der Krone. Ed. Otto Warnatsch. Breslau: Wilhelm Koebner Verlag, 1883.
- Der Pleier. Tandareis und Flordibel. Ed. Ferdinand Khull (Graz: Styria, 1885).
- Rudolf von Ems. Alexander: Ein höfischer Versroman des 13. Jahrhunderts. Ed. Victor Junk. In BLVS. Vol. 272. Leipzig: Karl von Hiersemann Verlag, 1928.
- Ulrich vonatzikoven. Lanzelet. Ed. K. A. Hahn. Berlin: Walter de Gruyter, 1965.
- Wigamur. Ed. Johann G. Büsching. In Deutsche Gedichte des Mittelalters. Ed. Friedrich von der Hagen. Vol. 1, no. 4. Berlin: Realschulbuchhandlung, 1808.
- Wirnt von Gravenberg. Wigalois, der Ritter mit dem Rade. Ed. Georg F. Benecke. Berlin: G. Reimer, 1819.
- Wirnt von Gravenberg. Wigalois, der Ritter mit dem Rade. Ed. J. M. N. Kapteyn. Bonn: Fritz Klopp Verlag, 1926.
- _____. Wigalois, The Knight of Fortune's Wheel. Tr. John W. Thomas. Lincoln: University of Nebraska Press, 1977.

Wolfram von Eschenbach. Parzival und Titirel. Ed. Karl Bartsch. In Deutsche Classiker des Mittelalters. Vol. 9. Leipzig: Brockhaus, 1875.

SECONDARY WORKS

Boll, Lawrence. The Relation of "Diu Krône" of Heinrich von dem Turlin to "La mule sanz frain": A Study in Sources. The Catholic University of America Studies in German, No. II. New York: AMS Press, 1970.

Boor, Helmut de and Richard Newald. Geschichte der deutschen Literatur von den Anfängen bis zum Gegenwart. Zweiter Band: Die höfische Literatur. Vorbereitung, Blüte, Ausklang. 8th ed. Munich: C. H. Beck Verlag, 1953.

Brogsitter, Karl O. Artusepik. Sammlung Metzler, vol. 38. Stuttgart: Metzler Verlag, 1965.

Bruce, James Douglas. The Evolution of Arthurian Romance from the Beginnings down to the Year 1300. 2 vols. Baltimore: The Johns Hopkins Press, 1923.

Bullock-Davies, Constance. "Chrétien de Troyes and England." Arthurian Literature. Ed. Richard Barber. Vol. I. Bury St. Edmunds: St. Edmundsbury Press, 1981, pp. 1-61.

Cormeau, Christoph. 'Wigalois' und 'Diu Crône': Zwei Kapitel zur Gattungsgeschichte des nachklassischen Aventiurerromans. Munich: Artemis Verlag, 1977.

Eckert, H. Wirnt von Gravenberc und sein Sprachgebrauch im Verhältnis zu Hartmann von Aue. In Programm des Stadtgymnasiums zu Stettin. n.p., 1875.

Ehrismann, Gustav. Geschichte der deutschen Literatur bis zum Ausgang des Mittelalters, Zweiter Teil, Zweiter Abschnitt, Zweite Hälfte. Munich: C. H. Beck Verlag, 1835.

✓ _____. "Marchen im höfischen Epos." PBB 30 (1905), 14-54.

Emmel, Hildegard. Formprobleme des Artusromans und der Graldichtung. Bern: Francke Verlag, 1951.

Foster, Idris. "Gereint, Owein and Peredur." In ALMA. Ed. Roger S. Loomis. Oxford: Clarendon Press, 1959, pp. 192-205.

Frapplier, Jean. "Chrétien de Troyes." In ALMA. Ed. Roger S. Loomis. Oxford: Clarendon Press, 1959, pp. 157-191.

_____. Chrétien de Troyes: l'homme et l'oeuvre. Paris: Hatier-Boivin, 1957.

Frenzel, Herbert A. and Elizabeth Frenzel. Daten deutscher Dichtung: Chronologischer Abriß der deutschen Literaturgeschichte. Band I: Von den Anfängen bis zur Romantik. Munich: Deutscher Taschenbuch Verlag, 1972.

Golther, Wolfgang. Die deutsche Dichtung im Mittelalter, 800 bis 1500. 2nd ed. Stuttgart: Metzler Verlagsbuchhandlung, 1922.

Gulzow, E. "Heinrich von dem Turlin." In Die deutsche Literatur des Mittelalters: Verfasserlexikon. Ed. W. Stammer. Berlin: Walter de Gruyter, 1936.

✓ Gurtler, Karin. Kunec Artûs der guote: Das Artusbild der höfischen Epik des 12. und 13. Jahrhunderts. Bonn: Bouvier Verlag, 1976.

Heinze, Joachim. "Ueber den Aufbau des Wigalois." Euphorion 67 (1973), 261-271.

Heller, Edmund K. "A Vindication of Heinrich von dem Turlin, Based on a Survey of his Sources." MLQ 3 (1942), 67-82.

Hoepffner, Ernst. "The Breton Lais." In ALMA Ed. Roger S. Loomis. Oxford: Clarendon Press, 1959, pp. 112-121.

Jillings, Lewis. Diu Crône of Heinrich von dem Turlin: The Attempted Emancipation of Secular Narrative. Göttingen: Kümmerle Verlag, 1980.

Kittredge, George L. A Study of Sir Gawain and the Green Knight. Gloucester: Peter Smith, 1960.

⌋ Klarmann, Irma. Heinrich von dem Turlins 'Diu Krone': Untersuchung der Quellen. Diss. Eberhart-Karls-Universität zu Tübingen, 1944.

Kratz, Bernd. "Die Ambraser Mantel-Erzählung und ihr Autor." Euphorion 71 (1977), 1-17.

_____. "Gawain and Wolfdietrich. Zur Verwandtschaft der Crone mit der jüngeren Heldendichtung." Euphorion 66 (1972), pp. 397-404.

Kratz, Henry. Wolfram von Eschenbach's 'Parzival': An Attempt at a Total Evaluation. Bern: Francke Verlag, 1972.

Loomis, Roger S. "Calogreanz and Chrétien's Originality." MLN 43 (1928), 213-222.

_____. The Development of Arthurian Romance. New York: W. W. Norton, 1963.

_____. "The Oral Diffusion of Arthurian Legend." In ALMA Ed. Roger S. Loomis. Oxford: Clarendon Press, 1959, pp. 52-63.

Luttrell, Claude. The Creation of the First Arthurian Romance: A Quest. London: Edward Arnold, 1974.

Mebes, Albert. "Ueber den Wigalois von Wirnt von Gravenberg und seine altfranzösische Quelle." In Achter Jahresbericht über die städtische Realschule zu Neumünster. Neumünster: Preiss, 1879, pp. 3-20.

Mertens, Volker. "Iwein und Gwigalois--der Weg zur Landesherrschaft." GRM 1 New Series (1981), 15-31.

Micha, Alexandre. "Miscellaneous French Romances in Verse." In ALMA Ed. Roger S. Loomis. Oxford: Clarendon Press, 1959, pp. 358-392.

Mitgau, Wolfgang. "Nachahmung und Selbständigkeit Wirnts von Gravenberg in seinem Wigalois." ZfdP 82 (1963), 321-337.

Parry, John J. and Robert A. Caldwell. "Geoffrey of Monmouth." In ALMA Ed. Roger S. Loomis. Oxford: Clarendon Press, 1959, pp. 72-93.

Piper, Paul. "Höfische Epik: Zweiter Teil: Hartmann von Aue und seine Nachahmer." DNL Vol. 4, pt. 1, sec. 2. Stuttgart: Union deutsche Verlagsgesellschaft, 1893.

Pudmensky, Bruno. Ueber Wirnts Ausdrucksweise mit besonderer Rücksicht auf Hartmann und Wolfram. Halle: Plötz, 1875.

Saran, Franz. "Ueber Wirnt von Grafenberg und den 'Wigalois'." PBB 21 (1896), 253-420.

Schlottke, Erdmuthe. "Wigalois." In Kindlers Literatur Lexikon. Vol. 7. Zurich: Kindler Verlag, 1965.

✓ Schultz, James A. The Shape of the Round Table. Structures of Middle High German Romance. Toronto: University of Toronto Press, 1983.

Sparnaay, Hendricus. "Hartmann von Aue and his Successors." In ALMA Ed. Roger S. Loomis. Oxford: Clarendon Press, 1959, pp. 430-442.

Springer, Otto. "Wolfram's Parzival." In ALMA Ed. Roger S. Loomis. Oxford: Clarendon Press, 1959, pp. 218-250.

Wallbank, Rosemary. "The Composition of Diu Krône." In Medieval Miscellany Presented to Eugène Vinaver. Ed. F. Whitehead, et al. New York: Barnes & Noble, 1965, pp. 300-320.

Weston, Jessie L. The Legend of Sir Gawain. London: Grimm Library, 1897.

Worstbrock, Franz Josef. "Ueber den Titel der 'Krone' Heinrichs von dem Turlin." ZfdA 95 (1966), 182-186.

VITA

George E. Harding, III, was born in Birmingham, Alabama, on August 11, 1950. He attended elementary schools in Alabama, Georgia, and Texas, and was graduated from Leeds High School (Alabama) in May 1968. In September 1968 he entered Birmingham-Southern College and in May 1972 received a Bachelor of Arts degree in German. The following September he accepted a teaching assistantship at Mississippi State University and was graduated in August 1974 with a Master of Arts degree in German.

Between September 1974 and August 1976 he was an Instructor of Foreign Language at Mississippi State University. In September 1976 he entered The University of Tennessee, Knoxville, as a teaching assistant and began working toward the Doctor of Philosophy degree with a major in German Language and Literature. He received that degree in August 1985.

The author is married to Sara Kathleen Willoughby and has two sons, George Edward, IV, and Stephen Terry. The author is presently employed with the Knoxville City School System as a foreign language teacher.